

Occasional List No.110

Alexander Pope (1688-1744)

The arrangement of this catalogue is chronological. Within each year, where appropriate, there are three parts: (a) Pope's books, pamphlets, letters, and manuscripts; (b) books with Pope contributions; and (c) titles relating to Pope. Later editions of individual titles are grouped with the earliest printing on offer. At the end are three fine early English books from Pope's library, followed by a selection of posthumous titles. Many of the books in this catalogue are from the collection of James O. Edwards, and bear his small book label.

The following works are cited throughout:

The Twickenham Edition of the Poems of Alexander Pope (London: 1938-1968). Eleven volumes. Essential, but no longer entirely satisfactory.

The Correspondence of Alexander Pope, ed. George Sherburn (Oxford: 1956). Five volumes, The annotations are by modern standards very sparse.

Reginald H. Griffith. Alexander Pope: A Bibliography (Austin: 1922-7). Two volumes. Still the standard work, much in need of revision.

David Foxon. Pope and the Early Eighteenth-Century Book Trade. (Oxford: 1991). An unfinished masterpiece, revised and edited by James McLaverty.

Maynard Mack. Alexander Pope: A Life (New Haven: 1985). The standard biography; authoritative, but sometimes irritating.

J. V. Guerinet. Pamphlet Attacks on Alexander Pope. (London: 1969).

Paul Baines and Pat Rogers. Edmund Curll: Bookseller (Oxford: 2007). A very useful and up-to-date account of Pope's principal adversary.

Stephen Weissman

In Memoriam Chris Johnson (1947-2011)

XIMENES RARE BOOKS, INC.
Kempsford House
Kempsford
Gloucestershire GL7 4ET
United Kingdom

Tel: 01285 810 640
Fax: 01285 810 650
Email: steve@ximenes.com

Alexander Pope was born in London on May 21, 1688

1700

1. **Pope, Alexander.** Autograph manuscript of a poem entitled, "A Paraphrase on Thomas a Kempis; L[iber] 3, C[apitulum] 2. Done by the Author at 12 years old." (i.e.1700/1701). Two pages, folio; in a brown cloth folding case. £20,000

The unique manuscript of the earliest poem by Pope that can be dated with any certainty, written out in the poet's distinctive copper-plate hand. Pope is said to have taught himself to write by copying printed books, and much of his surviving manuscript verse is written in a similar "print-script." The poem consists of six six-line stanzas, and is composed in a devotional mode seldom used by Pope in his later years. Pope was drawn at an early age to the writings attributed to Thomas à Kempis, and is known to have acquired a copy of *De Imitatio Christi* in his boyhood. Although he was prone to exaggerate his own literary precocity, the style of the verse, and the use of several typically 17th-century rhymes, confirm an early date. Exactly when this transcript was made by Pope cannot be determined, but it seems reasonable to assume that it was done at an early stage in his career, probably about 1710. The manuscript was re-discovered in the mid-19th century in an archive of papers belonging to the family of one of Pope's most intimate friends, Joseph Caryll, a name immortalized in the opening line of *The Rape of the Lock* ("This verse to Caryll, Muse, is due"). The archive was acquired from descendants of Caryll by C. W. Dilke, editor of the *Athenæum*, but when it was presented to the British Museum in 1870/1 by his grandson Sir Charles Wentworth Dilke, this manuscript was held back, along with a draft from Caryll to Pope for £11, presumably for sentimental reasons; a note in Dilke's hand is laid in, reading, "Autographs of Pope from the Caryll papers retained when the papers were given to the nation." Slight signs of prior folding, with a few minor professional repairs, but essentially in excellent condition, neatly mounted for exhibition. This manuscript was first shown at the bicentenary Pope Commemoration Exhibition in 1888, at which time it was lent by Mrs. Stephen Benson; it was subsequently for many years in the library of the eclectic collector Halsted B. Vander Poel, who had acquired it from William H. Robinson Ltd. in 1939. Twickenham Pope, Vol. VI, pp. 5-7.

1707

Pope's Third Surviving Letter

2. **Pope, Alexander.** Autograph letter signed, two pages, 4to; dated August 8, 1707, and written from Wocrestershire to Antony Englefield. £20,000

A splendid letter written by Pope at the age of nineteen to Antony Englefield (sometimes "Anthony"), a close friend and mentor; the recipient was some fifty years older than Pope, and lived at Whiteknights, on the outskirts of Reading, about five miles from the village of Binfield in Windsor Forest, where Pope grew up. Only two earlier autograph letters of Pope are known to survive, sent in April and July of the same year to another elderly friend and neighbor Sir William Trumbull; these relatively short notes are in the British Library (see below for details). Pope's formal education was limited

by the fact that he came from a Roman Catholic family, and the development of his literary precocity derived not so much from his schooling, as from his early contact with other Roman Catholics in the neighborhood. Antony Englefield, who died in 1712 at the age of 75, was one of the most important of his early friends. He was the grandfather of Martha Blount, a girl two years younger than Pope who lived at Mapledurham on the other side of the Thames, and with whom Pope formed an enduring relationship; he was also the kinsman of John Caryll, more than twenty years Pope's elder, whom Pope first met at Whiteknights when he was fifteen, and who became the closest friend of his youth.

This letter was written by Pope at a time of high excitement, as he was then on his first extended trip away from home, to visit the poet, critic, and politician William Walsh (1662-1708) at his home in Abberley, about ten miles northwest of Worcester. Pope had gone to see Walsh specifically for advice about the composition of his "Pastorals;" these poems did not appear in print until a year after Walsh's death, but surviving manuscripts show that Walsh made a notable contribution to the transformation of Pope into a "correct" poet, as he was later to acknowledge in both his *Essay on Criticism* and his *Epistle to Dr. Arbuthnot*. Englefield had evidently written to Pope in an avuncular way to see how he was getting on in Worcestershire, and Pope's reply is composed in what he no doubt considered to be an appropriately jocular vein:

"I am very much obliged to you for ye kind letter you favourd me with, and the more for its length; for in it methinks I am conversing here in Worcestershire with the same good natur'd, merry conceited, learned & politique gentleman whom I have so often had the honour to talk with at Whiteknights. But let me tell you, I do not take it so well to be treated in so complementall a stile; wch seems rather design'd to prove yr wit, to yr friend, than yr sincerity: to be abus'd in a man's own country, where ev'ry body knows him ridiculous enough, is tolerable at least; but to abuse one at so great a distance is unchristian & unreasonable in you. Well, enjoy yr beloved raillery, on condition that I may enjoy yr beloved letters; for I wou'd rather be ridicul'd by you, than not remembred. Cerainly Sir, you intend to make me extreamly proud, when you insinuate yt Sir William Trumbull expresses a desire of my return, wch were alone sufficient to draw me back before I were at ye end of my journey, if I cou'd have ye vanity to believe it.

Pope goes on at some length in the same manner, pretending at one point to be a young man of leisure: "My muse (from whom you say you expect such great matters) is ever unemploy'd when I can divert my self any other way." Whatever flattery there had been in Englefield's letter is returned by Pope in kind:

"I know very well, Sir, & it is in vain to deny it, that you are the very mirrour of mathematicians, and the pole-star of astronomers! (at least, you are unquestionably the greatest genius that ever appear'd, for making of true and exact dialls; wch exceed, sometimes, the motion ev'n of Phebus himself). Nay, if you cou'd but be brought to confess it, I dare affirm, you are extremely happy in composing of quaint madrigalls, & anagramms. I am told for a certainty, you have

penetrated to the bottom of the Rosicrucian philosophy, and are writing a general history of conjuration."

George Sherburn describes this remarkable letter with some accuracy as "an unusual example of Pope's early, self-conscious wit." For all its light-heartedness, however, it was written at a critical moment in the start of his literary career, as noted by Maynard Mack in his biography (p.117):

"Returning from Abberley in September of 1707, Pope was far along toward a final text of the *Pastorals*, had begun the planning for and probably some snatches of the *Essay on Criticism*, was in the process of revising his translation of Statius, to which Walsh had evidently contributed, and at the urging of Trumbull had begun (or would very soon begin) the masterly rendering of some fragments of Homer that was to lead in a few years to his undertaking the *Iliad*. The first phases of his preparation for a career in poetry were now over, and he was ready to try those wings in public that Walsh and his other early friends had helped him 'prune.'"

This letter was once part of a small batch of Pope's earliest correspondence which turned up in the enormous archive of the Trumbull papers, owned by descent by the Marquess of Downshire, and on deposit for a time, starting in 1954 but with limited scholarly access, in the Berkshire Record Office. These letters, including ten to Trumbull (1707-1716), were not known to George Sherburn when he completed his edition of Pope's correspondence in 1956, but came to his attention shortly afterwards, and were published in *The Review of English Studies*, New Series Vol. 9, No. 36 (November 1957), pp. 388-406; the letter to Englefield, in some ways the most striking of the group, was also printed in full by Sherburn in "Pope on the Treshold of His Career," *Harvard Library Bulletin*, Vol. XIII, No. 1 (Winter 1959), pp. 29-46. In December, 1989, the Trumbull archive was put up for sale by the Marquess of Downshire at Sotheby's. The bulk of the papers were offered in a special catalogue, comprising 63 lots, some of which were vast, and others devoted to letters and manuscripts of particularly notable figures; lot 61 consisted of Pope's ten letters to Trumbull. By the terms of sale, the archive was to be offered first as a single lot, with an overall estimate of £1.55 million to £2.25 million; if unsold as a single collection, the 63 lots were then to be offered separately. In the end, however, the sale of these extraordinary papers was cancelled. "At the eleventh hour they were acquired by the nation direct from the Marquess of Downshire with the customary *douceur* arrangement, which seems to have been welcome on all sides." -- *The Book Collector*, Spring 1990, p. 94.

Curiously, Sotheby's were permitted to extract from the archive a small number of "lesser" papers, to be sold in a general sale of history and literature held later the same day, and it was in this sale that the present letter of Pope to Antony Englefield first made a public appearance. Aside from the two slightly earlier notes to Trumbull, only nine prior letters by Pope are known, but these survive only in printed sources. One is a letter to his friend Henry Cromwell, the first in a series printed in 1726 by Edmund Curll, much to Pope's irritation. Four more are among those to William Wycherley which Pope himself had printed in 1729, but did not make public until a number of years later; and the other four, two to Wycherley, one to William Walsh, and

one to an unnamed female correspondent, first appeared in a collection published once more by Curll, this time with Pope's connivance, in 1735. In the absence of the originals of these nine letters, the degree to which Pope manipulated the text, as he was wont to do, can only be a matter of speculation. This letter to Antony Englefield, then, is chronologically the third by Pope to survive in manuscript, and the earliest to remain in private hands; it is very unlikely that an earlier one will ever come on the market. The letter shows slight signs of prior folding, but is otherwise in very good condition. There may well have been originally an integral address panel; the name of the recipient, at the head of the letter, is in the hand of Sir William Trumbull. For the next earliest letter of Pope in private hands, to John Caryl in 1712, see below, item 11.

1709

Pope's First Appearance in Print

3. **[Poetical miscellany.]** Poetical miscellanies: the sixth part. Containing a collection of original poems, with several new translations. By the most eminent hands. London: printed for Jacob Tonson, 1709. (12), 172, 177-224, 221-298, 327-632, (2), 723-751 pp. + an engraved frontispiece. 8vo, contemporary calf, rebaked (corners restored, new endpapers). £300

First edition. The last of Jacob Tonson's celebrated series of miscellanies, preceded by those of 1684, 1685, 1693, 1694, and 1704. The first four had been dominated by the poetry of Dryden, who wrote the preface to the second volume and the dedication to the third. This final collection marks the literary debut of Alexander Pope, who was just under three weeks short of his twenty-first birthday on the day the book was published. Included here are three contributions by Pope: (a) "January and May; or, the Merchant's Tale: from Chaucer;" (b) "The episode of Sarpedon, translated from the twelfth and sixteenth books of Homer's Iliad;" (c) "Pastorals." The last of these has its own title-page, a clear indication of the importance Tonson attached to a group of youthful poems which Tonson is known to have solicited from Pope as early as 1706. For a fine explanation of the irregular pagination and collation of this volume, and the use of two kinds of paper, see David Foxon, *Pope and the Early Eighteenth-Century Book Trade*, pp. 18-23. In considering the sheets devoted to Pope's verse, Foxon concludes that "these sections were set in type in advance of the other contributors' so that Pope could revise the proofs without delaying the printing of less important authors." This copy resolves one small bibliographical ambiguity. In most copies leaf U8 is missing, and Foxon suggests that it was either a blank leaf, or had been used to print the cancel for Y6, originally printed with three incomplete lines of verse. Here U8 is still present, and it is indeed the cancel for Y6; the cancellation, however, was correctly carried out in this copy, so that the leaf is thus present in duplicate. Some browning, as is usual with this book, otherwise a sound copy; an old presentation inscription on the recto of the frontispiece has been crossed out (the recipient appears to have been B. Midford). Griffith 1; Macdonald 48; Case 172 (6)(a).

A Complete Set of Tonson's Miscellany

4. [Tonson, Jacob, editor and publisher.] Miscellany poems: the first part. Containing variety of new translations of the ancient poets. Together with several original poems, by the most eminent hands. Published by Mr. Dryden. London: printed for Jacob Tonson, 1702. (8), 399 pp. [With:] Sylvæ: or, the second part of Poetical Miscellanies. Publish'd by Mr. Dryden. London: printed for Jacob Tonson, 1702. (38), 306, (4) pp. [With:] Examen poeticum: being the third part of Miscellany Poems, containing variety of new translations of the ancient poets. Together with many original copies, by the most eminent hands. London: printed for Jacob Tonson, 1706. (40), 448 pp. [With:] The annual miscellany: for the year 1694. Being the fourth part of Miscellany Poems. Containing great variety of new translations and original copies, by the most eminent hands. London: printed for Jacob Tonson, 1708. (12), 406; (4), 89 pp. + an engraved plate. [With:] Poetical miscellanies: the fifth part. Containing a collection of original poems, with several new translations. By the most eminent hands. London: printed for Jacob Tonson, 1704. (6), 616, (8) pp. + an engraved frontispiece. [With:] Poetical miscellanies: the sixth part. Containing a collection of original poems, with several new translations. By the most eminent hands. London: printed for Jacob Tonson, 1709. (12), 751 pp. + an engraved frontispiece. Together six vols., 8vo, contemporary panelled calf, red morocco labels ("Dryden's Miscellany;" some neat restoration to the joints). £1500

Third edition of Vols. I and II (first published in 1684-5, and reprinted in 1692), second edition of Vols. III-IV (first published in 1693-4), and first edition of Vols. V-VI. An entirely coherent and uniformly bound set of one of the most famous of all poetical miscellanies, commonly known collectively as "Tonson's Miscellany." Tonson has made extensive and important revisions to the new editions of Vols. I-IV, with, for example, many new poems by Dryden inserted, and others dropped. Vol. IV includes, as is proper, the sheets of the first edition of John Philips's *Cyder*, first issued separately earlier in 1708. Vol. V prints ten poems by Dryden for the first time, posthumously. Vol. VI is the only volume in which Dryden does not feature prominently, but it does include the first printing of Swift's *Baucis and Philemon*, one of the earliest and most attractive of his playful pieces, the first appearance of Ambrose Philips's *Pastorals*, and, most important of all, the earliest appearances in print of Alexander Pope (see preceding item). Leaf U8 has been cancelled, as usual. In fine condition; at the front of each volume is the armorial bookplate of the Right Hon. Montagu Earl of Abingdon, Baron Norreys of Rycott, dated 1701. Complete sets of this quality are very difficult to find. Case 172 (1)(d), (2)(d), (3)(c), (4)(b), (5)(a), and (6)(a); Macdonald 42c, 43c, 45b, 46b, 47, and 48; Griffith 1.

With Substantial Additions

5. [Poetical miscellany.] The sixth part of miscellany poems. Containing variety of new translations of the ancient poets: together with several original poems. By the most eminent hands. Published by Mr. Dryden. London: printed for Jacob Tonson, 1716. (10), 420 pp. + an engraved frontispiece. 12mo, contemporary unlettered calf, gilt (slight crack at top of upper joint). £150

Second edition (though not so designated), with substantial additions; first published in 1709. The poems of the first edition have been compressed into pp. 1-284 and 407-420 (Pope's "Pastorals"). The new material includes older poems by Davenant, Bishop Corbet, etc., along with reprints of Addison's *Campaign* and Samuel Garth's *Claremont*. Pope's contributions remain unchanged here, though he subsequently made revisions. For this second edition Tonson secured a new frontispiece, designed and engraved by Du Guernier. A fine copy. Griffith 61; Case 172 (6)(b).

1711

An Essay on Criticism

Pope's First Major Poem

6. [Pope, Alexander.] An essay on criticism. London: printed for W. Lewis; and sold by W. Taylor; T. Osborn; and J. Graves, 1711. (2), 43 pp. 4to, full dark blue morocco, gilt, spine and inner dentelles gilt, a.e.g., by B. M. Pickering. £6500

First edition. Pope's first separate publication, and in some ways the most extraordinary poem in English ever published by anyone so young. Samuel Johnson cannot be accused of exaggeration in describing *An Essay on Criticism* as "a work which displays such extent of comprehension, such nicety of distinction, such acquaintance with mankind, and such knowledge both of ancient and modern learning, as are not often attained by the maturest age and longest experience." If nothing else, the poem has left a permanent mark on common English parlance, most notably in three lines that have been often noted, but are perhaps worth repeating in context:

"A little learning is a dang'rous thing;
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again."

"To what base ends, and by what abject ways,
Are mortals urg'd by sacred lust of praise?
Ah ne'er so dire a thirst of glory boast,
Nor in the critick let the men be lost!
Good-nature and good-sense must ever join;
To err is humane; to forgive, divine."

"Name a new play, and he's the poet's friend,
Nay show his faults -- but what wou'd poets mend?
No place so sacred from such fops is barr'd,
Nor is Paul's Church more safe than Paul's Church-Yard:
Nay, run to altars; there they'll talk you dead;
For fools rush in where angels fear to tread."

It has long been noticed that there are two issues of this poem. One has an imprint bearing only the single name of William Lewis, a Roman Catholic school-fellow of Pope then at the start of his bookselling career and not widely known; the other, as here, adds the names of three more experienced

colleagues, no doubt to enhance sales. Bibliographers have long debated the question of priority, but as Foxon notes, the two issues were printed from standing type, and there is nothing to choose between them. As can be seen from deposit copies, this poem was published with a half-title and a final leaf of advertisements, apparently printed as a wrap-around half-sheet, but these two leaves are missing from an unusual number of surviving copies; only one in five has both leaves, and only about one in three preserves even the half-title. In this copy the half-title is present, but not the leaf of ads.

Tipped in at the front is a nice example of one of Pope's familiar autograph receipts for a subscription to his translation of the *Iliad*: "Receiv'd of Richd. Potinger Esq. two guineas being the first paymt. for Homer's Iliad translated by A. Pope. May 18 [1714]." When the first volume appeared the following year, the name was duly recorded in the list of subscribers as "Richard Potenger." Pope's *Iliad* was issued one volume a year over six years at a guinea a volume. "The initial down payment was set at two guineas to defray the translator's out-of-pocket expense in collecting 'the several Editions, Criticks and Commentators, which are very numerous upon this Author'; after which one guinea was due on delivery of each successive volume except the last, which would be free." -- Maynard Mack, p. 266. Richard Potenger, to whom Pope gave this receipt, cannot be identified with certainty, but it is likely that he was one of the poet's distant cousins. Pope's father, when his first wife died in 1679, entrusted his two young children to his sister Mary, the wife of Rev. Ambrose Staveley of Pangbourne, in Berkshire; there was a daughter named Magdalen after her mother, Pope's half-sister, later Mrs. Rackett, and a son, also called Alexander, who was buried in 1682. Rev. Staveley and Mary Pope had three daughters, but only one of them, Dorothy (b. 1664), survived childhood. In 1681 she married a man named Nicholas Potenger, and their first son, Richard, was born in Pangbourne on Jan. 12, 1687. It seems plausible, then, that he and Pope, only a little more than a year apart in age, knew each other as children, and they may well have had a passing acquaintance later on.

In fine condition. On a front flyleaf is the "Ass" bookplate, after the frontispiece to the *Dunciad*, of F. Grant, dated 1879; on the pastedown opposite is the heraldic bookplate of the poet and collector Frederick Locker-Lampson (1821-1895). This copy was subsequently in the collection of Dr. James B. Clemens of New York, whose library was sold at Parke-Bernet in 1945; it was then acquired by Halsted V. Vander Poel. Griffith 2; Foxon P806; Hayward 145; Rothschild 1562.

7. **Pope, Alexander.** An essay on criticism. London: printed for W. Lewis, 1713. 8vo, disbound. £750

Second edition, revised; first published as a quarto in 1711 and here reprinted in octavo; despite the date on the title-page, this new edition was first advertised in November, 1712. A highly important printing of Pope's first separately-published poem, with both significant verbal changes, and alterations in punctuation and type-faces (such as italics for capitalized words); these latter reflect Pope's evolving ideas about the physical appearance of his poetry. A number of the textual revisions were introduced as a response to the criticisms of John Dennis, in his *Reflections, Critical and Satyrical, upon a Late Rhapsody, Call'd, An Essay upon Criticism*. Dennis, for example, had pointed

out that the line, "Speak when you're sure, yet speak with diffidence," involved a logical inconsistency; Pope responded by changing the line to, "And speak, tho' sure, with seeming diffidence." For further details on the care taken by Pope with this second edition, see Foxon, *Pope and the Early Eighteenth-Century Book Trade*, p. 174, and Guerinot, pp. 1-11. In fine fresh condition, complete with the half-title; the outer edges are untrimmed. A very early owner has noted that two lines on p. 27 were omitted in later editions (e.g. by Warburton). Griffith 8; Foxon P810.

8. **Pope, Alexander.** An essay on criticism. London: printed for W. Lewis, 1713. 35 pp. 12mo, bound last in a volume with three other titles, as described below, contemporary calf, spine gilt, red morocco label ("Poems and Plays"). £450

Fourth edition; in fact a re-issue of the third edition, from the same setting of type, but with a new title-page. This sort of deceit in the numbering of editions was a fairly recent phenomenon in England, but booksellers may well have felt that dividing a press run of 500 or 750 copies into two "editions" was not altogether misleading. In any case, Pope is known to have taken a great interest in these duodecimos, not so much for textual reasons as for the typography, as he saw the small format, lately imported from the continent by such major booksellers as Tonson and Lintot, as conferring a certain status upon his poem. Foxon discusses this phenomenon at considerable length in *Pope and the Early Eighteenth-Century Book Trade* (pp. 23-32): "By 1711 the name of Elzevier had begun to find its way into advertisements for pocket editions; Tonson advertised the ninth edition of *Paradise Lost* in *Spectator* xxix, 3 April 1711, 'Just publish'd, and printed very correctly, with a neat Elzevier letter, in 12mo for the pocket' . . . To sum up, Pope adopted the Elzevier style the moment it began to establish itself in England, and remained faithful to it all his life." Slight worming in the blank upper corners, otherwise a fine copy, complete with the half-title. Griffith 27; Foxon P812.

Bound at the front of this attractive volume are the following:

(a) Sewall, George. The life and character of Mr. John Philips. London: printed for E. Curll, 1715. 36; 28; (2), (39)-43 pp. + an engraved frontispiece portrait. Second edition. A typical Curll nonce collection, sometimes issued with an additional general title-page ("Poems by Mr. John Philips"). Foxon, p. 570.

(b) Smith, Edmund. The works of Edmund Smith, late of Christ-Church, Oxford. Containing I. Phædra and Hippolitus. II. A poem on the death of Mr. Philips. III. Bodleian speech. IV. Pocockius. To which is prefixed a character of Mr. Smith, by Mr. Oldisworth. London: printed by Bernard Lintott, 1714. (28), 101(1) pp. + an engraved frontispiece. First edition. Foxon, p. 737.

(c) [Soames, Sir William, translator.] The art of poetry, in four cantos. By Monsieur Boileau. The second edition, revis'd and compar'd with the last Paris edition. London: printed for E. Curll; and F. Burleigh, 1715. v(1), (2), 59(1) pp., including an engraved frontispiece, with a four-page bookseller's catalogue at the end. First published in 1710. It is not known who revised this text; the name of the original translator is revealed in a preliminary "Advertisement." Foxon S541.

9. **Pope, Alexander.** An essay on criticism. London: printed for Bernard Lintot, 1719. 48 pp., including an engraved frontispiece. 8vo, disbound.

£150

Sixth edition, "corrected." This printing incorporates revisions made by Pope for his *Works* of 1717; aside from a certain amount of polishing of the text, there is also a significant decrease in the use of capitalization of nouns. New to this edition is the frontispiece of two female figures in classical garb, one holding a cello and horn, the other a snake and crown; the plate was engraved by Samuel Gribelin, Jr., after a design by Louis Cheron. Some dust-soiling; title-page very slight chipped in the blank outer margin. With an old signature of Mary W. Montague (but not that of Pope's early friend, later his adversary). Griffith 107; Foxon P816.

10. **Pope, Alexander.** An essay on criticism. London: printed for Bernard Lintot, 1722. 48 pp., including an engraved frontispiece. 8vo, bound with six other titles by Pope, as described below, contemporary panelled calf, rebacked, original spine preserved, spine gilt (lacks label).

£1500

Seventh edition, "corrected." The text of this edition follows that of the *Works* of 1717, in which Pope made more sparing use of capitalization and italics, and slightly modernized his spelling (e.g. "critic" for "critick"). The frontispiece was engraved by Samuel Gribelin, Jr., after a design by Louis Cheron (a trifle wrinkled). Griffith 129; Foxon B817.

This volume bears the early armorial bookplate of Francis Meysey (d. 1756) a barrister and justice of the peace who lived at Shacklehurst, in Worcestershire, near the Shropshire border. Meysey's estate had been in his family since before the Norman Conquest, but was offered for sale for the first time in a thousand years in 2010, at a guide price of £12 million; the offer of such a property was immediately recognized as unusual, and a sale quickly followed. Francis Meysey's signature, dated 1728, appears on the blank recto of the first frontispiece. Also included in the volume are the following:

(a) Pope, Alexander. Ode for musick on St. Cecilia's Day. London: printed for Bernard Lintot, 1722. 12 pp. + an engraved frontispiece. Fourth edition. As the third leaf here is signed "D3," this printing was presumably meant to be sold with the seventh edition of the *Essay on Criticism* (above), which is signed A-C. A final leaf of Lintot's advertisements has not been preserved. The frontispiece was engraved by Samuel Gribelin, Jr., after a design by Louis Cheron. Griffith 136; Foxon P906.

(b) Pope, Alexander. Windsor-Forest. To the Right Honourable Lord Lansdown. London: printed for Bernard Lintot, 1720. 58 pp. (including an engraved frontispiece) + six pages of bookseller's advertisements at the end. Fourth edition. This edition also reprints Pope's "Messiah" (first published in the *Spectator*, May 14, 1712), and a poem by Francis Knapp (pp. 51-58), "To Mr. Pope on his Windsor Forest." According to the Bowyer ledgers, 1000 copies of this edition were printed. The frontispiece was engraved by Samuel Gribelin, Jr., after a design by Louis Cheron. Griffith 125; Foxon P991.

(c) Pope, Alexander. The rape of the lock: an heroi-comical poem. In five cantos. London: printed for Bernard Lintot, 1723. (8), 53(1) pp. + an engraved

frontispiece. Sixth edition, "corrected." According to the Bowyer ledgers, 1000 copies were printed. The text follows that of Pope's *Works* of 1717. The frontispiece, and six other illustrations (included in the pagination) were engraved by C. du Bosc after designs by Louis du Guernier. With the signature on the title-page of Francis Meysey, dated 1726; he has also signed the blank recto of the frontispiece (1727). Griffith 140; Foxon P949.

(d) [Pope, Alexander.] A key to the lock: or, a treatise proving, beyond all contradiction, the dangerous tendency of a late poem, entituled, The Rape of the Lock, to government and religion. By Esdras Barnivelt [pseud], Apoth. . . To which are added, commendatory copies of verses, by the most eminent political wits of the age. [London]: printed in the year 1723. 32 pp. Fourth edition. Entered in Bowyer's ledgers along with the preceding title; the two were no doubt meant to be sold together. Griffith 141.

(e) Pope, Alexander. The temple of fame: a vision. London: printed for Bernard Lintot, 1715. 52 pp. + an engraved frontispiece, and four pages of bookseller's advertisements. Second edition; first published earlier the same year. For a note on this printing, see below, item 42. Griffith 45; Foxon P975.

(f) Pope, Alexander. Eloisa to Abelard. London: printed for Bernard Lintot, 1720. 63(1) pp., including an engraved frontispiece. Second (first separate) edition; first published in the *Works* of 1717. Also included is Pope's "Verses to the Memory of an Unfortunate Lady," similarly drawn from his *Works*. Present as well are Elijah Fenton's pastoral called "Florelia" ("lamenting the death of the Marquis of Blandford"), Mrs. Elizabeth Singer's "Upon the Death of Her Husband," "A Ballad," by John Gay, Allan Ramsay's "Richy and Sandy, a Pastoral on the Death of Mr. Joseph Addison" (with a parallel "explanation" in verse by Mr. Burchet), and a concluding poem by Burchet, addressed to Ramsay and dealing with his elegy. The Bowyer ledgers reveal that 2500 copies of this collection were printed. The frontispiece was engraved by Samuel Gribelin, Jr., after a design by Louis Cheron. With the signature of Francis Meysey on the title-page, dated 1727. Griffith 109; Foxon P801.

An attractive assemblage of early editions, in very good condition, and with an appealing provenance of the period.

1712

The Second Earliest Pope Letter in Private Hands

11. **Pope, Alexander.** Autograph letter signed, three pages, 4to, with an integral address panel; dated November 8, 1712, to John Caryll, Jr., "at Ladyholt, in Sussex." £17,500

A long and highly important early letter to the son of Pope's closest friend John Caryll. Pope and the younger Caryll were near contemporaries, and it is clear from this letter that they were, for a time at least, frequent and intimate correspondents, though only three letters from Pope have survived, of which this is the earliest. The letter begins with an ornate apology:

"There is a passage in yr last letter wch I may reasonably say, makes it the kindest I ever receiv'd; but as people are never more apt to take little exceptions than when they love most, so there are 2 things in yours wch I'll blame no farther than in barely mentioning them. That complaint you pass upon my wit, as if I writt rather to sooth my own vanity than to prove my affection; and the excuse you seem to make for not writing sooner: as if I pretended to so ridiculous a dominion over yr time, or expected you to be very punctual, where you are not in debt. One might as well be displeas'd at the sun for not shining out ev'ry day we wou'd wish him to do so, tho' he be always serviceable to us when most he seems retir'd; as at a friend, who is ever in a kind disposition towards us, for not manifesting it ev'ry day by writing."

After another ten or twelve lines in a similar vein, Pope turns to a more general description of his own state of mind, in a passage which concludes with remarks on his disquiet at the initial reaction of those he had portrayed in the first version of his "Rape of the Lock:"

"As for my own p[ar]t whom have I ever been able to oblige? Whom have I ever serv'd to that degree? by what right of meritt can I pretend to expect a signal service from any man? I am seriously far from imagining that, because people have twice or thrice been civill to me, they are bound always to serve me; the prior obligation was mine, not theirs. Or (if they like my poetry) that because they laugh with me, they will therefore cry for me. But I must be content to take my fortune, with all my own sins upon my own head; for Plume blusters (I hear) nay the celebrated lady herself is offended, which is stranger, not at herself but me: Mr. W. they say is gloomy upon the matter, the Tyrant meditates revenge, nay the distress'd dame herself has been taught to suspect I serv'd her but by halves, & without prudence. Is not this enough to make a man for the future neither presume to blame injustice, or pity innocence as in Mr. W.'s case, to make a writer never be tender of another's character or fame? as in Belinda's. To act with more reserve, & write with less?"

"Belinda" is of course Arabella Fermor, the mock-heroine of "The Rape of the Lock," and "Plume," or "Sir Plume" as he is called in the poem, was one of her mother's cousins, Sir George Browne. This letter provides crucial evidence about the way in which Pope's verses were initially greeted; Miss Fermor soon became reconciled to her notoriety, but Browne appears to have continued to contemplate retaliation of some sort. "Mr. W." is drawn in from another source; he can be identified as John Weston, the boorish husband in a broken marriage in which Pope and Caryll for a time took an interest.

Pope then turns his attention to the critical reaction to his *Essay on Criticism*:

"I have another storm too rising from the bigottes, the most violent of animalls, on ye score of not having alter'd some true lines in ye second edition of ye *Essay on Criticism*, Yet (as to the first two quarrells) I can be satisfy'd in my conscience of having acted with honour, & (as to the last) I dare stand to posterity in the character of an un-bigotted Roman Catholick & impartial critick; I dare trust future times, & lye down contented under the impotence of my present censures, which like other

impotence, wou'd naturally vex & seize one more, the less it can do. As to my writings, I pray God they may never have other enemies yt [sic] those they have yet met with; wch are first priests, secondly women (who are the fools of priests) & thirdly beaus and fopps (who are the fools of women)."

The principal reference here is to an attack on the *Essay on Criticism* by John Dennis, which was published in June, 1711. Pope had been somewhat taken aback by this pamphlet, and, despite what he says here, made a number of changes to the text of his poem in accordance with faults singled out by Dennis. Pope ends this letter with a long passage about a dispute involving Caryll's father, the details of which have not been recovered, and a postscript about some verses he had previously sent, "a meer piece of raillery," which he assures the younger Caryll had not been shown to anyone else.

George Sherburn, in his edition of Pope's correspondence (Vol. I, pp. 150-152), prints this letter from the text provided in Elwin and Courthope's *Works of Alexander Pope*, published in ten volumes from 1871 to 1879; the original was still in 1884 the property of Alfred Morrison, of Fonthill House, Hindon, in Wiltshire. Curiously, the text as it has been transcribed indicates a number of small gaps towards the end of the letter, as if the last page had a few small holes. In fact the letter is quite intact, and it turns out that two of the five conjectural readings supplied by Sherburn, presumably following Elwin and Courthope, are wrong: "my temper" is in fact "my mind," and "a piece of scurvy news" should read "a piece of sad news." The origin of these discrepancies is difficult to fathom. There are in addition a host of inaccuracies in the rest of Sherburne's text, mostly involving spelling and punctuation, but on a few occasions Pope's language as well.

This splendid letter appears to be the earliest by Pope still in private hands. Sherburne prints 105 earlier ones, but of these 51 are known only from printed sources, mostly provided, and perhaps fabricated, by Pope himself. Of the remaining 54 letters, twelve are transcripts made by the Earl of Oxford for his Harleian Library, and are now at Longleat; there are also twenty-four original letters at the Bodleian, mostly to the critic and man about town Henry Cromwell, and fourteen at the British Library, a fair number of which are from the Caryll archive. There are single letters at the Clark Library (very short), Harvard (a good letter to Richard Steele), and in the Mapledurham papers, and one is printed by Sherburn from an unidentified source in the Elwin-Courthope edition. That another letter of this quality and early date should surface seems highly improbable. Some slight soiling and signs of prior folding, but essentially in very good condition. John Caryll, Jr., has marked this letter "answered," but his reply is not known to survive.

The Rape of the Lock

12. [Poetical miscellany.] Miscellaneous poems and translations. By several hands. London: printed for Bernard Lintott, 1712. (8), 320, (353)-376 pp. + an engraved frontispiece, and an 8-page bookseller's catalogue at the end. 8vo, old mottled calf, gilt, rebacked, spine gilt, red morocco labels, a.e.g. (edges a bit rubbed). £2000

First edition. One of the most important miscellanies of the early 18th century, almost certainly edited by Pope, as was first proposed by Norman Ault in his *New Light on Pope* (1948). Most notable here is the first appearance of Pope's "Rape of the Locke," in two cantos; the poem was subsequently expanded to five cantos, and printed separately in 1714. "The story of its composition is well known. John Caryl, something of a mediating figure among the Catholic gentry of the time, was sufficiently disturbed by an estrangement caused between the Petre and Fermor families when Robert Lord Petre cut a love-lock from the pretty head of Arabella Fermor that he asked Pope to write something to make a jest of the incident, 'and laugh them together.'" -- Maynard Mack, p. 248. There is no evidence that Pope had ever met Miss Fermor, portrayed here as "Belinda." The poem adopts the conventions of mock-heroic, and represents, in an essentially affectionate though sometimes daring way, the absurdities of the fashionable world, where trifles were liable to be magnified to epic proportions. Six other pieces by Pope are first printed in this volume: (1) "The First Book of Statius his Thebaid" (pp. 1-56); (2) "The Fable of Vertumnus and Pomona; from the fourteenth book of Ovid's Metamorphoses" (pp. 129-136); (3) "To a Young Lady, with the Works of Voiture" (pp. 137-142); (4) "Two Copies of Verses, written some years since in imitation of the style of two persons of quality" (pp. 143-146); (5) "To the Author of a Poem, intituled Successio" (pp. 147-148); (6) "Verses design'd to be prefix'd to Mr. Lintott's Miscellany" (pp. 174-175). The last of these is not signed, but was claimed by Pope in a letter to his friend Henry Cromwell, first printed by Edmund Curll in 1727. The volume also includes contributions from Matthew Prior, John Gay, William Broome, Edmund Smith, Elijah Fenton, and several others. There are in addition two modernizations of Chaucer by the late Thomas Betterton, who died in 1710. Pope had known Betterton since his boyhood, and it is likely that he had a hand in polishing the two poems for publication, as he was paid £5 7s 6d for his efforts, a sum he turned over to Betterton's widow, a day or two before her own death. Various scholars have claimed that the gap in pagination in this volume can be explained by Pope's late withdrawal of *Windsor Forest* and the *Ode for Musick*, which he had decided to publish separately. Foxon rejects this hypothesis, and argues convincingly that the irregularity was caused by the fact that portions of the volume were printed separately, so that Pope could rewrite in proof, as had been done with Tonson's miscellany in 1709. A very good copy. Griffith 6; Case 260 (1)(a); Rothschild 1565.

13. [Poetical miscellany.] Miscellaneous poems and translations. By several hands. Particularly, The first book of Statius his Thebaid translated. The fable of Vertumnus and Pomona, from the fourteenth book of Ovid's Metamorphosis. To a young lady with the works of Voiture. On silence. To the author of a poem entitled Successio. The rape of the lock, an heroi-comical poem. An ode for musick on St. Cecilia's Day. Windsor Forest, to the Rt. Hon. George Lord Lansdown. An essay on criticism. By Mr. Pope. London:

printed for Bernard Lintott; and William Lewis, 1714. (8), 322, (2), 321-344, (2), 345-376, (2), 377-424 pp. + an engraved frontispiece, and an eight-page bookseller's catalogue at the end. 8vo, contemporary panelled calf, red morocco label (joints neatly restored). £400

Second edition, enlarged; first published in 1712. A rather complex re-issue of the unsold sheets of the first edition, with Pope's involvement now prominently displayed. Foxon, in his *Pope and the Early Eighteenth-Century Books Trade* (p. 37), explains the making of this "second edition" with some clarity:

"In 1714 the collection was reissued with the addition of *Windsor Forest* and the *Ode for Musick* printed on sheets Y-Z, and somewhat crowded to get them in the space -- they are printed 21 lines to a page as opposed to the 19 lines to a page elsewhere. The *Essay on Criticism* is reprinted on Cc-Ee8, and no doubt for this reason the cancel title to the volume adds William Lewis, the owner of the copyright, to Lintot's name in the imprint. The cancel title also lists nine poems in the volume which are by Pope; clearly the volume had sold badly, and the reissue was an attempt to move the stock by trading on the prestige of Pope's name, rather than that of Betterton. The addition of these poems would have caused little difficulty except for the fact that the last four leaves of Bb were occupied by a catalogue of Lintot's books, which had to be moved or removed so that the *Essay on Criticism* could follow *The Rape of the Locke*. But in addition to the cancel title and half-title to the volume it proved necessary to cancel Y8 (presumably because of a printer's error, for the text of the cancellans is identical with the folio edition of *Windsor Forest*) and to print an errata leaf. At this moment someone -- I guess it was Pope -- decided that it would be agreeable to fill a whole sheet by printing titles for the three added poems, and to add two short poems on a two-leaf section Y2 of which the second leaf was the half-title to *Windsor Forest*. Y1 bore the poems 'Upon a Girl of Seven Years Old' and 'Epigram upon Two or Three' and duplicated the pagination of 321-2. Whether because the second poem was slightly naughty, or because the duplicate pagination confused the binders, this leaf is sometimes missing. It can, in fact, be said that no two copies I have seen are identical; the most frequent error is the omission of the errata."

In fact the majority of the 23 copies of this book listed in the ESTC are described as imperfect in one way or another; most of them, as here, are missing the leaf of errata, which must have been added as an afterthought. More important, however, is the presence or absence of the new sheets Y, as the duplicate pages 321-2 bear two short new poems by Pope. "Upon a Girl of Seven Years Old" was never acknowledged by Pope, or reprinted, but there is no doubt that it is his composition. The slightly risqué "Epigram upon Two or Three" was quickly reprinted with Pope's name attached to it in a miscellany edited by John Oldmixon, under the new title, "Receipt to Make a Cuckold;" Pope acknowledged his authorship in reply to an enquiry by John Caryll. It seems likely that Pope thought better of the inclusion of these two pieces, and had the leaf removed from a fair number of copies, as it is often not present; this copy does retain the leaf, though it has been wrongly bound to follow the half-title to *Windsor Forest*. Lintot's catalogue, present here, is also missing from many copies, perhaps because much of it is devoted to

"books printed in the year 1712." Slight marginal waterstains to the first few leaves, otherwise in very good condition. Griffith 32; Case 260 (1)(b).

The First Separate Edition, Expanded to Five Cantos:
A Copy on Large and Fine Paper, Signed by John Caryll, Jr.

14. **Pope, Alexander.** The rape of the lock. An heroi-comical poem. In five canto's. London: printed for Bernard Lintott, 1714. (8), 48 pp. + an engraved frontispiece and five other plates. 8vo, 19th-century panelled calf, spine and inner dentelles gilt, brown morocco label (joints neatly mended, edges just a trifle rubbed). £12,500

First complete and first separately published edition; expanded to five cantos from the version in two cantos published in Lintot's miscellany of 1712. One of the most desirable copies known of Pope's comic masterpiece, printed on large and fine paper, and signed on the title-page by John Caryll, Jr., the eldest son of Pope's closest friend, at whose suggestion the poem had been written, as is acknowledged in the opening passage: "This verse to C---l, Muse! is due." Pope and the younger Caryll were schoolmates and near contemporaries. Not a lot is known of their relationship, as only a handful of letters between them survive (see above, item 10), but they were obviously good friends, and spent a great deal of time together in London, until Caryll died of smallpox in 1718. Caryll appears first to have signed the blank recto of the frontispiece, but this inscription has been partly rubbed out. In the lower margins of pp. 8-10 he has transcribed a translation into Latin hexameters by Thomas Parnell of a passage describing Belinda's toilette, reportedly composed *extempore* while Pope was reading the poem aloud to Swift; in the side-margin Caryll has added, "[The] following lines [in] monkish Latin yett not unelegant] by D. P." (i.e. Dr. Parnell; note cropped by the binder). Warburton included this Latin pastiche in his edition of Pope's works printed in 1751.

Copies on large and fine paper are easily identified. An uncut copy on ordinary paper is 8 1/8" in height, whereas large-paper copies are visibly taller; this one measures 8 3/8" (no uncut copy on fine paper is recorded). The paper used for copies on ordinary paper have the watermark IM, clearly visible in the upper margins; in fine-paper copies there is no watermark. Finally, the printing of the catchword on p. 8 is defective in large-paper copies, as the "h" in "The" is displaced, and the final "e" has dropped out entirely; this suggests, as was commonly the case, that fine-paper copies were printed at the end of the press run, in this case only to order. Foxon first discovered an advertisement in the *Post Boy* of January 28, 1714, explaining the situation: "There will be a small number . . . printed on fine paper; those who are willing to have these, are desired to send in their names to Bernard Lintott . . . No more being printed than are bespoke." Large-paper copies are in fact rare, especially considering the fact that the first impression was 3000 copies; the ESTC lists thirteen examples (L, Ct, LAM, Lmh, O [2]; CaAEU, CaOHM, CSmH, CtY, IU, MH, NjP). This copy is from the library of Winston Henry Hagen, with his bookplate. Laid in is a letter from a fellow-collector Marshall C. Lefferts, dated December 13, 1905, evidently replying to a request from Hagen about the existence of large-paper copies. Lefferts says that he has found references to such copies, but has no precise information about them; he describes his own copy as 7 3/8" tall. A further sheet in Hagen's

hand is laid in, affirming that his copy is on large paper, as indeed it is, and adding a reference to Locker-Lampson's Rowfant catalogue. Hagen's note errs in saying that it was John Caryll, Jr., who suggested to Pope the subject of the poem, rather than his father (or, as Hagen wrongly states, his uncle). When this copy subsequently appeared at auction at the Garden sale in 1989 the error was repeated (Lot 138A, an addendum on an inserted slip). An exceptional association copy, in fine condition. Griffith 30; Foxon P942.

15. **Pope, Alexander.** The rape of the lock. An heroi-comical poem. In five canto's. London: printed for Bernard Lintott, 1714. (8), 48 pp. + an engraved frontispiece and five other plates. [Bound with: [Pope, Alexander.] A key to the lock. Or, a treatise proving, beyond all contradiction, the dangerous tendency of a late poem, entitled, The Rape of the Lock, to government and religion. By Esdras Barnivelt [pseud], Apoth. London: printed for J. Roberts, 1715. 32 pp. Two vols. in one, 8vo, full dark blue morocco, gilt, spine and inner dentelles gilt, a.e.g. by Riviere & Son. £4500

First complete and first separately published edition; a copy on ordinary paper, measuring 7 5/8" in height. Pope's poem was a best-seller, with some 6000 copies of three impressions selling out in a little over a month. Pope took great care in producing a luxury edition, and may even have had a hand in the design of the six plates engraved by Claude Du Bosc after Louis Du Guernier. The additional use of engraved head-pieces, tail-pieces, and an engraved initial is highly unusual in octavo poems at this period, and was essentially confined to publications within Pope's immediate circle, such as the fine-paper copies of Gay's *Trivia* (1716), and Parnell's translation of *Homer's Battle of the Frogs and Mice* (1717). In fine condition; the presence of a fine first edition of Pope's remarkable piece of self-parody, *A Key to the Lock*, is very appealing. With an unidentified Beardsley-esque bookplate, incorporating the letter "C." Griffith 29 and 38; Foxon P941; Rothschild 1570.

16. **Pope, Alexander.** The rape of the lock. An heroi-comical poem. In five canto's. London: printed for Bernard Lintott, 1714. (8), 48 pp. + an engraved frontispiece and five other plates. 8vo, panelled calf antique, spine gilt, red morocco label. £3000

First complete and first separately published edition; a copy on ordinary paper, measuring 7 5/8" in height. Another copy, in fine condition. Griffith 29; Foxon P941; Rothschild 1570.

17. **Pope, Alexander.** The rape of the lock. An heroi-comical poem. In five canto's. London: printed for Bernard Lintott, 1714. (8), 48 pp. + an engraved frontispiece and five other plates. 8vo, unlettered calf antique. £500

Second edition. The first edition had been published on March 2, in an edition of 3000 copies, which sold out within a few days; this new edition was first advertised in the *Post Boy* for March 7-9, and the print run is likely to have been a further 2000 copies. The principle difference between the two editions is that in the reprint the head-pieces and the tail-piece are now woodcuts, no doubt because they required less press-work. In very good condition. Griffith 34; Foxon P943.

18. **Pope, Alexander.** The rape of the lock: an heroi-comical poem. In five cantos. London: printed for Bernard Lintot, 1723. (8), 53(1) pp. + an engraved frontispiece. [Bound with:] [Pope, Alexander.] A key to the lock: or, a treatise proving, beyond all contradiction, the dangerous tendency of a late poem, entituled, The Rape of the Lock, to government and religion. By Esdras Barnivelt [pseud], Apoth. . . . To which are added, commendatory copies of verses, by the most eminent political wits of the age. [London]: printed in the year 1723. 32 pp. Together two vols. in one, 8vo, contemporary sprinkled calf, gilt, spine gilt (some rubbing, upper joint cracked). £500

Sixth edition, "corrected," of the first title, fourth edition of the "Key." According to the Bowyer ledgers, 1000 copies were printed; as the entry mentions both titles, they were probably meant to be sold, as here, as a pair. The text of the poem follows that of Pope's *Works* of 1717. The frontispiece, and six other illustrations (included in the pagination) were engraved by C. du Bosc after designs by Louis du Guernier. With the signature of Eliza Knightly, dated 1740/1, on the recto of the frontispiece. Some slight foxing, but in very good condition. Griffith 140-141; Foxon P949.

1713

The Narrative of Dr. Robert Norris

19. [Pope, Alexander.] The narrative of Dr. Robert Norris, concerning the strange and deplorable frenzy of Mr. John Denn--- an officer of the Custom's-House: being an exact account of all that past betwixt the said patient and the doctor till this present day; and a full vindication of himself and his proceedings from the extravagant reports of the said Mr. John Denn--. London: printed for J. Morphew, 1713. 24 pp. 8vo, disbound. £9000

First edition. One of Pope's earliest and most appealing satires, purporting to describe, in the form of a phantasmagorical dialogue between doctor and patient, the peculiar illness of John Dennis, England's first professional literary critic; the form of the satire owes something to Swift's prank of a few years earlier, in which as Isaac Bickerstaffe he predicted, and then announced, the death of Partridge the astrologer and almanac-maker. Pope, then 25, had a score to settle with the elder Dennis, as in 1711 he had published a petulant attack on Pope's *Essay on Criticism*. The appearance in 1713 of the critic's *Remarks upon Cato*, an attempt to deflate the enormous success of the play by Addison to which Pope had himself contributed a prologue, presented the young poet with an irresistible opportunity, and he set out to demonstrate that Dennis was insane. Also participating in the farce is the bookseller Bernard Lintot, whose name appears in the imprint of the Dennis pamphlet. For a full description of Pope's jest, see Maynard Mack, *Alexander Pope*, pp. 221-5, where a résumé is admitted to do "scant justice to a piece which is high-spirited, funny, and, though it makes Dennis ridiculous, free of bitterness." Arbuthnot is sometimes said to have had a hand in the satire, but there is ample surviving evidence to show that Pope considered the text his own. This has long been one of the most difficult Pope titles to find. The last copy at auction was sold in 1962; the only other copy to have come on the market since that time was one handled by Ximenes in 1982, in poor condition, lacking the half-title and with a significant portion of the title-page clipped

away (now CaOHM). The ESTC at present provides 18 locations (L [2], Ct, DUc, E, Llp, Lvt, LAM [2], LONG, MRu; CaOHM, CaQMM, CtY, CSmH, DFo, MH, TxU). A nice copy, complete with the half-title. Griffith 23; Lowe (Arnott and Robinson) 3816.

Ode for Musick

20. [Pope, Alexander.] Ode for musick. London: printed for Bernard Lintott, 1713. (4), 8 pp. Folio, late 19th-century half maroon morocco, spine gilt (minor rubbing). £8500

First edition. Pope's second folio poem; his authorship is revealed on the half-title, which reads, "Mr. Pope's Ode on St. Cecilia's Day." "St. Cecilia's day (22 November) had been observed as an annual festival by musicians in London since 1683 (similar festivals being held at Oxford and a few other places), and many poets were called on to provide the odes, songs, or hymns which were set to music for performance on that day. Among the poets who thus wrote for the festival are Oldham, Dryden (twice), Addison (twice), Yalden, Shadwell, Congreve, and Hughes -- all before Pope." -- Twickenham Pope, Vol. VI, p. 36. Pope was of course well aware of the tradition. In a note to the collected edition of his works published in 1736, he said that the poem had been written in 1708, and at about the same time he told Joseph Spence: "Many people would like my Ode on Music better, if Dryden had not written on that subject. It was at the request of Mr. Steele that I wrote mine; and not with any thought of rivalling that great man, whose memory I do and always have revered." Pope's chronology here is confused, however, as there is no evidence that he and Steele knew each other before 1711. The ESTC lists 15 copies of this poem (L [2], Ct, D, Dt, O; CSmH, CLU-C, CtY, IU, MH, NIC, NNPM, PPL; ZWTU). This has always been a very difficult Pope title to find; only two copies have appeared at auction over the last sixty years, one in the Gerald Slater sale in 1982 (sold to Fleming for \$2800), and the other -- this copy -- at the dispersal of the library of Doris L. Benz in 1984. This Benz copy was acquired by Ximenes at what then seemed rather a bargain price of \$1200, and was sold shortly afterward to the collector Herman Kohlmeyer for \$2500; Kohlmeyer's books were sold anonymously at Sotheby's in London in 2008. In fine condition, with outer margins untrimmed. With the 19th-century "Owl" bookplate of F. Grant, and the later bookplate of Frederick Locker. Griffith 20; Foxon P904; Rothschild 1568.

21. **Pope, Alexander.** Ode for musick on St. Cecilia's day. London: printed for Bernard Lintot, 1719. 12 pp. + an engraved frontispiece and a final leaf of bookseller's advertisements. 8vo, disbound. £300

Third edition. The first printing in an octavo format; there is no printing designated as a second edition, and this may well be represented by the version in Pope's *Works* of 1717. New to this edition is the frontispiece of a group of women playing music in a sylvan setting; the plate was engraved by Samuel Gribelin, Jr., after a design by Louis Cheron. A very good copy, complete with the final leaf of advertisements not mentioned by Griffith. Griffith 110; Foxon P905.

Windsor Forest

22. **Pope, Alexander.** Windsor-Forest. To the Right Honourable George Lord Lansdown. London: printed for Bernard Lintott, 1713. (2), 18 pp. Folio, full red morocco, gilt, spine and inner dentelles gilt, a.e.g., by Riviere & Son.
£2500

First edition. Pope's second separately published poem, and his first in folio. The larger format was traditional for such verse, and made it easier for the poet and publisher to make a profit, at a shilling a copy; Lintot had paid Pope £32 5s for the poem on February 23, 1713. These verses reinforced the tradition that young poets began their literary careers with pastoral verse; many other writers of the early 18th-century followed Pope in this regard, often with a specific acknowledgement of, or even homage to, this poem. Years later, in 1736, Pope himself stated that he had written the poem in two stages, in 1704 and 1710; the published text has, of course, been much revised. A fine copy, from the library of Arthur A. Houghton, with his book label (sold at Christie's, June 11, 1980, to Hofmann and Freeman, for £380, with Ximenes the underbidder). Griffith 9; Foxon P987; Rothschild 1567.

Contributions by Pope

23. **Addison, Joseph.** Cato. A tragedy. As it is acted at the Theatre-Royal in Drury-Lane, by Her Majesty's Servants. London: printed for J. Tonson, 1713. (8), 62, (2) pp. [Bound with:] Dennis, John. Remarks upon Cato, a tragedy. London: printed for B. Lintot, 1713. 56 pp. Two vols. in one, 4to, contemporary black morocco, panelled in gilt with gilt rule borders, spine gilt (slight rubbing).
£2500

First edition of both works. Addison's play enjoyed a phenomenal success, and was arguably the most influential English dramatic work of the early 18th century, though to a modern reader its popularity appears perhaps more the result of party political feeling than literary merit. The prologue is by the youthful Alexander Pope, who had met both Addison and Steele in 1711. He soon became a contributor to the *Spectator*, and, in 1713, the *Guardian*, where his prologue first appeared on April 18. It is probable that Pope attended the play's opening night. The criticism of John Dennis is rather bitter in tone, as was his habit, but not without intelligence. Dennis is commonly identified as England's first professional literary critic; Samuel Johnson quotes this pamphlet at length in his life of Addison. Pope saw in Dennis's pamphlet a chance to retaliate for his earlier *Reflections on the Essay on Criticism*. The result was the anonymous *Narrative of Robert Norris*, in which Dennis is caricatured as a madman (see above, item 18). The first printing of *Cato* is by no means as common as it once was; the response by Dennis, though not rare in institutions, is very scarce on the market. Light stains on the first two leaves of *Cato*, minor stain on the outer corners towards the end of the Dennis pamphlet; on the whole, however, a remarkable pair in a fine contemporary binding. The original owner of this volume has made some annotations in Latin, but there is no clue to his identity aside from the initials "W. B." on the first title-page; later signatures of B. H. Norton. Griffith 15 (Pope's prologue); Lowe (Arnott and Robinson) 3812 (Dennis).

The First Printing of Pope in Ireland

24. [**Poetical miscellany.**] A select collection of modern poems. By several hands. Dublin: printed by John Henly, 1713. (8), 176, 22 pp. 12mo, contemporary panelled calf, rebacked. £2500

First edition. The first proper Irish poetical miscellany, and the first printing of anything by Pope in Ireland. Included are twelve poems, of which the first seven and the last have separate title-pages; only the final poem has its own pagination. The poems are: (1) Tickell, Thomas. A Poem to His Excellency the Lord Privy-Seal, on the Prospect of Peace. First published in London earlier in the year (Foxon T303) and quickly reprinted; here designated "the fifth edition." (2) [Hughes, John.] An ode to the creator of the world. First published in London in November, 1712 (Foxon H382), and quickly reprinted; here called "the third edition." (3) Sheffield, John, Duke of Buckingham (here called the Earl of Murlgrave [sic]). An essay on poetry. First published in 1682; reprinted by Henry Hills in London in 1709. (4) Dillon, Wentworth, Earl of Roscommon. An essay on translated verse. First published in 1684; reprinted by Hills in 1709. (5) Pope, Alexander. An essay on criticism. First printed in London in 1711; a very rare undated Dublin edition can possibly be assigned to the same year (Foxon D809). (6) Addison, Joseph. The campaign. First published in London in 1705 (Foxon A27); here called "the third edition." (7) Denham, John. Cooper's-Hill. First published in 1642; reprinted by Hills in 1709. (8) [Philips, John.] The splendid shilling. First published in 1705 (Foxon P246). (9) [Dryden, John.] Alexander's feast; or the musick. An ode, in honour of St. Cecilia's Day. First published in 1697. (10) [Addison, Joseph.] A letter from Italy. First published in 1709 (Foxon A39). (11) [Congreve, William.] The mourning muse of Alexis. First published in 1695. (12) [Philips, John.] Bleinheim, a poem. London printed; Dublin: reprinted by S. Powel, for John Henly, 1713. Foxon P236 (noting that this may not have been sold separately).

John Henly, the bookseller who published this miscellany, had a modest career, and his name appears in only a handful of imprints before his death in 1714. Among these are two titles of 1710 (one the Sacheverell trial, in which he is part of a syndicate), one other title of 1713 (a Swift poem), and four titles of 1714 (three by Swift, and Pope's *Rape of the Lock*). Almost all of his imprints are very scarce; of this one the ESTC lists ten copies (L, D, Dt, O; CSmH, ICU, MH-H, NIC, TxU), of which the first is badly cropped, and the last lacks a preliminary leaf. A very good copy. On the title-page is the contemporary signature of Thomas Langton; further inscribed on the front flyleaf, "the gift of Mrs. Lowe." Langton has written beneath one passage in Tickell's poem, "These lines are flattery & confounded lyes." Griffith 28; Case 268.

1714

25. **Pope, Alexander.** A signed printed receipt for a subscription to Pope's translation of Homer's *Iliad*. [London: 1714.] Oblong 8vo slip, 3 1/4" x 5 3/4", tipped into an old folder. £750

A receipt for two guineas, "being the first payment to the subscription, for the translation of Homer's *Iliads*; to be delivered, in quires, to the bearer hereof,

in the manner specify'd in the proposals." With the subscriber's name filled in Pope's hand, and Pope's signature at the bottom. The recipient was Daniel Hayes, Esq., whose name duly appeared in the list of subscribers in Vol. I of the *Iliad*, when it was printed the following year. The identity of Daniel Hayes remains obscure. Lower corners of the slip scorched and smoke-stained, with some loss, but not affecting the printed portion. At the top, in a minuscule hand, is an old inscription, "A precious relic," signed with the initials "W. U." Tipped in opposite is a large engraved portrait of Pope (1813), after a painting by Arthur Pond (some soiling). Some subscriptions receipts for Pope's *Iliad* were entirely in his hand; for an example, see above, item 4.

Contributions by Pope

26. **[Poetical miscellany.]** Poetical miscellanies, consisting of original poems and translations. By the best hands. Publish'd by Mr. Steele. London: printed for Jacob Tonson, MDDCXIV [i.e.1714]. (16), 318 pp. + an engraved frontispiece. 8vo, contemporary panelled calf (slight wear to joints). £250

First edition. An important miscellany, printing for the first time three pieces by Pope: (a) "The Wife of Bath her Prologue from Chaucer" (pp. 1-28); (b) "Prologue, design'd for Mr. D-----'s last Play. Written by several hands" (pp. 40-1); (c) "The Arrival of Ulysses in Ithaca. Being part of the XIIIth Book of Homer's Odysses" (pp. 120-134). In addition, there is Pope's "Garden of Alcinous, from the Seventh Book of Homer's Odysses," which Richard Steele had recently published in an issue of his *Guardian*. Pope never acknowledged having written the prologue for a benefit performance of one of Thomas D'Urfey's old plays, *A Fond Husband: Or the Plotting Sisters*, but his authorship has been generally accepted: "As the prevailing note of witty equivocation and veiled banter is characteristic of Pope, and as several of the lines are undoubtedly his, his hand would appear to have 'held the pen' throughout." -- Norman Ault, Twickenham Edition, VI, p. 102. Among the "best hands" may well have been Steele himself, or even Addison. Included in this volume as well are four poems by John Gay, and other verses by Thomas Tickell, Thomas Parnell, Eustace Budgell, Laurence Eusden (then poet laureate), and the compiler Steele; there are a number of fine unsigned poems whose authorship has not been traced. This is the genuine first edition, with the misdated title-page; copies with the date corrected are frequently called "second issue," but the text was in fact entirely reprinted. For an account of the book, with its cancels and many horizontal chain-lines, see Iolo Williams, *Points in Eighteenth Century Verse*, pp. 85-7. A very good copy. Griffith 24; Case 279; Rothschild 1957.

27. **[Poetical miscellany.]** Poetical miscellanies, consisting of original poems and translations. By the best hands. Published by Sir Richard Steele. London: printed for J. Tonson, 1727. (22), 346 pp. + an engraved frontispiece. 12mo, contemporary calf, gilt, rebaked. £125

Second edition. A significant printing of Steele's miscellany. Still present is everything from the first edition of 1714 (see preceding item), including several pieces by Pope; at the end are fourteen new poems, one of which is Pope's four line epigram, "To Sir Godfrey Kneller, on his painting for me the Statues of Apollo, Venus, and Hercules." These lines were probably written

about 1719, but this is their first appearance in print, presenting what the Twickenham editors call "the only authoritative text." Other poems added to this edition are by Thomas Tickell, Samuel Croxall, and Stephen Clay. Griffith did not at first examine a copy of this printing, and thus overlooked the first appearance of Pope's epigram, but he corrected the omission in his "additions and corrections" (II, p. 573). The frontispiece is repeated from the first edition. A very good copy. Griffith 194; Case 279 (d).

Popeiana

28. **Fiddes, Richard.** A prefatory epistle concerning some remarks to be published on Homer's Iliad: occasioned by the proposals of Mr. Pope towards a new English version of that poem. To the Reverend Dr. Swift, Dean of St. Patrick's. London: printed for John Wyat; and Henry Clements, 1714. 120 pp. 12mo, disbound. £750

First edition. An attempt at flattery, by an impecunious and improvident clergyman who had just come to London to pursue a career as a man of letters. "In 1714 he took advantage of the stir caused by Pope's plan of his translation of the 'Iliad' to publish 'A Prefatory Epistle . . .' In this he declared his willingness to write a book which should (1) examine the 'Iliad' by the rules of epic poetry, (2) consider the objections raised against it by former writers, (3) defend Homer against Plato and Scaliger. It is perhaps scarcely strange that the demand for such a work was not large enough to encourage Fiddes to proceed." -- DNB. Fiddes did for a time attract the notice of Swift, who helped further his ecclesiastical career; he was notably unable to deal with the practical side of life, and belongs to that small band of scholars whose devotion to study led to being locked in the Bodleian overnight. "It contains . . . a flattering reference to the *Essay on Criticism* and Pope's expected translation of Homer." -- Guerinot. A very good copy of a scarce title. Guerinot, p. 333; Teerink 1084.

1715

A Complete Key to the Last New Farce

Self-Parody

29. [Gay, John, and Alexander Pope] A complete key to the last new farce The What D'ye Call It. To which is prefix'd a hypercritical preface on the nature of burlesque, and the poets design. London: printed for James Roberts, 1715. (8), 32 pp. 8vo, disbound. £1500

First edition. Purportedly a satire on John Gay's highly successful new one-act farce, *The What D'Ye Call It*, to which Pope was thought by contemporaries to have made large contributions; broadly speaking, Gay's farce was a burlesque on some of the tragedies then popular. This pamphlet is specifically referred to in a letter written jointly by Gay and Pope to John Caryll in April, 1715, about two months after the piece was first performed: "There's a sixpenny criticism lately published upon the tragedy of the *What dye call it*, wherein he with much judgment and learning calls me a blockhead,

and Mr. Pope a knave." When Pope reprinted a version of this letter in 1735, misleadingly naming the recipient as Congreve, he added a note about the authorship of the pamphlet, saying that "it was written by one Griffin a player, assisted by Lewis Theobald." This attribution was for a very long time taken at face value. Benjamin Griffin (1680-1740) was then at the beginning of his career as an actor and playwright; Lewis Theobald (1688-1744) "had now settled down to the pursuits of the literary hack, being in all probability dependent on his pen for his livelihood." -- DNB. In fact Pope's ascription is in all probability entirely whimsical, with Theobald's participation nothing more than a casual result of his later dispute with Pope over the editing of Shakespeare. Much more plausible is the notion that *A Complete Key* is simply another early example of Scriblerian self-parody, along the lines of Pope's *Key to the Lock* published the same year. David Nokes, in his *John Gay: A Profession of Friendship* (1995), sums up the objections to Pope's assertion (pp. 184-5):

"However, when examined carefully, . . . arguments for supporting Pope's claim are far from convincing. . . . Sherburn, while accepting Pope's word about the authorship, is still puzzled why Theobald, who 'was still on friendly terms with both Gay and Pope . . . should have joined a combination against [them].' In fact readers of the pamphlet at the time regarded it not as a 'vicious attack' on Pope and Gay [e.g. as repeated by Maynard Mack, p. 430] but as an ingenious hoax. As Burnet wrote in the *Grumbler* (3 May 1715): 'Another obliges the world with a *Key* to his own *Lock* . . . the same arch wag, a little before this, gave us a *Complete Key* to his farce.' The idea that the *Key* was actually an ironic work concocted by the Scriblerians themselves is supported by Kerby-Miller, who argues that it is 'largely, if not wholly, the work of Pope and Gay (*The Memoirs of Martinus Scriblerus*, ed. Charles Kirby-Miller, p. 44). . . . I too believe that Burnet and Kirby-Miller have got it right, and that the *Key* is another Scriblerian exercise in mock self-censure, similar to the ironic disparagement of Pope's *Pastorals* in their *Guardian* No. 40. The apparent severity of the preface is a typical piece of disorientation, or a 'double-bluff,' something which the authors of the *Key* themselves cheekily acknowledge: 'A *Key to the What D'Ye Call It* is a double jest, and one would have imagined that so lucky a thought could not have escaped the inventive heads of its composers.' This is a fairly heavy hint, from such masters of ironic deception, that what follows is not a criticism, but a celebration of the play's parodic style."

No doubt there is more to say on this question, but on balance a collaboration between Pope and Gay seems much more likely than one between Griffin and Theobald. A fine copy of a scarce pamphlet. Guerinot, pp. 28-32 (accepting Griffin and Theobald as the authors, with slight reservations); Lowe (Arnott and Robinson), 3914.

The Dignity, Use and Abuse of Glass-Bottles

"I Hear Nothing of the Sermon." -- Charles Jervas

30. [Pope, Alexander.] The dignity, use and abuse of glass-bottles. Set forth in a sermon preach'd to an illustrious assembly, and now publish'd for the use of the inferior clergy. By the author of the Tale of a Tub. London: printed, and sold by the booksellers of London and Westminster, 1715. 24 pp. 8vo, disbound. £7500

First edition. This mock-sermon was first identified as Pope's by Norman Ault in an article in the *TLS* (June 6, 1935). The attribution on the title-page to Swift had never been seen as anything more than a joke, but Ault was the first to notice what appears to be an allusion to this pamphlet in a letter to Pope from the artist Charles Jervas dated June 12, 1715: "I hear nothing of the Sermon -- the generality will take it for the Deanes and that will hurt neither you nor him." Ault discovered that the present "sermon," with its mock-attribution to Swift, had been published on May 24, and that the preface contained a thinly-veiled attack on some of Pope's recent critics, particularly Thomas Burnet and Philip Horneck ("the German Doctor"); stylistic evidence as well led Ault to ascribe the pamphlet to Pope with some confidence. Subsequent correspondence in the *TLS*, especially from George Sherburn, questioned Ault's scholarship, and the attribution is sometimes now referred to (e.g. by Guerinot) as "shaky." A review of the dispute some sixty years later, however, leaves the impression that Ault is quite right, though the ascription must remain as very probable, but not quite certain; Sherburn's objections now seem rather lame, if not petulant (clippings provided). Very rare; the ESTC records only six copies (L, C, O; CLU-C, CtY, MH). There were also, for some reason, three reprints in 1752, but these are also extremely rare, and do not reproduce the important preface. Last page a trifle dusty, but a very good copy, complete with the half-title. Not in Griffith; Teerink 887 (identified as Pope); CBEL II, 504 (accepting Pope's authorship).

An Unrecorded Printing of an Early Draft

31. [Pope, Alexander.] An ingenious and learned discourse, being a sermon preach'd to a congregation of glass-bottles, found among some manuscript papers belonging to a certain facetious divine, lately deceas'd. London: printed for and sold by J. Dowse, 1752. (2), 5-25 pp. 12mo, old wrappers.

£1500

"The third edition." One of three mysterious editions, all printed in 1752, of *The Dignity, Use and Abuse of Glass-Bottles*; the others, re-impressions from the same setting of type, and published by the same bookseller, are styled "the fourth edition" and "the fifth edition." Why Pope's sermon should have been revived 37 years after its first appearance is difficult to explain. The 1752 editions are not in fact reprints of the original text, but display a substantial number of variant readings, so that it appears plausible that they are based, as the title-page claims, on a recently discovered manuscript. "A certain facetious divine" calls to mind Swift, though it seems a bit odd to call him "lately deceas'd" some seven years after his death. All things considered, it is probable that the version printed here represents a first draft of the original version of 1715. Significantly, Pope's three-page preface, containing allusions

to his critics, has not been reproduced; no doubt whoever it was who saw the manuscript text through the press was not aware of the preface, nor did he know of Pope's authorship. The bookseller involved, J. Dowse, appears in the imprint of ten books and pamphlets between 1749 and 1753; his shop was "opposite Fountain-Court in the Strand." This third edition is previously unrecorded. The ESTC lists nothing prior to the fourth edition, with copies at Huntington and Wisconsin; WorldCat adds a third in the Redwood Library in Rhode Island. Title-page a bit dust-soiled, with a small piece torn from the blank upper corner; patched repair to the last leaf, without loss of text, otherwise a good copy. With the bookplate of John A. Fairley (1909). Not in Griffith.

32. [**Pope, Alexander.**] An ingenious and learned discourse, being a sermon preach'd to a congregation of glass-bottles, found among some manuscript papers belonging to a certain facetious divine, lately deceas'd. London: printed for and sold by J. Dowse, 1752. (2), 5-25 pp. 12mo, half calf (a bit rubbed). £750

"The fifth edition," from the same setting of type as the third edition, above. Of this printing the ESTC lists one copy, at the British Library, to which WorldCat adds two more, at the National Library of Scotland and Yale. In very good condition. Not in Griffith.

The Iliad of Homer [with:] The Odyssey of Homer

The Chandos Set

33. **Pope, Alexander, translator.** The Iliad of Homer. London: printed by W. Bowyer, for Bernard Lintott, 1715-1720. Six volumes. [With:] The Odyssey of Homer. London: printed for Bernard Lintot [sic], 1725-1726. Five volumes. Together eleven vols., 4to, contemporary red morocco, covers elaborately panelled in gilt, spines and inner dentelles gilt, a.e.g. (spines faded and a bit scuffed, some early repairs). £9000

First editions. A sumptuous set of Pope's Homer, with an illustrious provenance. Pope's translation, one of the major literary events of the first half of the 18th century, was issued in three formats -- quarto, folio, and "large folio." The traditional size for major works in England had long been folio, but Pope's preference was for a quarto format, perhaps following the fashion introduced into France in the mid-17th century, and it was these copies that were reserved for subscribers, embellished with engraved head-pieces, tail-pieces, and vignettes not used in the folios. This remarkable set is from the library of James Brydges, Earl of Carnarvon and first Duke of Chandos, Pope's patron and friend. He is the "Timon" whose villa is luxuriously described in *An Epistle to Burlington* (1731), and the "gracious Chandos . . . beloved at sight" in *Of the Knowledge and Characters of Men* (1733). Chandos subscribed for no fewer than twelve sets of the *Iliad*, and ten of the *Odyssey*. These splendid volumes, in appropriately grand bindings, were presented by him to his second wife Cassandra, the daughter of Lord Willoughby; Vols. I, II, and IV of the *Iliad* are inscribed by her, "Given by my dear Lord Chandos to Cass: Chandos;" Vols. I-III are also signed by Caroline Brydges (1745), her granddaughter. The set was obtained some twenty years ago from the

surviving library of her grandson, the poet Chandos Leigh, Lord Leigh of Stoneleigh Abbey (1791-1850); the bookplates are those of his father James Leigh of Adlestrop (1765-1823). The bindings have occasionally been scuffed or marked, having survived, as did much of the Stoneleigh library, a devastating fire, whose traces remain on one fore-edge; the few binding repairs date as well from that event. The *Iliad* is one of a small number of sets printed on thick paper, and, according to Griffith, "sold at an advanced price;" there were no thick-paper sets of the *Odyssey*. For a full discussion of the finances and aesthetics of Pope's Homer, see Foxon, *Pope and the Early Eighteenth-Century Book Trade*, pp. 51-81 (*Iliad*) and 91-101 (*Odyssey*). In all there were 574 subscribers for 654 sets of the *Iliad*, and 610 subscribers for 1057 sets of the *Odyssey*, which Pope completed more quickly, with the help of Elijah Fenton and William Broome as surrogate translators. In this handsome set, bound in beautiful red morocco of the period, one gathering of four leaves in Vol. VI of the *Iliad* (4Y) has been omitted because of a binder's carelessness, but a specimen of this gathering has been loosely inserted; Vol. V from the same work lacks the plate of the Shield of Achilles. Griffith 40, 48, 76, 94, 113, and 117 (*Iliad*); 151, 155, 159, 166, 170 (*Odyssey*).

34. **Pope, Alexander, translator.** The *Iliad* of Homer. London: printed by W. Bowyer, for Bernard Lintott, 1715-1720. Six volumes in three, 4to, contemporary mottled calf, gilt, neatly rebacked, spines gilt, contrasting red and green morocco labels. £2500

First edition. Another set of the subscriber's issue of Pope's *Iliad*, printed on ordinary paper, sometimes called "second or printing royal paper," as opposed to the thick paper, or "writing royal paper" of the preceding set. This set belonged to the only one of the 574 subscribers listed without a Christian name, identified only as "----- Millart, Esq." On the verso of the title-page in Vol. I is the signature of Roger Millart, who has duly entered his first name in the list of subscribers. Millart is a shadowy figure, though he seems to have been a clerk to the Agents for Taxes as early as 1703, and he appears once more in the list of subscribers to Tonson's monumental folio edition of Matthew Prior's poems, published in 1718 (Foxon, p. 641). Some foxing, but generally in very good condition, complete with four engraved maps and plates, including the "Shield of Achilles" engraving in Vol. I. Inserted as a folding frontispiece in Vol. I is a large mezzotint portrait of Pope, executed in 1716 by A. Smith after the portrait by Kneller (a bit torn and creased in the inner margin); the usual frontispiece bust of Homer has been moved to the beginning of Book I. Griffith 39, 47, 75, 93, 112, and 116.

35. **Pope, Alexander, translator.** The *Iliad* of Homer. London: printed by W. Bowyer, for Bernard Lintott, 1715-1720. Six volumes in three, folio, nicely rebacked, spines gilt, red morocco labels. £1500

First edition. A large-paper copy of the folio issue, for sale to the general public, as opposed to the quarto issue for subscribers; the frontispiece with a bust of Homer is present, as are the other maps and plates found in the quarto copies, but there are no engraved head-pieces or other vignettes, and the title-pages are printed in black, as opposed to red and black. The other obvious difference between quarto and folio sets is the pagination, which in the quartos is continuous (the poem ends in Vol. VI on p. 1882), but in the folios is by volume. This large-paper set measures 14" in height; folios on

ordinary paper are under 12". In fine condition. With the 19th-century armorial bookplates of George William Mason; on the first title-page of each volume are old signatures of Edmund Kirke and Catherine Mason. Griffith 41, 49, 77, 85, 114, and 118; Rothschild 1573.

Pirated in Holland

36. **Pope, Alexander, translator.** The Iliad of Homer. London [i.e. The Hague]: printed by T. J. for B. L. & other booksellers, 1718-1721. (8), 111(1), 110, 140; (2), 111(1), 149; (2), 103(1), 110; (2) 120, 134; (2), 112, 124; (2), 92, 85(3), (44) pp. + a frontispiece, two plates, and a folding map in Vol. I, a frontispiece, one other plate, and a final leaf of bookseller's advertisements in Vol. II, and the "Shield of Achilles" plate in Vol. V. Together six vols. in four, sm. 8vo, contemporary speckled calf, spines gilt, red morocco labels. £2500

First continental edition, printed in The Hague by Thomas Johnson. The first three volumes of this set were printed in 1718, the fourth volume in 1719, and the final two volumes in 1721. Griffith wrongly places this edition under the year 1720, as he had never seen a set, and knew of it only from a reference in Samuel Johnson's *Lives of the Poets*:

"It is unpleasant to relate that the bookseller [Lintot], after all his hopes and all his liberality, was, by a very unjust and illegal action, defrauded of his profit. An edition of the English *Iliad* was printed in Holland in duodecimo [sic], and imported clandestinely for the gratification of those who were impatient to read what they could not yet afford to buy. This fraud could only be counteracted by an edition equally cheap and more commodious; and Lintot was compelled to contract his folio at once into a duodecimo, and lose the advantage of intermediate gradation. The notes, which in the Dutch copies were placed at the end of each book, as they had been in the large volumes, were now subjoined to the text on the same page, and are therefore more easily consulted."

This was long the traditional explanation of Lintot's poor sales, but Foxon, in his *Pope and the Early Eighteenth-Century Book Trade* (pp. 57-8), is doubtful:

"I have become increasingly sceptical about the accuracy of this interpretation. It is certainly true that Thomas Johnson of The Hague reprinted the *Iliad* in a cheap edition in small octavo . . . Lintot had received a royal privilege dated 6 May 1715, which as usual forbade reprints or abridgements 'within our Kingdoms and Dominions' and also the importation and selling of copies printed abroad. The first prohibition was a way of preventing the work being reprinted in Ireland, which was not subject to the Copyright Act of 1709/10; the second seems to add nothing to the Act. The crucial question is whether smuggled copies of the Dutch edition were a sufficient threat to make Lintot change his plans. There is no doubt whatever that copies of Johnson's piracies were smuggled in, particularly to Scotland; but though they may have circulated in the provinces, it seems unlikely that they would have had much currency in London, which was the heart of the book trade. The respectable trade was accustomed to combine

against piracy, and Lintot could take legal action against those who infringed the law."

With an interesting two-page bookseller's preface in Vol. I, explaining the great care taken in producing an accurate text, and noting a few of the alterations in this edition: "It has been thought necessary for its greater beauty to leave out that prodigious number of capitals, which disfigures the page, by an abuse introduc'd, thro' want of taste, into English books more than any other." In fine condition, and very rare thus; the binding appears to be British. Most of the listings for this pirated edition in the ESTC are for sets with a 1729 printing of the first volume, or for odd volumes. Griffith 121.

37. **Pope, Alexander, translator.** The Iliad of Homer. London: printed by W. Bowyer, for Bernard Lintot, 1720. (36), 70, (2), 250, (2); 242; 225(3); (6), 267(3); (6), 249(9); (6), 190, (50), (4) pp. (including a frontispiece bust of Homer in Vol. I) + two plates and a folding map in Vol. I, a folding plan of Troy in Vol. II, and the Shield of Achilles folding plate in Vol. V. Six vols., 12mo, contemporary calf (most labels wanting or replaced in early MS). £750

The first London printing of Pope's *Iliad* in a small format, and commercially, and to some extent textually, an edition of great importance. Pope had struck a hard bargain with his publisher Bernard Lintot, and Foxon discusses the aftermath in some detail:

"It is clear that Lintot was having difficulty in recovering his costs on the *Iliad*, and there were therefore arguments in favour of getting a quick return by as large a cheap edition as possible. The real reason for Lintot's difficulties in making a profit on the folios was not the Dutch piracy, but his own over-optimism when he made his contract with Pope. . . . Having made his decision to produce a duodecimo, Lintot's strategy was clearly to have it ready for the public very soon after the larger formats. The subscribers' copies of volumes V and VI were published on 12 May and the folios on 19 May 1720, and the cheap edition went on sale on 27 June, the third volume having been printed (with some revisions by Pope) as early as 1 September 1719 (*Twickenham*, X, 588)."

Griffith, surprisingly, was never able to examine a set of the first 12mo edition of Pope's *Iliad*, and lists it only from a newspaper notice, with the details of collation and pagination left blank; no doubt he was not aware of the importance of the reprint to the bookseller involved, and his search for a set must at best have been perfunctory. Over the years collectors, libraries, and the book trade have been similarly dilatory, and such sets as do survive are widely scattered and haphazardly assembled. The ESTC presently lists 23 locations, but four of these are for single odd volumes, one is for two odd volumes, two for three odd volumes, and two for sets missing one volume; the locations include two sets in National Trust properties, one in South Africa, and one in Gdansk, in Poland. Presumably there are other sets as yet unidentified, but perhaps not as many as one might have predicted; this set, despite the missing labels, is in fresh unrestored condition, and perhaps one of those advertised in the *Daily Courant* as available for "half a crown each volume bound sheep." Griffith 122.

38. [**Pope, Alexander, translator.**] The *Odyssey* of Homer. Translated from the Greek. London: printed for Bernard Lintot, 1725. (4), xxxii [i.e. xxxvi], (8), 212, (4); (4), 235(5); (4), 274, (4); (4), 275(5); 248, (16); 251(13), 24 pp. + 24 engraved plates. Five vols., 12mo, contemporary calf, gilt, spines gilt, later red morocco labels (a bit rubbed, slight wear to the tips of a few spines, several joints cracked, but holding). £300

First duodecimo edition. Bernard Lintot had achieved some success with the sale of his printing of the *Iliad* in a small format, and this he tried to replicate by issuing a duodecimo *Odyssey* within a month of the publication of the folio edition (the proceeds from the subscription edition in quarto went to Pope). Presumably he did a print run of 2500 copies, as he had done before, but this time it appears that sales were slow, as there was no reprint for another twenty years. "Bernard Lintot's only comfort, if he had been alive to see it, would have been that at the firm's trade sale in 1759 the copyrights of Homer, sold in shares of one-eighth, fetched nearly £1,000, a quite remarkable figure, comparable with the prices for Shakespeare, Milton, or the *Spectator*." -- Foxon, *Pope and the Eighteenth-Century Book Trade*, p. 98. Pope's name appears only on the half-titles of this edition; there are advertisements for other books published by Lintot at the end of each volume. This set does not contain the frontispiece portrait bust of Homer in Vol. I, as is often the case; pale waterstains at the front of the first volume, otherwise in good condition. With the early signature on each title-page of Darell Crabb, who has added a list of the contributions made to the translation by Elijah Fenton and William Broome on a flyleaf at the front of Vol. I. Griffith 154, 158, 162, 169, and 173; Rothschild 1591

39. **Pope, Alexander, translator.** The *Iliad* of Homer. London: printed for Bernard Lintot, and sold by Henry Lintot, 1732. (32), 70, (2), 250; 20, (2), 242; 225(3); (6), 267(1); (6) 249(9); (6) 190, (52) pp. + a portrait, two plates, and a map in Vol. I, a plate in Vol. II, and the Shield of Achilles plate in Vol. V, along with four further plates in each volume, one for each book of the poem; with an additional leaf of bookseller's advertisements at the end of Vol. I, and three leaves of advertisements at the end of Vol. VI. Six vols., 12mo, contemporary panelled calf (a little rubbed). £350

"Third edition," i.e. the third edition in duodecimo. Pope's publisher Bernard Lintot had been anxious to retrieve some of his costs for Pope's *Iliad* by bringing out a small-format edition as quickly as possible. "The duodecimo sets sold well; the first edition [1720] of 2,500 copies was followed by a second edition of 5,000 (advertised in the *Daily Courant* of 8 December 1720). This was over-optimistic, since a third edition was not needed for another twelve years; it was then reprinted at about six-year intervals until the Lintot copyrights were sold in 1759." -- Foxon, *Pope and the Early Eighteenth-Century Book Trade*, pp. 58-9. Vol. III is dated 1731. The unsigned engravings for each book were not present in the earlier duodecimo editions. In very good condition. Not in Griffith.

A Key to the Lock

40. [Pope, Alexander.] A key to the lock. Or, a treatise proving, beyond all contradiction, the dangerous tendency of a late poem, entitled, *The Rape of the Lock*, to government and religion. By Esdras Barnevelt, Apoth. [pseud]. London: printed for J. Roberts, 1715. 32 pp. 8vo, stitched, as issued; in a cloth slipcase. £2000

First edition. A clever piece of self-mockery, in which Pope pretends to criticize, in a virulent manner, his best-selling poem of the year before. In fact this is a parody of contemporary literary criticism, which in the early 18th century was more often than not a mixture of vituperation and pedantry. Pope was always fond of this sort of humor, which reached its culmination in his Scriblerian notes to *The Dunciad*. The imprint here is deliberately misleading. The bookseller Bernard Lintot had paid Pope fifteen guineas for this text, but he used the name of J. Roberts to conceal his own involvement, and Pope's authorship. The pamphlet concludes with a joke on this point:

"To sum up my whole charge against the author in a few words: he has ridiculed both the present mi---ry and the last; abused great statesmen and great generals; nay the treaties of whole nations have not escaped him, nor has the royal dignity it self been omitted in the progress of his satyr; and all this he has done just at the meeting of a new Parliament. I hope a proper authority may be made use of to condign punishment: in this mean while I doubt not if the person most concern'd would but order Mr. Bernard Lintott, the printer and publisher of this dangerous piece, to be taken into custody, and examin'd; many further discoveries might be made both of this poet's and his abettor's secret designs, which are doubtless of the utmost importance to the government."

Very slight worming in the blank upper margins, but a splendid copy, entirely uncut, of a rare and amusing pamphlet which itself proved popular; a second edition appeared within weeks, and a fourth edition by 1723. From the collection of H. Bradley Martin, with his book label. Griffith 37.

41. [Pope, Alexander.] A key to the lock. Or, a treatise proving, beyond all contradiction, the dangerous tendency of a late poem, entitled, *The Rape of the Lock*. To government and religion. By Esdras Barnivelt, Apoth. [pseud]. The second edition. To which are added commendatory copies of verses, by the most eminent political wits of the age. London: printed for J. Roberts, 1715. 32 pp. 8vo, disbound. £750

Second edition. For this new printing of his mock attack on his own poem as Romish and Jacobite propaganda, Pope composed four purportedly commendatory poems, which he added to the preliminaries without changing the length of the pamphlet by setting the dedicatory epistle in much smaller type. The first of these poems is assigned to Nicholas Castleton, an obscure anti-Catholic pamphleteer who had attacked Swift's *Tale of a Tub*, and was thus fair game. The second is supposedly by the "High German Doctor," i.e. Philip Horneck, whose periodical of that name had contained criticism of both Pope's Catholicism and his literary efforts. The third pretends to be by "The Grumbler," a short-lived folio sheet by Thomas Burnet, and the last is signed by James Baker, Knt., whose identity is obscure, though Pope used the

pseudonym once more the following year for *God's Revenge against Punning*. A fine copy; very scarce. Griffith 38.

The Temple of Fame

42. **Pope, Alexander.** The temple of fame: a vision. London: printed for Bernard Lintott, 1715. 52, (4) pp. 8vo, recent half maroon morocco and marbled boards. £300

First edition. A modernized and rather free version of Chaucer's *Hous of Fame*, for which Lintot paid Pope £32 5s. Lintot may have hoped to arouse interest in Chaucer by using Pope's reputation, as the last four pages here are devoted to proposals for Urry's new edition of Chaucer's works. "The first edition of the *Temple of Fame* is remarkably ill-printed, as can be seen when it is compared with the second edition, and Pope can have had no say in its production, though he doubtless read proof." -- Foxon, *Pope and the Early Eighteenth-Century Book Trade*, p. 39. Patched repairs to the half-title; some underlining and marginal marks by an early owner, otherwise a good copy. Griffith 36; Foxon P974; Rothschild 1572.

44. **Pope, Alexander.** The temple of fame: a vision. London: printed for Bernard Lintott, 1715. 52 pp. + an engraved frontispiece, and four pages of bookseller's advertisements at the end. 8vo, recent boards. £150

Second edition; first published earlier the same year. The most obvious change in this reprint is the addition of a frontispiece engraved by Samuel Gribelin after a design by Lud. Cheron. It has been suggested that this plate was a later addition, perhaps done for "remainder" copies around 1718; it is, in any case, present in the majority of copies. There are some variations here in spelling and capitalization, including the addition of "k" to words ending in "ic," but there is no evidence of Pope's involvement. As Foxon points out, the typography of this edition has been noticeably improved; such type ornaments and woodcut decorations as appeared in the first edition have all been changed, and a fair number of new ones added. The prospectus for Urry's Chaucer has been replaced by a catalogue of books published by Bernard Lintot. A very good copy, complete with the half-title. Griffith 45; Foxon P975.

Contributions by Pope

44. [**Poetical miscellany.**] The Elzevir miscellany: consisting of original poems, translations, and imitations. By the most eminent hands, viz. Mr. Rowe, Mr. Shippen, Dr. King, Mr. Sewell, Mr. Hill, Mr. Eusden, Mr. Broome, Mr. Jones. London: printed for E. Curll, 1715. (2), 42; 33(1) pp. + an engraved frontispiece. 12mo, recent panelled calf, spine gilt, red morocco label. £1500

"Second edition;" there was in fact no first edition. A small Curll nonce collection, consisting of the sheets, with preliminaries cancelled, of Nicholas Rowe's *Poems on Several Occasions* (third edition, 1714), and *Original Poems and Translations: By Mr. Hill, Mr. Eusden, Mr. Broome, Dr. King &c.* (1714); to these have been added a general title-page, as above, and a frontispiece engraved

by H. Hulsbergh. The first title includes (p. 32) an "Epigram on a lady who shed her water at seeing the Tragedy of Cato" (with a Latin version); this slightly naughty poem, which is probably by Pope, first appeared in No. V of *The Poetical Entertainer*, published on February 18, 1714. The second title contains the first printing of "Upon the Duke of Marlborough's House at Woodstock," assigned to Pope by Griffith, but not accepted by Norman Ault in his Twickenham edition of Pope's minor verse (cf. p. 412). If Griffith is right, this poem marks, as he points out, the first encounter in print between Pope and Edmund Curll. A fine copy of a rare little miscellany. The ESTC lists five copies (C; CtY, IU, MiU, NjP), of which two, at Princeton and Illinois have a further 83-page section at the end with a collection of poems by Samuel Jones (with nothing relating to Pope), whose presence is suggested by the general title-page; two others, at Cambridge and Michigan, are simply noted as "imperfect." The present copy, however, conforms to the one at Yale, and to the collations given by both Griffith and Case. Griffith Add. 45c; Case 283 (b).

Popeiana

45. [Burnet, Thomas, and George Duckett.] *Homerides: or, a letter to Mr. Pope, occasion'd by his intended translation of Homer.* By Sir Iliad Doggrel [pseud]. London: printed by W. Wilkins, and sold by J. Roberts, 1715. 30 pp. 8vo, disbound. £750

First edition. The first of the two "Homerides" pamphlets published jointly by George Duckett (1684-1732), a friend of Addison, and Sir Thomas Burnet (1694-1753), a son of the renowned Bishop of Salisbury, Gilbert Burnet, and like his father a staunch Whig. Their collaboration is confirmed by surviving correspondence, in which it is revealed that this pamphlet was originally to be called "The Hump Conference;" Addison apparently persuaded Duckett and Burnet to suppress some of the personal abuse in the first draft of the text. The pamphlet begins by mocking Pope for his youthful arrogance, and his desire for financial gain:

"'Tis indeed somewhat bold, and almost prodigious, for a single man to undertake a work, which not all the poets of our island durst jointly attempt, and it is what no man of an inferior genius to Mr. Pope cou'd even have thought of. But *jacta est alea*, it is too late to dissuade you, by demonstrating the madness of your project. No! not only your attending subscribers, whose expectations have been raised in proportion to what their pockets have been drained of, but even the industrious, prudent Bernard [Lintot], who has advanced no small sum of money for the copy, require the performance of your articles."

The pamphlet goes on to suggest persuading Robin Powell, the puppet-showman of Bath, to stage a puppet-show of the siege of Troy; much of the text consists of passages from Homer rendered into doggerel English verse, supposedly to help Pope in his labors. A fine copy, complete with the half-title and final blank. Guerinet, pp. 20-23.

46. **Preston, Mr. (purported author).** *Æsop at the Bear-Garden: a vision.* . . . In imitation of the Temple of Fame, a Vision, by Mr. Pope. London: sold by John Morphew, 1715. 38 pp. 8vo, disbound. £1500

First edition. A very amusing parody, describing the low life of a bear garden in what are often the same words Pope had used to depict his "Temple of Fame." The authorship, as given on the title-page, is clearly part of the joke. John Preston had been the proprietor of the Bear-Garden at Hockley in the Hole, Clerkenwell; he was killed by one of his own bears on September 18, 1709. The preface here accuses Pope of deriving his poem from *Hudibras*; there is also a notice that "the first book of Tom Thumb, transform'd from the original nonsense into Greek heroicks, is so near finished, that the undertaker hopes to be able to deliver it to the subscribers by the first of April next." A fine copy, complete with the half-title. Guerinot, pp. 24-28; Foxon P1026; Bond *English Burlesque Poetry: 1700-1750*, 40.

Coarse and Vituperative

47. [**Tooly, Thomas.**] Homer in a nut-shell: or the Iliad of Homer in immortal doggrel. By Nickydemus Ninnyhammer, F. G. [pseud]. London: printed for W. Sparkes, 1715. (12), 68 pp. 12mo, 19th-century half calf (spine rubbed). £1500

First edition. A travesty of the first three books of the Iliad, inspired by Pope's forthcoming and much publicized translation. "The diction is that of contemporary low-life, often coarse and vituperative." -- Richmond P. Bond, *English Burlesque Poetry: 1700-1750*, 45. The author describes the source of his inspiration in a playful note to the reader: "This is to certify all whom it may concern, that I had a maggot come into my head some time ago to translate all Homer's works, but had the pleasure of being mortified, by finding the Iliad so incomparably done by Mr. Pope, and the Odysseis design'd to be infinitely better translated by Mr. Tickell, alias Jo. Addison." All we know of Thomas Tooly is contained in an autobiographical account preserved by Rawlinson, in which he claims to have "printed also some hundreds of other pieces in verse and prose." None of these has been identified. Rare; the ESTC lists eleven copies (L, Ct, Dpr, HAW, O; CaOHM, CLU-C, CtY, IU, TxU; AuANL). A very good copy, with the Crewe bookplate. Included at the front is a folding engraved plate from another source. Bound at the end, in a much smaller format, is a French parody by Hugues de Picou, entitled *L'Odyssee d'Homere, ou, les aventures d'Ulysse, en vers burlesque* (Leyden: chez Jean Sambix, 1653). This 68-page poem was first printed in Paris in 1650; title-page a bit soiled; margins trimmed close at the top, touching some headlines. Guerinot, p. 337; Foxon T420.

48. [**Tooly, Thomas.**] Homer travestie: being a new translation of that great poet. With a critical preface and learned notes. Shewing how this translation excells Chapman, Hobbes, Ogilby, Dryden, Pope, and all other pretenders. London: printed for W. Boreham, 1720. (4), 68 pp. 12mo, early 20th-century mottled calf, gilt, spine gilt, brown morocco labels, t.e.g., by Zaehnsdorf (rather rubbed, ends of spine chipped, front cover detached). £750

First edition, second issue; the sheets of the first issue of 1715 (see preceding item), with the preliminaries cancelled, and a new title-page and preface. This re-issue of a travesty of the Books I-III of the *Iliad* was intended to coincide with the completion of "the new version of Mr. Pope." Much of the new two-page preface is devoted to Pope's *Iliad*, which the poet claims to have improved upon: "I fancy that I have a surer way to my author's meaning, and

made him speak as he would if he had wrote in the English language." The preface concludes with a comparison of two eight-line passages, one by Pope, and the other "in doggrel immortal." Aside from the binding wear, in fine condition, with outer edges uncut. This re-issue is very rare; the ESTC lists five copies (L, O; IU [2], NIC). Guerinot, p. 337; Foxon T421.

1716

Contributions by Pope

Knightly Chetwood's Copy

49. [Montagu, Lady Mary Wortley, with Alexander Pope and John Gay.] Court poems. Viz; I. The basset-table. An eclogue. II. The drawing-room. III. The toilet. Publish'd faithfully, as they were found in a pocket-book taken up in Westminster-Hall, the last day of the Lord Winton's tryal. London: printed for J. Roberts, 1716. (2), iii(1), (2), 23 pp. 8vo, sewn, as issued; in a brown cloth folding case. £2500

First edition. Pope and Gay first met Lady Mary Wortley Montagu early in 1715. Three years before she had achieved notoriety by eloping with the Whig politician Edward Wortley Montagu, after a courtship marked by intrigue and parental disapproval; she was now beginning to "repent at leisure." Her new friendship with Pope and Gay led to the writing of these three mock-pastorals, satirizing, sometimes with a rather daring explicitness, the fashionable world of the day, and alluding to the comparative unpopularity of the new German monarchy with the English aristocracy. "The authorship of these poems has been a problem ever since their publication, but the greatest share is Lady Mary's." -- Foxon. John Gay was largely responsible for "The Toilet;" Pope's contributions, if any, are difficult to determine. For a time these scandalous poems circulated in manuscript, and they inevitably fell into the hands of Edmund Curll, who immediately printed them without allowing his name to appear in the imprint. Curll did, however, write a preliminary "advertisement," in which the triumvirate is revealed:

"The reader is acquainted, from the title-page, how I came possess'd of the following poems. All that I have to add, is, only a word or two concerning their author. Upon reading them over at St. James's Coffee-House, they were attributed by the general voice to be the productions of a lady of quality. When I produc'd them at Button's, the poetical jury there brought in a different verdict; and the foreman strenuously insisted upon it, that Mr. Gay was the man; and declar'd in comparing the Basset-Table, with that gentleman's Pastorals, he found the stile, and turn of thought, to be evidently the same; which confirm'd him, and his brethren, in the sentence they had pronounc'd. Not content with these two decisions, I was resolv'd to call in an umpire; and accordingly chose a gentleman of distinguish'd merit, who lives not far from Chelsea [i.e. Addison]. I sent him the papers; which he return'd me the next day, with this answer: Sir, depend upon it, these lines could come from no other hand, than the judicious translator of Homer [i.e. Pope]."

Pope was irked by this banter, and his response is notorious: "Pope immediately retaliated. Meeting Curll in Lintot's shop he offered him what purported to be a conciliatory glass of sack, into which he had slipped a violent emetic. As he remarked coolly to Caryll, 'I contrived to save a fellow a beating by giving him a vomit.' Pope took evident pleasure in writing up the incident in a Grub-Street pamphlet *A Full and True Account of a Horrid and Barbarous Revenge by Poison, on the Body of Mr. Edm. Curll*, dwelling at some length on the anatomical consequences of the vomit." -- David Nokes, *John Gay*, pp. 225-6. Curll was, however, to prove a formidable adversary in the future. Paper somewhat limp, otherwise a fine copy in original condition, entirely uncut. Signed on the title-page by Knightly Chetwood (1650-1720), Dean of Gloucester and a friend of both Dryden and Swift. Griffith 51; Foxon, p. 476; Rothschild 1576.

50. **Dufresnoy, Charles Alphonse.** The art of painting: by C. A. Du Fresnoy: with remarks: translated into English, with an original preface, containing a parallel between painting and poetry: by Mr. Dryden. As also a short account of the most eminent painters, both ancient and modern: by R. G. Esq. London: printed for Bernard Lintott, 1716. (16), lxxvii. (2). 297(7) pp. + an engraved frontispiece. 8vo, contemporary calf, gilt, spine gilt (spine rather worn, lacks label, joints cracked). £200

Second edition, "corrected, and enlarg'd;" first published in 1695. This edition contains the first printing, following the dedicatory epistle, of Pope's poem, "To Mr. Jervas, with Fresnoy's Art of Painting, Translated by Mr. Dryden." Charles Jervas was a fashionable portrait painter. He and Pope had a long friendship; he did a well-known portrait of Pope, and gave him painting lessons. This charming poem contains references to Martha and Teresa Blount, and to "Belinda," i.e. Arabella Fermor, the heroine of *The Rape of the Lock*. It was reprinted in all later lifetime collections of Pope's verse. Bowyer's ledgers reveal that he printed 1500 copies of this book, as well as 50 on fine paper; of these 1000 went to the bookseller William Taylor, adding his name to the imprint (the variant cited by Griffith). Aside from the binding wear, a good copy, complete with the frontispiece engraved by Gribelin. Griffith 46; Macdonald 139; Rothschild 1575.

Popeiana

51. [**Duckett, George, and Sir Thomas Burnet.**] *Homerides*: or, Homer's first book moderniz'd. By Sir Iliad Doggerel. London: printed for R. Burleigh, 1716. 45(1) pp. 12mo, half blue morocco, spine gilt, t.e.g. (upper cover pitted). £2500

First edition. The second of the two "Homerides" pamphlets published jointly by George Duckett and Sir Thomas Burnet. The first, printed a year earlier, is an attack, largely in prose, on Pope's Catholicism, and his willingness to do anything for money (item 44, above). This new production of "Sir Iliad Doggerel" consists largely of a travesty by Duckett of Book I of the *Iliad*, in Hudibrastic verse, with Agamemnon called "Aggy" to accommodate the short lines; the only allusions to Pope in the body of the text are a few lines satirizing Catholic doctrine. The preface, known to have been written by Burnet, is more direct:

"I confess, when I publish'd my letter to Mr. Pope [in the first "Homerides" pamphlet], in which I advis'd him to brush up the old-fashion'd Greek bard, and give him the English air as well as tongue; I was apprehensive that my counsel was come too late, and that the gentleman had already gone through several books, wherein he had kept to the sense of his author, without modernizing him in the least. This fear of mine appear'd soon after to be very well grounded; for the afore-mentioned poet has been so careful of doing justice to his original, that he has nothing in the whole poem that is not Homer's, but the language. And I think one may say of his translation, as one wou'd of a copy by Titian of one of his own pictures, that nothing can be better, but the original."

In time Pope responded by giving Duckett and Burnet a conspicuous place in his *Dunciad*. A very good copy of a rare title; the ESTC lists eight locations (L, O; CSmH, CtY, ICN, MnU, NIC; GOT). With the bookplate of Duncan Fraser. Guerinet, pp. 35-37; Foxon D485; Bond, *English Burlesque Poetry: 1700-1750*, 36.

1717

The Works

A Presentation Copy

52. **Pope, Alexander.** The works of Mr. Alexander Pope. London: printed by W. Bowyer, for Bernard Lintot, 1717. (32), 435 pp. + a folding frontispiece portrait. 4to, contemporary panelled calf, rebacked, red morocco label (some rubbing, upper cover detached). £1500

First edition. Presentation copy, inscribed on the front flyleaf in the hand of the recipient: "E libris A. Evans. Ex dono admirandi authoris & divini Poetae." With four further lines in the same hand, two of them heavily crossed out, the others difficult to decipher, but with the names "A. Pope" and "A. Evans" included. Abel Evans (1675-1737) was a high-church Tory clergy-man who held the college living of St. Giles' in Oxford. He wrote satirical verse and had a reputation as a university wit; he is still remembered for his epitaph on Vanbrugh, beginning, "Lie heavy on him, Earth." Evans was an admirer of Pope, who reciprocated with a flattering reference to him in *The Dunciad*. Not a lot is known of their relationship, but scraps of several letters survive from Evans to Pope, in which Evans speaks of his efforts to distribute to Oxford subscribers copies of the third volume of the *Iliad*, and to collect the corresponding subscription money on Pope's behalf. Significantly, this favor was done the same year Evans was presented with this quarto; the two volumes were published almost simultaneously.

This substantial quarto brings to a close the first phase of Pope's literary career; the format matches that of his translation of the *Iliad*, with copies issued in folio as well, and on paper of varying quality. Pope did not publish his *Works* by subscription, and is probable that Lintot, whose profits from the *Iliad* were less than he anticipated, was the chief beneficiary; Jacob Tonson, who still held some of Pope's copyrights, cooperated in the venture, and

some copies were issued with his name in the imprint. A fair number of pieces appear here for the first time, most notably the formal and not undignified preface, his first publicly acknowledged prose; also new are a ten-page "Discourse on Pastoral Poetry," and a long venture into a new kind of verse, "Eloisa to Abelard." Most of the other poems here have been polished, and some of the revisions, e.g. in *Windsor Forest*, are substantial. The portrait, printed on a larger sheet and folded in, was engraved by George Vertue after a famous oil by Charles Jervas, portraying Pope as a young man about town. Aside from the binding wear, a very good copy with an appealing provenance. As always, O2 is a cancel. Griffith 79; Rothschild 1584.

Horatio Walpole's Set, with One Volume Inscribed by Pope

53. **Pope, Alexander.** The works of Alexander Pope. London: printed by W. Bowyer, for Bernard Lintot, 1717. (32), 435 pp. + a folding frontispiece portrait. [With:] The works of Mr. Alexander Pope. Volume II. London: printed by J. Wright, for Lawton Gilliver, 1735. (8), 76; (4),(47)-71(1); (2), (7)-27(1); (39)-78; (2), 87(1); 14, 19(1), 219(1) pp. [With:] Pope, Alexander. Letters of Mr. Alexander Pope, and several of his friends. London: printed by J. Wright for J. Knapton; L. Gilliver; J. Brindley; and R. Dodsley, 1737. (36), (9)-222, 215-332 pp. Together three vols., 4to, contemporary calf, gilt, spines gilt, m.e. (some rubbing, joints cracked, wanting title-labels); in a half brown morocco slipcase, in three compartments. £5000

First editions (quarto format). Presentation copy of the *Letters*, inscribed by the author on the half-title, "To the Rt. Hon. Horace Walpole, Esq., from his most obliged servant A. Pope." The recipient, Horatio Walpole (1678-1757) was the younger brother of Sir Robert Walpole; at the time of publication of the authorized edition of Pope's correspondence, he was the MP for Norwich, a seat he held until 1756, when he was created 1st Baron Walpole of Wolterton (his Norfolk country seat). In each volume of this set is his armorial bookplate as Lord Walpole of Wolterton [sic], engraved by W. Austin. Given Pope's vexed relations with Robert Walpole and his government, the gift of a copy of his *Letters* to a conspicuous figure in that government is intriguing. This set of Pope's three major quartos has been uniformly bound, and aside from the binding wear is in very good condition. For details of the two later volumes, see below, items 182 and 200. Griffith 79, 372, and 454; Rothschild 1584, 1626, and 1633.

The Chandos Set

54. **Pope, Alexander.** The works of Alexander Pope. London: printed by W. Bowyer, for Bernard Lintot, 1717. (32), 435 pp. + a folding frontispiece portrait. [With:] The works of Mr. Alexander Pope. Volume II. London: printed by J. Wright, for Lawton Gilliver, 1735. (8), 76; (6),(47)-71(1); (7)-27(1); (39)-78; (2), 87(1); 14, 19(1), 219(1) pp. [Bound with:] The new Dunciad: as it was found in the year 1741. With the illustrations of Scriblerus, and notes variorum. London: printed for T. Cooper, 1742. 39 pp. Three vols. in two, 4to, contemporary red morocco, covers elaborately panelled in gilt, spines and inner dentelles gilt, a.e.g. (spines faded and somewhat rubbed, upper joint of first volume cracked). £2500

First editions (quarto issues of the first two works). A handsome set on red morocco, from the library of the Duke of Chandos; for details of the provenance, see above, item 32, a similarly bound set of Pope's Homer. The bindings of these two volumes are similar, but not uniform; the tooling of Vol. II is a conscious and close imitation of that used for the first volume. Vol. I has the signature of the Duke's granddaughter, Caroline Brydges, dated 1745; as with the set of Homer, these volumes were obtained some twenty years ago from the surviving library of her grandson, the poet Chandos Leigh, Lord Leigh of Stoneleigh Abbey (1791-1850), and the bookplates are those of his father James Leigh of Adlestrop (1765-1823). The first volume of this set is on thick or "extra fine" paper. The original printing of *The New Dunciad* has been bound in Vol. II to follow Books I-III of *The Dunciad*, preceding the section of notes by "Martinus Scriblerus," beginning on p. (59) of the final part. Griffith 81, 372, and 546; Rothschild 1626.

55. **Pope, Alexander.** The works of Mr. Alexander Pope. London: printed by W. Bowyer, for Bernard Lintot, 1717. (32), 408 pp. + an engraved frontispiece portrait. Folio, contemporary calf, gilt, spine gilt, red morocco label (spine a little rubbed). £1250

First edition, the folio issue. A fine copy on large paper, measuring just under 14" in height. This large-paper folio is largely from the same setting of type as the quarto issue, with the formes refitted to allow two or three more lines per page. For the folio on small paper, the setting of type is the same, but all the engraved head-pieces and tail-pieces were removed, and the ornament on the title-page is a basket of flowers above two cherub heads. In this folio on large paper, most of the engraved head-pieces conform to those in the quarto, and the tail-pieces have been selected to suit page endings; the engraved decoration on the title-page contains a lyre and two post-horns. Beginning with the appearance of the first volume of the *Iliad* in 1715, Pope's own preference, from an aesthetic point of view, was the quarto format, and it was these copies that were reserved for subscribers. The folios, for sale to the general public, are nonetheless handsome, and this is an appealing example. Griffith 83.

56. **Pope, Alexander.** The works of Mr. Alexander Pope. London [i.e. The Hague]: printed by T. J. for B. L. & other booksellers, 1718. xxviii, 147(1); 68; 30 pp. + a final leaf of bookseller's advertisements. Sm. 8vo, contemporary English panelled calf (spine rubbed, and a bit worn at the top). £1250

First continental edition; a reprint in a small format of Pope's *Works* of 1717. Thomas Johnson was an expatriate British printer, probably from Scotland, who set up a press in The Hague in 1710. He specialized in reprinting English literature, particularly early plays and the works of Shakespeare, for both continental readers and English travellers abroad. Most of his publications bear a false London imprint, but this was only a mild deception; in this volume, for example, the leaf of advertisements at the end contains a two-page list of English plays, "neatly & correctly printed, in small volumes fit for the pocket, & sold by T. Johnson, bookseller at the Hague." The initials "B. L." in the imprint are those of Bernard Lintot, but it is doubtful that he was involved in any way. The two sections at the end of this volume, separately signed and paginated, have individual title-pages for *An Essay on Criticism* and *The Rape of the Lock*, each designated "the fifth edition," and dated 1716 (the

first section also contains *The Temple of Fame*, *Windsor Forest*, and *Ode for Musick*). Whether or not these are remainder sheets for individually published pamphlets is unclear (cf. Foxon P814 and P947). Flyleaves apparently removed; somewhat shaken, with several signatures partly sprung, but a good unsophisticated copy, complete with the half-title. Very scarce; the ESTC lists ten copies (L, C, Ct, BMp; CLU-C, DFo, MH, NjP, NIC, TxHR), along with a number of fragments. Griffith 102 (incorporating 62 and 63); Rothschild 1587.

57. **Pope, Alexander.** The works of Alexander Pope. London [i.e. The Hague]: printed by T. J. for the Company, 1720. (6), xvii-xxxvi, 149(1), (2), 99 pp. + a frontispiece portrait. Sm. 8vo, contemporary speckled calf, spine gilt, brown morocco label (traces of rubbing). £750

Second continental edition. A reprint of Thomas Johnson's edition of 1718 (see preceding item), with the addition, at the end, of "Verses Occasioned by Mr. Addison's Treatise of Medals." The imprint here retains the fiction of a London printing, but the notional involvement of "B. L." (i.e. Bernard Lintot) has been abandoned. A fine copy, complete with the half-title. Very uncommon. Griffith 126 (with a collation omitting the last two leaves, apparently not present in all copies).

Contributions by Pope

58. [**Gay, John, with Alexander Pope and John Arbuthnot.**] Three hours after marriage. A comedy. London: printed for Bernard Lintot, 1717. (8), 80, (2) pp. + a final leaf of bookseller's advertisements. 8vo, recent half dark blue morocco and marbled boards. £500

First edition. A lively, almost surreal play which begins as a satire and ends as a farce, involving such machinery as crocodiles and mummies. In a prefatory note, Gay acknowledges that he was assisted by two friends, who were in fact Pope and Arbuthnot; all modern editors have credited Pope with at least the prologue, which includes a couplet he later used in his *Dunciad*. Among the people satirized here were Dr. John Woodward, John Dennis, and Susannah Centlivre; Colley Cibber, who acted the role of actor-manager, was made to utter lines of self-ridicule, and thus began the famous Pope-Cibber feud. This is the variant with a statement of scene and time at the end of the "dramatis personae;" these details had at first been inadvertently omitted, and were added during the course of the press run. A fine copy, complete with the half-title; the advertisements at the end are not mentioned by Griffith and are often missing. Contemporary signature of S. Hamond on the half-title and at the start of the text. Griffith 66; Rothschild 918.

In Contemporary Black Morocco

59. [**Miscellany.**] The agreeable variety. In two parts. Containing, first, discourses, characters, and poems, relating to the most useful subjects; and extracted from many worthy authors. Consisting, secondly, of letters, poems, &c. by several private persons, on divers occasions. Never before printed. London: printed for the author; and sold by G. Strahan; A. Betsworth; J. Holland, and H. Clements; J. Waltho; and C. King, and B.

Barker, 1717. (12), 338 pp. + a final leaf of errata. 8vo, contemporary black morocco, elaborately panelled in gilt with floral decorations, spine gilt, a.e.g. (traces of rubbing). £1750

First edition. A small section of this unusual miscellany (pp. 163-5) consists of 19 couplets extracted from the poems of Pope, mostly from his *Essay on Criticism*. Griffith never examined a copy of the original printing of this book, but describes it in detail only from a re-issue of the same sheets in 1723, with a new title-page and a brief new dedication signed with the initials "J. M." Part I of this volume begins with didactic passages from such writers as Isaac Barrow ("on love to our neighbour"), Jeremy Collier ("on despair"), Bishop Burnet ("on providence"), and Francis Bacon ("on love and charity"), along with a variety of other pieces in prose; a section of poetry starts with blank verse from Shakespeare, Milton, Dryden, etc., followed by poems of Otway, Rochester, Blackmore, Swift, Lady Chudleigh, Anne Finch, Katherine Phillips, Aphra Behn, and many others, including unnamed contributors to the *British Apollo*. Part II begins with a long selection of imaginary letters. These are followed by a selection of poems "never before printed," under such pen-names as Antoninus, Ardelia, Gloriana, Armedia, etc., along with "A lampoon, by a young spark." A fine copy, in an elegant black morocco binding of the period. From the library of the Oxford historian Rev. Philip Bliss (1785-1861), who has characteristically noted his ownership by adding a "P" before the signature mark "B" (but not, as he often did, a "B" after "P"). Later book label of the Bacon bibliographer R. W. Gibson. Griffith 87; Case 293; Gibson 259.

60. **Ovid.** Ovid's *Metamorphoses*. In fifteen books. A new translation. By several hands. London: printed for A. Bettesworth and W. Taylor, E. Curll, and J. Browne, 1717. (2), xix(1), 299(13); (2), 252, (10) pp. + an engraved frontispiece and 15 engraved plates. Two vols., 12mo, contemporary panelled calf, Vol. I rebacked at an early date (slight wear). £650

First edition. Assembled by the hack writer George Sewell to rival a projected edition of the *Metamorphoses*, to be edited by Samuel Garth and published by Tonson later in the year as a folio. Sewell's long dedication to Barnham Goode is in fact dated August 1, 1716; in it he mentions having "seen one book of Sir Samuel Garth's [version], in manuscript." Sewell's chief translator here is Lewis Theobald, who contributed Books IX-XIII, and part of Book XIV. Also on Sewell's roster were John Philips, John Hughes, Francis Chute, John Dart, and Capt. Bezaleel Morrice; Books I, II, and VI were Englished by Sewell himself. For portions of two books Sewell appropriated published verses by two famous contemporaries, Alexander Pope and John Gay. Pope's "Vertumnus and Pomona," first published in 1712 as part of Lintot's celebrated miscellany (which also included the first version of his *Rape of the Lock*), is here incorporated into Book XIV; the rest, ironically, is by Pope's enemy Theobald. Gay's "Arachne," which had also first appeared in Lintot's volume, here opens Book VI; Gay seems to have had no particular objection to the use of his verses, as he revised the text for Sewell's second edition of 1724. The frontispiece in Vol. I was engraved by Michael Vander Gucht; the other 15 plates are unsigned. In Vol. I, leaf I7 is a cancel, as always. The directions to the binder at the end of the volume show that it was printed as the last leaf of gathering A, and that A11, which contains a slightly inaccurate list of contributors, was meant to be cancelled; in this set, as in a

few others, this leaf has been left in place. There is a printing flaw on the recto of F5 in Vol. II, resulting in two blank strips across the text, but nothing has been lost; some light foxing and soiling, but a very good set. Very uncommon. Griffith Add. 59b; Case 299(a).

61. [Parnell, Thomas.] Homer's Battle of the Frogs and Mice. With the remarks of Zoilus. To which is prefix'd, the life of the said Zoilus. London: printed for Bernard Lintot, 1717. (42), 30, (24) pp. 8vo, modern sprinkled sheep, red morocco label. £750

First edition. The second and last lifetime publication of Alexander Pope's close friend; Parnell died the following year at the age of 39. This verse translation of a pseudo-Homeric poem was in fact seen through the press by Pope, who seems to have made his own contributions to the text. Of particular interest are the preface and the long "Life of Zoilus," which form a veiled reply to criticisms made by Lewis Theobald, and by John Dennis in his *Remarks on Mr. Pope's . . . Homer*; the preface especially contains a defence of Pope's own methods as a translator, particularly in such matters as versification. Lintot paid £16 2s 6d for the copyright of this poem, and the sum was paid, at Parnell's wish, to John Gay. A fine copy, complete with the half-title. Griffith 74; Foxon P73.

Popeiana

On a Vile Scribbler

62. Dennis, John. Remarks upon Mr. Pope's translation of Homer. With two letters concerning Windsor Forest, and the Temple of Fame. London: printed for E. Curll, 1717. (16), 92 pp. 8vo, disbound. £2500

First edition. An early and very important attack on Pope, by England's first professional literary critic. Dennis had initiated his ongoing battle with Pope in 1711, after the appearance of Pope's *Essay on Criticism*; Pope was not slow to respond to a cantankerous man some thirty years his elder, and Dennis became at his hands something of a figure of fun. Dennis begins his remarks here with the sort of vituperation which in those days characterized the outpourings of Grub Street, calling Pope a "little ass," a "vile scribbler," a "fool," etc., but his criticism is nonetheless not without serious content. Dennis was a close reader, and much of what he says has to do with an analysis of single lines, or short passages, in which he has detected logical flaws, unacknowledged borrowings, or offences against taste; Dennis was not always wrong, and examples can be found where Pope, in revision, took into account the comments of his enemy. The language and tone of Pope's translation has, in fact, often been thought to have too much of Pope, and too little of Homer. The ESTC lists 17 locations for this pamphlet (L, C, Ct, Dt, E, O, Oc; C-S, CaOHM, ICU, IU, KU-S, MiU, MH-H, NN, PBm, TxU), but this has long been one of the most difficult titles by Dennis to acquire; no copy has appeared at auction for more than fifty years. In fine condition, complete with the half-title (often missing). Guerinot, pp. 51-58.

63. [Gay, John: attack on.] A letter to Mr. John Gay, concerning his farce, entitled, *A Comedy*. London: printed, and sold by J. Roberts, 1717. (6), 3-35 pp. 8vo, disbound. £2000

First edition. An attack on *Three Hours after Marriage* as "a poor and mean entertainment," suffused with obscenity, lewdness, and filth. The dedication to Wilks, Cibber, and Booth, the three managers of Drury Lane, is signed "Timothy Drub;" notice is made of Colley Cibber's quarrel with Gay (and his collaborators), which arose from Cibber's realization that his role as "Plotwell" was essentially self-caricature. Pope also comes in for a share of the abuse; both Pope and Arbuthnot are described as too cowardly to acknowledge their participation. The abuse in this pamphlet no doubt reflects a certain degree of mystification on the part of audience at the chaotic nature of the play:

"But yet I must own, what I heard a friend of yours say in your vindication pleas'd me very much, but I don't know whether you will like the apology. Mr. Gay, says he, did not intend a perfect piece, or so much as a good thing, his design was to write the worst play that could be wrote, and in this he trusted to his own natural parts, and you see he has succeeded. His business was to bring the town to like the most low, insipid performance imaginable, and then laugh in his sleeve at his audience."

For a discussion of this pamphlet, and the odd episodic structure of Gay's plot, see David Nokes, *John Gay*, pp. 236-247. Rare; the ESTC lists eleven copies (L, Lvt; CaOHM, CtY, CSmH, CU-BANC, DFo, InU-Li, IU, MH, NjP). In fine condition. Guerinot, pp. 58-60; Lowe (Arnott and Robinson) 3911.

1718

64. **Pope, Alexander.** Autograph letter signed, two pages, narrow 8vo, with integral address leaf; dated Chiswick, December 16, 1718, to Thomas Dancastle, at Binfield near Ockingham, Berkshire. £3000

A letter of thanks, replacing an earlier one that had gone astray in the post. Thomas Dancastle, and his older brother John, were close friends of Pope's youth; they came from a Roman Catholic family who had held the manor in Binfield, the village where Pope grew up, since the late 16th century. Thomas Dancastle had been particularly helpful, as Pope here acknowledges: "I am afraid, by wt. you say in yours, that you never receivd a letter of mine sent about 3 weeks since to thank you for yr kind trouble on my acct. this year." The reference is to the younger Dancastle's assistance with Pope's work on his translation of Homer: "Evidently a friend of uncommon generosity, Thomas Dancastle often allowed himself to be used as Pope's amanuensis during the progress of the *Iliad* translation, making fair copies of the poet's draft texts in the full knowledge that they would be speedily reduced again to rubble by additional revisions." -- Maynard Mack, p. 88. Pope goes on to ask for Dancastle's assistance in resolving a question of money owed to "Nurse" by the parish officers of Binfield, before closing with an expression of nostalgia for the life he had left behind in Windsor Forest:

"I am dull enough (after a whole days fatigue) to have nothing to say except to wish you merry Christmass. But I am not so totally dead to all past obligations, as not yet to remember how many woodcocks you have indulgd me in about this season, when we drank metheglin & chatted together. I really wish myself a few frosty days in the forest."

An attractive early letter, in very good condition. Sherburn I, p. 524.

A Pope Rarity, in a Superb Tract Volume

65. [Pope, Alexander.] A clue to the comedy of the Non-Juror. With some hints of consequence relating to that play. In a letter to N. Rowe, Esq; Poet Laureat to His Majesty. London: printed for E. Curll, 1718. 25(3) pp. 8vo, bound last in a volume of twelve pamphlets, as described below, contemporary panelled calf, spine gilt, red morocco label ("Pamphlets").

£15,000

First edition. An extraordinary volume of pamphlets, in very fine condition, containing at the end a rare prose tract by Pope. Colley Cibber's comedy, *The Non-Juror*, based on Molière's *Tartuffe*, was a cheap piece of propaganda and political opportunism, designed to curry favor with the Hanoverian court. Branding all nonjurors as either hypocrites or dupes, if not outright Jacobites, the play catered to the worst instincts of the mob, and many found it offensive. It was initially a great success, but in time it came to be seen as a blot upon Cibber's reputation. Included were a number of casual references to the writings of Pope. "These three allusions, not very meaningful in themselves, were probably meant to suggest that Pope's verse would be popular in homes disaffected to Hanoverian interests and to remind the audience or reader that Pope himself was a Catholic and, all too probably. . . . a Jacobite." -- Guerinot, p. 70. Pope was never slow to respond to such hints. This pamphlet is addressed to Nicholas Rowe, whose prologue to Cibber's play was particularly vitriolic with regard to the Jacobites. The text is a kind of sneering commentary, scene by scene, concluding with remarks upon Cibber's motives, and his limitations as a writer:

"Lastly, Mr. Cibber (to obviate all possibility of mistaking his meaning) upon the winding up of the whole design, breaks on a sudden into an open discourse of politicks; talks of embroiling the nation, and ending publick disputes and calls upon King George, with abundance more good morality very well worth observing. . . . But one thing I must observe, which I remember we both took particular notice of: it is, that the author tho' questionless a great master of stile puts bad English into the mouths of most of his personages: so that indeed scarce any of 'em talk at all like English folks; but perpetually make use of an uncorrect, foreign jargon. What his drift is in this I cannot imagine; but the instances of it are obvious to every reader; and numerous in every page."

Griffith and others at first wrongly assigned to Pope a pamphlet with a similar title which was in fact by John Breval, one of Curll's hacks, writing under the pseudonym "Joseph Gay" (see below); the error was first spotted in an article published in 1923, as Griffith acknowledges in his appendix. This has long been a very difficult title to acquire; the ESTC lists fifteen locations (L,

ABu, C, Ct, Lvt, O, Oj; CaOHM, ICN, ICU, IU, MH, NjR, NIC, TxHU). A fine copy, complete with the half-title ("A Letter to Mr. Rowe Concerning the Non-Juror"). Griffith Add. 90a; Lowe (Arnott and Robinson) 3851.

Included in this volume are three other related titles:

(a) [S., H.] Some cursory remarks on the play call'd The Non-Juror, written by Mr. Cibber. In a letter to a friend. London: printed for William Chetwood, 1718. 29 pp. First edition. A flattering account of Cibber's play, in the form of a letter purportedly written from Button's Coffee-House, and signed with the initials "H. S." The author's praise is unqualified: "I could write an encomium upon every line of this excellent comedy; but I don't care to antedate all the pleasure you'll receive by reading, but much more in seeing the excellency of the performance; and I can't help saying once more, that no one has a larger capacity for writing a good comedy, nor ever was a company fitter to act one." Half-title present, along with a final blank. Rare; the ESTC lists nine copies (L [2], Dt, LEu, Oh; CSmH, MH, NjP, PP), of which at least five lack the half-title. Lowe (Arnott and Robinson) 3860.

(b) [Anon.] The Theatre-Royal turn'd into a mountebank's stage. In some remarks upon Mr. Cibber's quack-dramatical performance, called the Non-Juror. . . . By a non-juror. London: printed for John Morphew, 1718. (2), 38 pp. First edition. A lively and interesting literary satire, with an emphasis upon Cibber's shortcomings as an imitator of Molière: "The Nonjuror looks faint and languid, in comparison of Tartuffe." Lowe (Arnott and Robinson) 3859.

(c) [Breval, John Durant.] A compleat key to the Non-Juror. Explaining the characters in that play, with observations thereon. By Mr. Joseph Gay [pseud]. London: printed for E. Curll, 1718. 26 pp. + a final leaf of bookseller's advertisements. First edition. John Durant Breval (1680?-1738) attended Westminster School, and proceeded to Trinity College, Cambridge, in 1697, where in 1702 he was made a fellow. In 1708 he was involved in an amorous intrigue, and was expelled by Richard Bentley. Bentley conceded that Breval was "a man of good learning and excellent parts," but said his "crime was so notorious as to admit of no evasion or palliation." With his reputation ruined, Breval eventually drifted to Grub Street, where he began to publish poetry for some of the less savory London booksellers, including Edmund Curll, often under the pseudonym "Joseph Gay" (presumably to capitalize on the celebrity of John Gay). Breval later became involved in quarrels with Pope, who took revenge in his *Dunciad*. This unflattering commentary on Cibber's play was at first attributed to Pope (see above), until the pamphlet actually written by Pope was correctly identified. At the end is "a faithful catalogue of authors made use of by Mr. Cibber in his play of the Non-Juror," which includes "The Rape of the Locke, by Mr. Pope." Half-title present. Lowe (Arnott and Robinson) 3855.

Bound in at the front of this volume are the following:

(d) [Salt, Aylmer.] A letter to Mr. Timothy Goodwin, to be communicated to his friend L. M. author of The Narrative of Count Patkul. London: printed for John Morphew, 1717. (2), 70 pp. First edition.

(e) M., L. A short narrative of the life and death of John Reinholdt Count Patkul, a nobleman of Livonia, who was broke alive upon the wheel in Great Poland, anno 1707. Together with the manner of his execution: written by the Lutheran minister, who assisted him in his last hours. Faithfully translated out of a High Dutch manuscript; and now publish'd for the information of Count Gyllenborg's English friends. By L. M. London: printed for T. Goodwin, 1717. (4), 59(1) pp. First edition. This tract has been attributed to Defoe, but without clear evidence.

(f) [Russia.] A memorial presented to the King of Great-Britain, by M. Wesselofski the Czar's resident at London, on the 14th of December, 1718. His Majesty's answer to that memorial, as King of Great-Britain. His Majesty's answer to it, as Elector. A letter from a gentleman at London to a friend in Holland, upon that memorial. London: printed by Sam. Buckley, 1720. 51 pp. First edition.

(g) [Gordon, Thomas.] Considerations offered upon the approaching peace, and upon the importance of Gibraltar to the British empire, being the second part of the Independent Whig. London: printed for J. Roberts, 1720. 31 pp. Fourth edition; first published earlier the same year.

(h) Steele, Sir Richard. The crisis of property: an argument proving that the annuitants for ninety-nine years, as such, are not in the condition of other subjects of Great Britain, but by compact with the legislature are exempt from any new direction relating to the said estates. London: printed for W. Chetwood; J. Roberts; and Charles Lillie, 1720. 30 pp. + a final leaf of book-seller's advertisements. First edition. In response to the South Sea Bubble mania. This is the variant without a price on the title-page

(i) [Dennis, John.] The characters and conduct of Sir John Edgar, call'd by himself sole monarch of the stage in Drury-Lane; and his three deputy-governors. In two letters to Sir John Edgar. London: printed for M. Smith, 1720. (4), 35 pp. First edition. A criticism of Sir Richard Steele, whose license for Drury-Lane was about to be revoked by the government. Dennis is peevish and insulting, as usual, and cannot resist inserting references to Steele's low birth. But he also has interesting things to say about some of the opinions expressed by Steele in his current periodical, *The Theatre*. There is, for example, a lucid defence of Molière, Corneille, and Racine, all of whom Steele had belittled. Altogether a characteristic production of England's first professional literary critic. Half-title present. Lowe (Arnott and Robinson) 3566.

(j) [Rag, Timothy, pseud.] An answer to a whimsical pamphlet, call'd, The Character of Sir John Edgar, &c. Humbly inscrib'd to Sir Tremendous Longinus. Written by Sir John Edgar's baker, mention'd in the 3d Theatre. London: printed for J. Roberts, 1720. First edition. A satire on John Dennis, and his criticism of Steele (see preceding item); the dedication is signed "Timothy Rag," sometimes identified, doubtfully, as Steele himself. Half title present. Very scarce. Lowe (Arnott and Robinson) 3570.

(k) [Raleigh, Sir Walter.] The tryal of Sir Walter Raleigh Kt. With his speech on the scaffold. London: printed for S. Redmayne, and sold by W. Boreham, 1719. 50 pp. First edition thus.

Contributions by Pope

66. **Gildon, Charles.** The complete art of poetry. In six parts. I. Of the nature, use, excellence, rise and progress of poetry, etc. II. Of the use and necessity of rules in poetry. III. Of the manner, rules, and art of composing epigrams, pastorals, odes, etc. IV. Of tragedy and comedy, how to draw the plot, and form the characters of both. V. The rules of the epic or narrative form. Of the poetic diction or language, and of English numbers. VI. A collection of the most beautiful descriptions, similes, allusions, etc. from Spenser, and our best English poets, as well ancient as modern, with above ten thousand verses, not to be found in any performance of this kind. Shakespeariana, or the most beautiful topicks, descriptions, and similes that occur throughout all Shakespeare's plays. London: printed for Charles Rivington, 1718. (16), 3-362, (6); (4), 468 pp. Two vols., 12mo, contemporary calf, gilt, spines gilt, red morocco labels. £500

First edition. A substantial work of literary criticism. Gildon had by this time already become an adversary of Pope, whose pastoral poems and translation of Homer are damned with faint praise. At the end of the first volume is a selection of quotations from Shakespeare; this appears to be the first printed collection of specifically Shakespearian extracts. The second volume is an anthology of passages from Spenser, Milton, Dryden, Pope, and others, arranged by subject matter. This is a relatively late work by Gildon, compiled when he was in poor health, and short of funds; his dedication to George I was rewarded in 1721 with a royal bounty of £100. "Gildon maintained a standard well above the common hacks for some thirty years of copious and varied output. He was received into the company of John Dryden, William Wycherley, and Aphra Behn; John Dennis became his mentor in literary criticism." -- Oxford DNB. A fine set; old armorial bookplates of the Marquess of Londonderry. Griffith 92; Guerinot, pp. 75-7; Macdonald 327.

Mr. Pope's Worms

67. [**Poetry.**] Love's invention: or, the recreation in vogue. An excellent new ballad upon the masquerades. To the tune of, O! London is a fine town, &c. London: printed for E. Curll, and R. Francklin, 1718. 8vo, disbound. £1750

First edition. Masquerades were at this time an enormously popular, if somewhat indecent, pastime; this poem describes the way ladies dressed, the price of tickets, and so forth. Of particular interest is the inclusion at the end of this pamphlet of the text of Pope's "To the Ingenious Mr. Moore, Author of the Celebrated Worm-Powder." This poem is "a light-hearted *jeu d'esprit* . . . addressed to a quack named John Moore, whose advertisements of an infallible medicine for eliminating worms from the intestinal tract appeared regularly in London newspapers." -- Maynard Mack, p. 296. Pope seems not to have intended this poem for publication, and never acknowledged it during his lifetime, but his authorship has never been questioned. Edmund Curll, however, having recovered from the emetic Pope's had given him, acquired a copy in manuscript and mischievously printed it as a broadside in May, 1716, much to Pope's annoyance (Foxon P978). Thereafter the poem was reprinted in a host of miscellanies, and became, to his contemporaries at least, one of the most popular poems Pope ever wrote. The text here follows that of the broadside, in eleven stanzas; later printings omit the fourth stanza,

and show numerous revisions. A little dusty, but a very good copy, complete with the half-title, reading "Mr. Pope's Worms: and a new ballad on the masquerades." Rare; the ESTC lists eleven copies (L, Ea, LAM, O; CSmH, CLU-C, ICU, IU, MnU, NIC, TxU). Griffith 98; Foxon L288.

1719

Pope published nothing of major importance in 1719.

1720

Pope's Instruction to a Sculptor

68. **Pope, Alexander.** Autograph letter signed, with a large sketch, one page, folio (laid down on a larger sheet); undated, but probably ca. 1720, to Mr. [Francis] Bird. £9000

An extraordinary letter, sending instructions for the design of a funerary monument in honor of the poet's father. Three quarters of the sheet is devoted to the design itself, a simple tablet with a triangular top enclosing the letters "D. O. M." (i.e. "Deo Optimo Maximo"). The inscription below reads as follows:

ALEXANDRO POPE
VIRO INNOCUO, PROBO, PIO
QUI VIXIT ANNOS LXXV OBIIT AN. 1718

PARENTI ** BENEMERENTI
FILIUS FECIT

The recipient of this letter, Francis Bird (1667-1731), had been for some time London's leading figurative sculptor, though by the time he received this commission from Pope his reputation was beginning to wane; a fair number of examples of his funerary monuments survive in Westminster Abbey. Pope had only modest ambitions for his family memorial, however, and the simple design of this tablet was intended for display at St. Mary's Church in the parish of Twickenham. His letter to Bird gives explicit instructions for the wording of the tablet:

"Pray forward ye monument, as above drawn, as soon as possible. Let it be entirely white marble. And take a particular care that ye letters of ye inscription be rangd just as they are here, with ye space of two lines left void in ye middle, & ye space of one line at ye end, in which spaces there are future insertions to be made."

The two lines "left void" were filled in upon the death of his mother in 1733:

ET EDITHAE CONJUGI INCULPABILI, PIETISSIMAE,
QUAE VIXIT ANNOS XCIII OB. MDCXXXIII

For grammatical correctness, "parenti" and "benemerenti" were expanded to "parentibus," etc. Just before his own death, Pope left further instructions that only two words were to be modestly added at the end of the inscription -- "et sibi." For a full discussion of this monument, and its significance, see Joshua Scodel, *The English Poetic Epitaph*, Chapter 8 ("'Your Distance keep': Pope's Epitaphs upon Himself"), pp. 251 ff. In the monument as actually carved, the words "obiit an. 1718" were slightly altered to read "ob. MDCCXVII." George Sherburn reproduces this letter as the frontispiece to Vol. II of his edition of Pope's correspondence. In his notes to the text (pp. 26-7), he suggests that the letter was probably written shortly after Pope moved to Twickenham, when he had ample funds to pay for this sort of commission. This letter was formerly in the collection of Arthur A. Houghton (sold at Christie's in London, July 11, 1980, for £1500, or \$3860). Some light soiling and signs of prior folding, but essentially in very good condition.

Popeiana

69. **Caryll, John.** Autograph draft, signed, 6" by 2 1/2"; dated February 28, 1720, and addressed to Mr. Wright, goldsmith, Convent [sic] Garden. In a cloth-backed archival folder. £1500

The draft reads as follows: "Pray pay unto Mr. Alex. Pope (or order) the sum[m]e of eleven pounds and place it the ye acct. of yr. friend, J. Caryll." On the verso is Pope's signed receipt: "Rcd. eleven pounds the contents of thy bill, pr. Mr Richd. Wright, 7 Mar, 1720. A. Pope." There is also the further signature of Richard Bowery as a witness, and a manuscript calculation indicating that Wright charged a fee of 1s 6d for this transaction. Pope had some years before entered into a financial arrangement with his friend Caryll, whereby he was paid annual interest on a bond. Pope refers to this arrangement in a letter to Caryll dated from Twickenham on March 3, 1720:

"I have yet a fortnight's work with Homer, a vast deal with masons and gardeners, and a deal of what I think more troublesome than all, in the management of my money affairs; for these new projects of government have in a manner overturned all my settlements. Among the rest that unfortunately want ready money at this time, your humble servant is not the least in need, therefore your memorandum as to the interest is not unreasonable (tho' I myself had really forgot there was such a thing in the world between us) I would have you think, when I can forget to correspond with you on things far more pleasant & valuable to me than money, such as used to make the subject of our letters, I must not be in a capacity of remembering such trifles. However (that you may not think me so much a hermit tho' I'm never in town) pray inclose a bill for it on Mr. Wright, or any goldsmith you use."

The "new projects of government" concerned the rival plans of the Bank of England and the South Sea Company, then under consideration. This slip, as Sherburn points out (Vol. II, p. 37), is the actual one requested by Pope in his letter; it was formerly in the collection of H. B. Vander Poel. An unusual survival, in very good condition.

70. [**Horneck, Philip.**] The High-German doctor. With many additions and alterations. To which is added, large index. Vol. I. London: printed, and sold by the booksellers, 1720. (2), 294, (49) pp. [With:] Vol. II. London: printed, and sold by J. Roberts, 1719. (2), 304, (28) pp. Two vols., 12mo, recent half calf, spines gilt, brown morocco labels. £500

Second collected edition; preceded by a similar edition in 1715. A revised version of a Whig journal first published in 100 semi-weekly numbers, in 1714-15. The focus of these satirical essays was on those who opposed the Hanoverian succession, and on Jacobites and Papists generally; various Tory ministers are lampooned as quack doctors, with the Earl of Oxford appearing as Hermodactyl, and Bolingbroke as Harry Gambol. The author Philip Horneck (1673/4-1728) was the Cambridge-educated son of the prominent clergyman Anthony Horneck; he was eventually rewarded by the government with a sinecure, from which he derived £500 a year. Included here are several passing references to Pope, who responded in his *Sermon on Glass Bottles*; he later gave Horneck a small place in the *Dunciad*, where the journal is dismissed as "Billingsgate." Second issue of Vol. I, with the date changed to 1720, and the name of J. Roberts dropped from the imprint. Old waterstain in the gutters in the first portion of Vol. II, otherwise in very good condition. Guerinot, pp. 18-19, 27, and 32.

1721

71. **Pope, Alexander.** Autograph letter signed, two pages (with an integral address panel), sm. 4to; dated "Twickenham," January 5, n.y. (1721?), to John Dancastle, Esq., "att Binfield, near Ockingham, Berks" ("By Bagshot bag," endorsed by J. Craggs). £2500

A letter to a close friend, asking a favor; for another letter to the recipient's younger brother, see above, item 63. Pope writes on behalf of a "poor girl" named Betty Fletcher, who lived in Binfield: "She is so deplorable an object, as well in regard of sickness & disability, as of poverty; that if, out of Mrs. Moore's beneficences of this kind wch are many & great, she would please to allow her any small matter as a weekly salary, tho never so little; it wd help her necessities much more than any larger gifts at uncertain times." Mrs. Moore was Dancastle's sister, and she had evidently provided such charity in the past. Pope goes on to speak of his own shortness of funds:

"I almost hope you know me enough, to be assured I would rather do this, than ask it. But I am become, like many other too covetous people, one of ye poor of my parish, who have learnd very much on ye sudden, & very much agst my will (wch is just contrary at this time to the Lord's will) that charity begins at home. However I'll [sic] promise you one thing, that is of consequence to any friend at this season, that I'll not beg, or borrow of you my self, provided you'l take some care of Betty Fletcher."

Sherburn knew of this letter only from a printed text in the *Gentleman's Magazine* (1831). The year it was written is uncertain, but 1721 is a plausible guess, given that Pope was by then established at Twickenham, and feeling the effects of an unsuccessful brush with the South Sea Bubble, as well as the

cessation of income from his translation of Homer. Second leaf torn at one fold, without loss, otherwise in very good condition. Sherburn II, pp. 63-4.

Popeiana

Hanky-Panky

72. [Morley, Richard, attributed author.] The life of the late celebrated Mrs. Elizabeth Wisebourn, vulgarly call'd Mother Wybourn; containing secret memoirs of several ladies of the first q-----y, who held an assembly at her house; together with her last will and testament. By Anodyne Tanner, M.D. [pseud], author of the P---c---l Sch---e, &c. and one of her physicians in ordinary. London: printed for A. Moore, n.d. (1721). vii(1), 54 pp. 8vo, disbound. £2500

First edition. An extraordinary account of the goings-on at an elegant London brothel; the identities of the participants are to some extent concealed by dashes and blanks, but must have been readily recognized by sophisticated readers of the day. Mrs. Wisebourn, we are told, set up shop, so to speak, with the opera manager John James Heidegger, and together they conceived and popularized the scandalous masquerades which had so captured the imagination of the town that in the end a royal proclamation was issued for their suppression. Mrs. Wisebourn is also credited with a major role in such schemes as the South-Sea Bubble. Much of the text is concerned with the amorous affairs of various members of Mrs. Wisebourn's "society of ladies." Of particular interest are the various references to Pope, especially the claim that one of the ladies, called here "Monavaria," was his mistress; George Sherburn, who discusses this pamphlet (*The Early Career of Alexander Pope*, p. 295), identifies the lady as the Duchess of Buckinghamshire. There is also a disparaging reference to Pope's *First Psalm*; he is additionally characterized as John Gay's "tutor," and it is hinted that they collaborated on a three-quatrain poem printed at p. 29. The authorship of this pamphlet is a bit of a puzzle. Both the ESTC and NUC list it anonymously, but Richard Savage, in his *Author to be Lett* (1729) specifically credits it to "Dick Morley," not a name we have found elsewhere. Whoever did write this remarkable pamphlet had considerable literary flair, and an intimate knowledge of hanky-panky in the world of the rich and famous. Title-page and last page dusty, two signatures reversed in stitching, otherwise a very good copy of a splendid piece of scurrility; the ETC lists ten locations (L, E, Owo; CtW, CLU-C, IU, KU-S, MB, MBCo, NN). Guerinot, pp. 80-82.

1722

73. **Pope, Alexander.** Autograph letter signed, one page 4to; dated Thursday night, (November, 1722), to "Madam" (Judith Cowper). £750

One of a series of twelve letters from Pope to Judith Cowper, a niece of the former Lord Chancellor William Cowper, 1st Earl Cowper. Pope carried on a year-long flirtation with this young lady in 1722-3, which ended upon her marriage to Martin Madan. In this note Pope looks forward to a meeting:

"It was an agreeable surprize to me, to hear of yr settlement in town. I lye at my Lord Peterborow's in Bolton Street, where any commands of yours will reach me to morrow, only on Saturday evening I am pre-ingag'd. If Mrs. H---- be to be ingag'd, (and if she is by any creature it is by you) I hope she will joyn us."

Mrs. H. has been tentatively identified as Mary Howe, who in 1725 was married to the Earl of Pembroke. Pope's letters to Judith Cowper were published by Robert Dodsley in 1769, apparently under her supervision, as *Letters to a Lady*; this one is numbered "III" at the top, possibly in her hand. A little spotted, but in very good condition. Sherburn II, p. 144.

Contributions by Pope

74. **Pope, Alexander, editor.** Miscellaneous poems and translations, by several hands. Particularly, I. Windsor-Forest, with the Messiah. II. Essay on criticism. III. Rape of the lock. IV. Ode on St. Cecilia's Day. V. Verses to the memory of a lady. VI. To Mr. Jervas, with Fresnoy's Art of painting. VII. To a young lady, with the works of Voiture. VIII. Eloisa to Abelard. By Mr. Pope. London: printed for Bernard Lintot, 1722. 288; 95, 120-144, 143-279(7) pp. + an engraved portrait frontispiece in Vol. I. Two vols., 12mo, early 19th-century calf, gilt, spines gilt, black morocco labels. £200

Fourth edition of Lintot's miscellany; first published as a single volume in 1712, with the original version of Pope's *Rape of the Lock* (item 11, above), and then re-issued in 1714, with additions (item 12, above), with a third edition, incorporating further changes, to follow in 1720. "When the miscellany was reprinted in 1720 it was expanded to two volumes duodecimo (in part by incorporating some poems from 'Pope's Own Miscellany', *Poems on Several Occasions*, 1717), with Pope's poems occupying the first two-thirds of volume I and his name alone on that title; the second volume lists ten other names on its title. This was the form in which Lintot chose to reprint Pope's poems from the *Works* of 1717 until he joined in the octavo edition of the *Works* in 1736." -- Foxon, *Pope and the Early Eighteenth-Century Book Trade*, p. 37. The precise details of Pope's involvement with the various editions of Lintot's miscellany are perhaps beyond recovery, but he was clearly the guiding force behind the selection of poems, and their arrangement; three of his own pieces, published in various volumes after the appearance of the third edition of 1720, are included here for the first time. Some foxing, but a nice set, complete with the portrait of Pope engraved by Vertue, and a preliminary leaf of bookseller's advertisements in Vol. II; the pagination of signature E in the second volume is very irregular (copies vary, as Case reports an entirely different set of irregularities). Early armorial bookplates of George Agar-Ellis (1797-1833), politician and patron of the arts. Griffith 135; Case 260 (1)(d) and (2)(c).

75. **Pope, Alexander, editor.** Miscellany poems. Vol. I. By Mr. Pope. London: printed for Bernard Lintot, 1726. (2), 235(3) pp. + an engraved frontispiece portrait. [With:] Miscellany poems. Vol. II. By several hands. London: printed for Bernard Lintot, 1727. (2), 287(7) pp. + 12 pp. of bookseller's advertisements at the end. Two vols., 12mo, contemporary panelled calf, spines gilt, neat later green labels (just a trifle rubbed). £900

Fifth edition of Lintot's miscellany, considerably revised and rearranged, with the first printing of two of Pope's own poems, "Epitaphium Simonis Harcourt" and "Solitude." In all editions of this famous miscellany Pope is the most conspicuous participant, and the book was always referred to at the time as "Pope's Miscellany;" this edition, in fact, opens with a section of commendatory poems addressed to Pope, along with his portrait as a frontispiece. The second volume contains poems by Gay, Dryden, Betterton, Parnell, Christopher Pitt, Elijah Fenton, and others. "Pope's association with the fifth edition is clear from Bowyer's ledger entry of 14 December 1726 for 'Mr. Pope's Miscellany in 2 Vols'; Bowyer charged a guinea extra 'For alterations overrunnings & pages cancell'd &c.' which clearly shows Pope at work." -- Foxon, *Pope and the Early Eighteenth-Century Book Trade*, p. 38. First issue of Vol. I; the same sheets were re-issued in 1727, with a new title-page (and an additional half-title). This edition is very uncommon. Griffith knew of the 1726 issue of the first volume from an advertisement only; the ESTC now lists thirteen sets (L, C, Cq, E, MAL, NT [3], O; CaOHM, CtY, NIC; AuNU), along with ten copies of the 1727 issue (L, LEu, NT; CaOTU, DLC, ICU, IU, NcU, ViU; AuNU). With 3 pp. of Lintot's ads at the end of Vol. I, and a 12-page Lintot catalogue at the end of Vol. II. Half-title ("Pope's Miscellany") present in Vol. II (all required); curiously, pp. 11-18 (A5-8) have been bound between a4 and a5 of the final gathering. In very nice condition. Griffith 164 (no copy seen); cf. Case 260 (1) (e) and (2) (d) (the 1727 issue only).

76. Parnell, Thomas. Poems on several occasions. Written by Dr. Parnell, late Arch-Deacon of Clogher: and published by Mr. Pope. London: printed for B. Lintot, 1722. (8), 221(3) pp. 8vo, early calf, cover ruled in gilt with a border stamped in blind, spine gilt, red morocco label (rebacked, most of original spine preserved, some rubbing, corners restored). £150

First edition. A posthumous collection, assembled by Pope in honor of his old friend; Pope's dedication, in verse, is to the Earl of Oxford. Thomas Parnell (1679-1718) was born in Dublin and educated at Trinity College. He was ordained about 1703, and by 1711 had become friendly with Swift, who assisted his advancement in the church. In 1713 four poems by Parnell appeared in Steele's *Poetical Miscellanies*, and he became a member of the Scriblerus Club, whose aim it was to ridicule pedantry and "all false taste in learning;" Pope, Swift, Gay, and Arbuthnot were among the other members. He was especially close to Pope, whom he assisted with his translations of Homer. Pope describes him as an intemperate drinker, but Johnson, in his sketch in the *Lives of the Poets* based on a short biography by Goldsmith, is forgiving:

"That in his latter life he was too much a lover of the bottle, is not denied; but I have heard it imputed to a cause more likely to obtain forgiveness from mankind, the untimely death of a darling son, or, as others tell, the loss of his wife, who died (1712) in the midst of his expectations."

Parnell was the first of the Scriblerians to die; this collection of his verse was reprinted many times over the next century. Wanting a flyleaf at the front; title-page and text a little soiled, with the odd ink-splash. Signature on the

title-page of William Goodwin, dated March 20, 1807; recent book label of Burton William Pearl. Griffith 130; Foxon, p. 554; Rothschild 1513.

77. **Parnell, Thomas.** Poems on several occasions. Written by Dr. Thomas Parnell, late Arch-Deacon of Clogher: and published by Mr. Pope. London: printed for Bernard Lintot, 1726. (8), 221(1) pp. + a 34-page bookseller's catalogue at the end. 8vo, contemporary calf, covers with a border in blind, spine gilt, brown morocco label (spine just a trifle rubbed, with a tiny nick at the top). £150

Second edition, though not so designated; virtually a paginary reprint of the original edition of 1722, but with the errata corrected (see preceding item). Lintot's catalogue at the end of the volume forms part of the collation, and is unusually extensive; it begins with the various titles by Pope for which he held the copyright, including a full array of editions of Pope's Homer, in various sizes. A nice copy. Griffith 165; Foxon, p. 555.

1723

Contributions by Pope

A Magnificent Set in Black Morocco:
One of 100 Copies on Fine Paper

78. **Sheffield, John, Duke of Buckingham.** The works of John Sheffield, Earl of Mulgrave, Marquis of Normanby, and Duke of Buckingham. London: printed by John Barber, Alderman of London, 1723. (16), 453; (4), 16, 128, 121-295 pp. + an engraved portrait frontispiece and one other plate in Vol. I. Two vols., 4to, contemporary black morocco, wide gilt borders, spines gilt, red morocco labels, a.e.g. (a trifle rubbed). £2500

First edition. A splendid set on fine paper of a controversial collected edition, assembled by Pope, and supported by a Tory circle which included Harley, Atterbury, Swift, Prior, the printer John Barber, who made a fortune in South Sea speculation, and his mistress-to-be, Mrs. Manley. Foxon, in his *Pope and the Eighteenth-Century Book Trade* (pp. 104-6), discusses this work in some detail, giving the background as follows:

"The Duke of Buckingham had been on friendly terms with Pope for some years before his death in February 1721, and the Duchess in consultation with Atterbury (Bishop of Rochester, and at this time Pope's close friend) decided that Pope should edit and Barber publish his works. Pope seems to have completed his editorial work on the edition by the summer of 1722, though printing was not completed until the winter. The fact that Sheffield's *Works* contained Jacobite passages might have been overlooked if those involved in the edition had not been implicated in Jacobite activity. The Duchess was an illegitimate daughter of James II, and according to a report from Sir Luke Schaub, ambassador in Paris, Barber on his visit to Italy was carrying a banker's draft for £50,000 to the Pretender. A biographer was to claim that Barber was sent on his errand by the Duchess. Three months later, in August, Atterbury himself was sent to the Tower on a charge of high

treason, and was still awaiting trial when Sheffield's *Works* were published on 24 January 1723 and seized by the King's Messenger three days later. Pope was clearly upset by this experience and by having to give evidence in Atterbury's trial in May that year."

Within a short time it proved possible to arrange the release of the seized volumes, but not before two of the most controversial, and possibly seditious pieces, "Some Account of the Revolution" and "The Feast of the Gods," had been excised from some copies of the second volume (pp. 69-102 and 159-171); sets are known in which these leaves have either been replaced in manuscript, or with a new setting of type, on different paper. These volumes were published by subscription, but in the absence of a list of subscribers, the details of distribution are unclear. It appears that the press run was 500 copies, with 100 printed on fine paper; despite the imprint, the first volume at least was printed by William Bowyer. Fine paper copies are identifiable, as here, by a watermark consisting of a Strasburg bend over the initials "LVG"; in copies on ordinary paper there are no initials. This set has a contemporary armorial bookplate on the verso of each title-page, but the name has been heavily crossed out, and the early owner, who may have had reason to conceal his identity, has not as yet been identified.

Vol. I concludes with two plays, "The Tragedy of Julius Caesar" (altered from Shakespeare) and "The Tragedy of Marcus Brutus," both of which involved the use of a chorus, as in classical antiquity. A curious feature of this set is the presence at the end of the volume of a large paste-on printed slip, in which this distinctive feature is discussed:

"His Grace's design in these plays being to revive the ancient use of the chorus; the musick was accordingly, by her Grace's order, compos'd by Sign. Bononcini. But thro' the scarcity of English voices capable of doing justice to that great master, it became absolutely necessary to apply for some voices of His Majesty's Chappel, which out of a religious scruple were refused; whereby the publick was deprived of so noble and moral an entertainment."

This slip, the text of which was presumably supplied by Pope, is not mentioned in the description of any other set that can be traced (cf. the detailed collations provided in Rothschild). The fine portrait of Buckingham is engraved by Vertue after a painting by Kneller; the other plate, an elaborate monument, is often found in Vol. II. This set is in fine condition, in a handsome black morocco binding of the period. It was formerly in the celebrated Britwell Library (with pencilled shelfmarks on the endpapers, sold at Sotheby's, March 29, 1971, lot 59), and later in the collection of Dr. Gerald E. Slater (sold at Christie's, February 12, 1982, lot 164). Griffith 137; Foxon, p. 724; Rothschild 1834-5.

79. [**Jacob, Giles.**] The poetical register: or, the lives and characters of all the English poets. With an account of their writings. Adorned with sculptures engraven by the best masters. London: printed, and sold by A. Bettesworth, W. Taylor, and J. Batley; C. Rivington; E. Bell and W. Meadows; and J. Pemberton and J. Hooke, 1723. (2), vii(1), (12), 334, (22); xxvi, (6), 328, (8), 437-444(1) pp. + an engraved frontispiece in each volume, and 14 other plates. Two vols., 8vo, contemporary panelled calf (later labels and endpapers). £600

First edition, second issue; a re-issue of the sheets of Curll's edition of 1719-20, with new title-pages, and an eight-page supplement at the end of Vol. I (here misbound in Vol. II; the curious pagination of this addenda can be explained by the fact that in many copies of Vol. I, p. 334 is misnumbered "433"). The first volume here is one of the most important early theatrical dictionaries. The second volume deals with non-dramatic verse, and is of special interest for the entries on Jacob's contemporaries. Pope is given eight laudatory pages, which he may have written himself. A later satire, *The Popiad* (1728), quotes this biographical sketch with the caption, "Mr. Pope's account of himself transmitted to Giles Jacob." *The Curliad* (1729) repeats this assertion in stronger terms. "It is not impossible that Pope wrote the sketch of his life and work . . . and it is highly probable that at least he revised the sketch." -- Griffith. Of Pope's friends, Gay is much maligned, and Pope quickly came to his defence; Swift is dealt with in a single page. Most useful, perhaps, are the entries for such minor figures as Major Richardson Pack (and many others). With a frontispiece and five plates in Vol. I, and a frontispiece and nine plates in Vol. II, most of them engraved by Vander Gucht, some after portraits by Kneller. Other copies we can trace of this title have only seven plates in Vol. II; many copies, in fact, lack some or all of the plates, as they were widely used in later years for extra-illustration. Early armorial bookplates of William Lee of Hartwell, a prominent judge (see DNB), and the later bookplates of the Rev. Sir George Lee, also of Hartwell. Slight worming at the end of Vol. II, but a very good set. Griffith 142; Guerinot, pp. 72-3; Lowe (Arnott and Robinson) 20; CBEL II, 504 (accepting Pope's contribution).

1724

Popeiana

80. [Hauksbee, Francis.] The patch. An heroi-comical poem. (With advice to Chloe, how to make use of that beautiful ornament of the face.) In three cantos. . . . To which is added, The Welsh Wedding. A poem. . . . By a gentleman of Oxford. London: printed for E. Curll, 1724. viii, 39 pp. 8vo, recent limp boards. £500

First edition. An amusing satire on the fashions of the day; the principal poem is an imitation of Pope's *Rape of the Lock*. The dedication to "Mrs. M--- R---" is signed with initials at the end, which were expanded to "Francis Hauksbee" when the text was reprinted in *The School of Venus*, in 1739. This may be an invention, however; there was indeed a Francis Hauksbee at this period, but he is otherwise known only for a number of pamphlets of scientific interest. "The Welsh Wedding" was reprinted in Giles Jacob's *Rape of the Smock*, in 1736. A very good copy, complete with the half-title. Edmund Curll used left-over sheets of this pamphlet in some, but by no means all, copies of a 1727 miscellany called *The Altar of Love* (Case 340, copies vary considerably). Foxon H107.

Pope's Shakespeare

81. **Shakespeare, William.** The works of Shakespear. In six volumes. Collated and corrected by the former editions, by Mr. Pope. London: printed for Jacob Tonson, 1725, (2), xli(1), (10), (2), 563; 656; (4), 499; 547(1); 599; 591(1), (36) pp. + a frontispiece portrait and one other plate in Vol. I. Six volumes. [With:] The works of Shakespear. The seventh volume. Containing Venus and Adonis. Tarquin and Lucrece. And Mr. Shakespear's miscellany poems. To which is prefix'd, an essay on the art, rise, and progress of the stage, in Greece, Rome, and England. And a glossary of the old words us'd in these works. The whole revis'd and corrected, with a preface, by Dr. Sewell. London: printed by J. Darby, for A. Bettesworth, F. Fayram, W. Mears, J. Pemberton, J. Hooke, C. Rivington, F. Clay, J. Batley, E. Symon, 1725. xv(1), lvii(1), 44, 66, 177-454, (2) pp. Together seven vols., 4to, contemporary calf, panelled in blind with gilt borders, spines gilt, brown morocco labels (spines a bit worn). £2500

First edition of Pope's Shakespeare, in six volumes, together with the supplementary seventh volume issued by a syndicate of rival booksellers. Pope's contract with Tonson, signed in 1721, stipulated a fee of £100, with additional sums to be paid to cover his expenses in securing the assistance of Elijah Fenton, John Gay, and a group of scholars in Oxford. Sets were sold to subscribers for a guinea a volume, but Pope was not himself involved with this process. The seven-page list of subscribers lists 411 names, for 417 copies; the array of names is rather varied, and includes from the world of arts and letters such disparate figures as William Congreve, John James Heidegger, Thomas Tickell, and the engraver Gerard Vander Gucht; a fair number of booksellers also signed up for sets. Pope's shortcomings in this venture have been well rehearsed, both by his contemporaries and by modern critics. The sort of scholarship required to produce a reliable text, and useful annotations, did not come naturally to Pope, and indeed such academic efforts were frequently the subject of much ridicule at this period, not only by Pope, but by his fellow Scriblerians as well. Pope speaks in his preface of "the dull duty of an editor," but he was fully alive to the transcendent genius of his author:

"His sentiments are not only in general the most pertinent and judicious upon every subject; but by a talent very peculiar, something between penetration and felicity, he hits upon that particular point on which the bent of each argument turns, or the force of each motive depends. This is perfectly amazing, from a man of no education or experience in those great and publick scenes of life which are usually the subject of his thoughts: so that he seems to have known the world by intuition, to have look'd thro' humane nature at one glance, and to be the only author that gives ground for a very new opinion, that the philosopher and even the man of the world, may be born, as well as the poet."

Only the general title-page in Vol. I is dated 1725; the volume titles are all dated 1723. The two plates in the first volume, one a portrait and the other a monument to Shakespeare, are both engraved by George Vertue. Some foxing, but essentially in very good condition; the supplementary seventh volume is, of course, not always present. With the book labels of Viscount

Mersey; on the flyleaf of each volume is also the earlier signature of Joseph A. Small. Griffith 149.

Popeiana

Pope the Warrior

82. [Cooke, Thomas.] The battle of the poets. An heroick poem. In two cantos. London: printed for J. Roberts, 1725. 20 pp. Folio, disbound. £2500

First edition. An amusing appraisal of the literary scene, by a young man eager to make his way as a man of letters. Thomas Cooke (1703-1756) was the son of an Essex innkeeper. As a youngster he displayed an aptitude for the classics, and at the age of 19 he came to London to earn his living as a writer; his earliest literary acquaintances included John Dennis, Richard Steele, Ambrose Philips, Leonard Welsted, and Thomas Tickell. Cooke's earliest publications include a tribute to Marlborough (1722), a masque (1724), and a translation of Bion and Moschus (1724). In this poem, published anonymously, he engaged in a more daring venture, by depicting a crowd of poets engaged in a phantasmagorical battle over the crown of laurel left unassigned by the death of Dryden, and to be awarded anew by Apollo. The setting is Windsor Forest, and most conspicuous among those vying for the crown is Pope:

"First on the plain a mighty general came,
In merit great, but greater far in fame,
In shining arms advanc'd, and Pope his name.
A pond'rous helm he wore, adorn'd with care,
And for the plume Belinda's ravish'd hair.
Arm'd at all points the warrior took the field,
With Windsor Forest painted on his shield."

Among the other combatants are Colley Cibber, Edward Young, Elijah Fenton, Joseph Trapp, John Gay, John Dart, Nicholas Amhurst, Hildebrand Jacob, John Dennis, and the poet laureate Laurence Eusden. In the end it is Ambrose Philips who "bears the lawrel crown away," while the nymphs of Windsor Forest carry Pope to his grotto in Twickenham, to lick his wounds. The poem also includes gibes at Pope's ability as a translator of Homer, and as an editor of Shakespeare. Three years later Cooke wrote an article on Pope's version of the Thersites episode in the *Iliad*, in which he attempted to show that Pope was no scholar of Greek. Pope was intensely irritated by Cooke's criticisms, and eventually determined to pillory him in the *Dunciad*. Cooke got wind of Pope's intentions, and tried to wriggle out of responsibility for his earlier writings, but when Pope's masterpiece appeared in print, Cooke duly had his place in it, and was held up to ridicule in the notes. Cooke responded the following year by republishing his poetical satire with a new and caustic preface; it is here that he describes Pope as "a person . . . with but a small share of learning and moderate natural endowments." Cooke did in time achieve an element of respectability through his translations from Latin and Greek; his version of Hesiod was widely admired, and for the rest of his life he was commonly known as "Hesiod" Cooke. Such successes notwithstanding, he died in great poverty. This earliest attack on Pope is

very rare; the ESTC lists six locations (L; CaOHM, CtY, DFo, MiU, TxU). A very good copy. Foxon C408; Guerinot, pp. 91-3.

1726

Contributions by Pope

83. [Poetical miscellany.] Miscellaneous poems, by several hands. Published by D. Lewis. London: printed by J. Watts, 1726. (16), 320 pp. [With:] Miscellaneous poems, by several hands. Published by D. Lewis. London: printed by J. Watts, 1730. (16), 320 pp. Two vols., 8vo, contemporary panelled calf, rebacked, most of original spines preserved, red morocco labels (bindings not quite uniform, labels differ). £350

First edition of both volumes. One of the best poetical miscellanies of the period, with many important pieces printed here for the first time. Not a lot is known about David Lewis (1682-1760), but he says in his introduction to Vol. I that the contributions were exclusively by his friends; his literary acquaintance does seem to have been broad, and he obviously knew Pope fairly well. The first volume includes, among many other things, the first printing of a poem by Swift ("Part of the 9th Ode of the 4th Book of Horace"), and the final draft of Dyer's *Grongar Hill*. Vol. II contains the first printing of five short poems by Pope. Pope mentions one of these, his "Epitaph on the Monument of the Honourable Mary Digby," in a letter to Samuel Wesley of April 24, 1730: "When you see Mr. Lewis, pray answer his letter for me. The epitaph he writes about may (I think) pass if he cancel only the 2 lines (he will understand this) without altering the next page." Both volumes contain poems by Lewis himself, but these are not identified. These two volumes do not inevitably turn up as a pair; the second, which is not identified as such on the title-page, is elusive. "Undeservedly neglected." -- DNB. In very good condition. The flyleaves of Vol. I bear two signatures of Edward Ward, dated 1726 and 1727, and another early signature of William Orde; on the front flyleaf of Vol. II is the signature of William Courtenay, dated 1756, and the early signature of Lucy Cotes of Woodcote. Griffith 232; Case 337; Teerink 1611.

Popeiana

84. [Spence, Joseph.] An essay on Pope's *Odyssey*: in which some particular beauties and blemishes of that work are consider'd. London: printed for James and J. Knapton, R. Knaplock, W. and J. Innys, D. Midwinter; and S. Wilmot (Oxford), 1726. (12), 156 pp. [Bound with:] Part II. Oxford: printed for S. Wilmot; and sold by J. and J. Knapton, R. Knaplock, J. Wyatt, D. Midwinter, W. and J. Innys, and T. Astley; W. Mears; and J. Roberts (all London), 1727. (2), 216, (10) pp. Two vols. in one, 12mo, contemporary red morocco, panelled in gilt, spine gilt, a.e.g. (a trifle rubbed, spine faded). £600

First edition of both parts. First issue, with individual title-pages, as issued, the first priced one shilling sixpence; some copies have the first title replaced by a general title-page, without a price (occasionally both titles are present). A major work of literary criticism, in the form of five "evenings," or

dialogues, by a young Oxonian who went on to become the most valuable literary anecdotist of the period; Spence was only 27 when he began to publish this book, but it helped him to become professor of poetry at Oxford in 1728. In this work, his first publication, "Pope had the first experience of a critick without malevolence, who thought it as much his duty to display beauties as expose faults; who censured with respect, and praised with alacrity." -- Samuel Johnson. When Pope saw a copy of Part I, he was much pleased, and he wrote of his favorable first impression to William Broome on June 10, 1726: "I have sent the Essay you wrote for, but have not read it over; but, upon a transient view, it appears to be writ with so much candour that I fancy the world will say that we have employed a friend to fight booty against us, or perhaps that it is one of our own productions." Pope soon made the acquaintance of Spence, and the manuscript of Part II was submitted to him for his consideration; he is said to have done some pruning and revision, but "the proportion of praise to blame in that volume is not radically different." -- Maynard Mack, p. 476. Spence remained a close and devoted friend for the rest of Pope's life. An attractive copy, in a fine red morocco binding of the period, almost certainly by the Oxford binder Thomas Sedgley (1684-1762), with several of his characteristic floral tools; for details, see John P. Chalmers, "Thomas Sedgley Oxford Binder," *The Book Collector*, Autumn 1977, pp. 353-364. Guerinot, pp. 313-4.

Pope Pilloried

85. **Theobald, Lewis.** Shakespeare restored: or, a specimen of the many errors, as well committed, as unamended, by Mr. Pope in his late edition of this poet. Designed not only to correct the said edition, but to restore the true reading of Shakespeare in all the editions ever yet publish'd. London: printed for R. Francklin; J. Woodman and D. Lyon; and C. Davis, 1726. (6), viii, 194 pp. 4to, recent half calf and marbled boards, vellum tips, spine gilt, red morocco label. £1500

First edition. A devastating attack on Pope's edition of Shakespeare, and a landmark in the history of textual scholarship. Lewis Theobald (1688-1744) was trained as an attorney, but at an early age he established himself in London as a man of letters. About 1715 he began a long association with the theater in Lincoln's Inn Fields, managed by John Rich, to whom this book is dedicated, and there he became the colleague and lifelong friend of Rich's prompter, John Stede. "As assistant to Stede, Theobald acquired precise knowledge of theatrical production and of dramatic manuscripts, especially prompt books, which led eventually to speculation about the nature of manuscript copy for Shakespearian quarto and folio texts." -- DNB. Theobald's comprehensive familiarity with the works of Shakespeare and his contemporaries enabled him to make a proper assessment of the inadequacies of Pope's text, and his *Shakespeare Restored* served as a prelude to an edition of Shakespeare he eventually published in 1733. Most of this preliminary study is devoted to an analysis of passages in *Hamlet*; an appendix provides similar examples from a wide range of other plays, including what is probably Theobald's most famous emendation, in the Hostess's description of the death of Falstaff, where "a table of green fields" is altered to "'a babbled of green fields." Theobald's edition of Shakespeare became the most popular of all those published in the 18th century, and reached a ninth edition by 1773, but his methods were not universally admired; even Samuel Johnson had

disparaging things to say about him in the preface to his own edition in 1765. As for Pope, he did not, as usual, accept criticism with equanimity, and Theobald was promoted to "King of the Dunces" in 1728. In modern times, however, Theobald has been widely credited with being the first to establish a clear and essential separation between textual scholarship and literary criticism. Inconspicuous old library blindstamps on the title-page and last leaf, but a very good large copy, with outer margins untrimmed. Guerinot, pp. 96-8.

1727

An Injured Hand

86. **Pope, Alexander.** Autograph letter signed, one page, 8vo; dated "Twittenham," January 5, (1727), to Dr. Richard Towne. £1500

A letter to a physician apologizing for an unpaid bill. In 1726 Pope had been travelling in Lord Bolingbroke's coach when it capsized in the River Crane, a tributary of the Thames in what is now west London. The footman managed to break the window, and haul Pope out, but in the course of the rescue Pope suffered a bad cut across two fingers of his right hand, which for a time affected his handwriting: "My hand (as you may see by this scrawling) is not quite recover'd." He was evidently treated by a Barbados physician named Richard Towne, who had come to London to publish his *Treatise of the Diseases Most Frequent in the West-Indies* (1726), and was somehow involved with Pope's friend Lord Peterborow and his unacknowledged countess, the former opera diva Anastasia Robinson. Pope says here that he is "concerned to find my debt to you unpaid, wch either my Ld. Peterborow, or Mrs. Robinson, or both, promised me to discharge ye first time they shd see you (I speak of three or four months agoe)." Towne's name is revealed here only by a pencilled endorsement on the verso of this letter ("To Dr. Towne"), but his identity is entirely plausible. This accident happened at about the time Pope first met Voltaire, through Lord Peterborow. By September, 1726, the two poets knew each other sufficiently well for Voltaire to send Pope a note of commiseration about his injured hand. Voltaire, it turns out, was also an acquaintance and correspondent of Dr. Towne, who was planning to translate *La Henriade*. No other letter from Pope to Dr. Towne is known; presumably the bill was paid by an enclosed note (not present), in favor of "Mr. Mead ye goldsmith." Traces of mounting on the verso, signs of prior folding, otherwise in good condition. From the collection of Arthur A. Houghton. Sherburn II, p. 424.

The Discovery

87. [**Pope, Alexander, with William Pulteney.**] The discovery: or, the squire turn'd ferret. An excellent new ballad. To the tune of High Boys! up go we; Chevy Chase; or what you please. Westminster: printed by A. Campbell; for T. Warner; and sold by the booksellers, 1727. 8 pp. Folio, neatly folded to fit an octavo volume, and bound with eight related titles as described below, recent half calf and marbled boards. £4000

Third edition; apparently a re-impression of the first edition published a week or so earlier. An entertaining poem about one of the most notorious and amusing frauds of the 18th century. Mary Toft was a poor illiterate Surrey woman. "On 23 April, 1726, she declared that she had been frightened by a rabbit while at work in the fields, and this so reacted upon her reproductive system that she was delivered in November of that year first of the lights and guts of a pig and afterwards of a rabbit, or rather a litter of rabbits." -- DNB. In time this miracle was exposed as rather an elementary piece of deception, but not before it gave rise to a torrent of pamphlets and prints (including engravings by Hogarth). There is ample evidence that Pope took an interest in this affair from the start, and a year or two before his death, he told Joseph Spence that "the ballad on the rabbit-woman [was written] by him and Mr. Pulteney." A thorough search has revealed only two printed "ballads" about Mary Toft. *The Discovery* is written in a style and meter frequently employed by Pope; the other one, *St. A-d-é's Miscarriage* (Foxon S18) is quite unlike any of his known verse. For a full discussion, accepting without reservation Pope's authorship of this poem, see the Twickenham edition, Vol. VI, pp. 262-4: "Whatever Pulteney's contribution to the ballad may have been, it is probable . . . that Pope held the pen." All editions of this poem are rare. Of the first edition the ESTC lists five copies (L [2], O, Owo; TxSaC), along with eight copies of the second impression (L [2]; CaQMMO, CSmH, IU, MH, OCU, TxU). Of this third edition, ten copies are listed (L [2], ABu, Gu, Lu, O; CtY, MBCo [2]; AuVPAR). There is also a broadside printing, no doubt a later piracy, of which three copies are recorded (L, Lrco; CSmH). Foxon D330; not in Griffith.

Bound at the front of this volume are eight pamphlets, all relating to Mary Toft's imposture:

(a) St. André, Nathanael. A short narrative of an extraordinary delivery of rabbets, perform'd by Mr. John Howard, surgeon at Guildford. London: printed for John Clarke, 1727. 40 pp. Second edition (shortly after the first). Howard, a local apothecary, and St. André, a noted surgeon practising at the new Westminster Hospital, were entirely taken in. Pope knew St. André well, and had recently been treated by him for an injured hand (see above, item 83); it is significant that the portrait of St. André in *The Discovery* is good-natured. Title-page and last page a bit dust-soiled.

(b) Braithwaite, Thomas, surgeon. Remarks on a short narrative of an extraordinary delivery of rabbets, perform'd by Mr. John Howard, surgeon at Guildford, as publish'd by Mr. St. André, anatomist to His Majesty. With a proper regard to his intended recantation. London: printed for N. Blandford, 1726. 32 pp. First edition. A sceptical reply to the preceding.

(c) Gulliver, Lemuel [pseud]. The anatomist dissected: or the man-midwife finely brought to bed. Being an examination of the conduct of Mr. St. Andre. Touching the late pretended rabbit-bearer; as it appears from his own narrative. By Lemuel Gulliver, surgeon and anatomist to the kings of Lilliput and Blefuscu, and fellow of the Academy of Sciences in Balnibarbi. Westminster: printed by and for A. Campbell, 1727. (2), 34 pp. First edition (of three). A Swiftian analysis of the whole affair, of unknown authorship. Teerink 1233.

(d) Manningham, Sir Richard. An exact diary of what was observ'd during a close attendance upon Mary Toft, the pretended rabbit-breeder of Godalming in Surrey, from Monday Nov. 28, to Wednesday Dec. 7 following. Together with an account of her confession of the fraud. London: printed for Fletcher Gyles; and sold by J. Roberts, 1726. 38 pp. Second edition (shortly after the first). Wanting a half-title.

(e) Ahlers, Cyriacus. Some observations concerning the woman of Godlyman in Surrey. Made at Guildford on Sunday, Nov. 20, 1726. Tending to prove her extraordinary deliveries to be a cheat and an imposture. London: printed for J. Roberts, 1726. (12), 28 pp. First edition. An eyewitness account by one of the King's surgeons, who was not taken in.

(f) Costen, Edward, et al. The several depositions of Edward Costen, Richard Stedman, John Sweetapple, Mary Peytoe, Elizabeth Mason, and Mary Costen; relating to the affair of Mary Toft, of Godalming in the county of Surrey, being deliver'd of several rabbits: as they were taken before the Right Honourable the Lord Onslow, at Guildford and Clandon in the said county, on the third and fourth days of this instant December 1726. London: printed for J. Pemberton, 1727. 22, (1) pp. First edition.

(g) [Anon.] Much ado about nothing: or, a plain refutation of all that has been written or said concerning the rabbit-woman of Godalming. Being a full and impartial confession from her own mouth, and under her own hand, of the whole affair, from the beginning to the end. Now made publick for the general satisfaction. London: printed for A. Moore, 1727. 23 pp. First edition. Entirely facetious; the use of dialect scarcely conceals some exceedingly vulgar language. Wanting a half-title.

(h) Douglas, James. An advertisement occasion'd by some passages in Sir R. Manningham's diary lately publish'd. London: printed for J. Roberts, and J. Pemberton, 1727. (2), 38 pp. First edition. A technical gynecological account. "The matter seemed in suspense, and the king accordingly despatched Limborch and Sir Richard Manningham, one of the chief physician-accoucheurs of the day, to report upon the case. Manningham promptly satisfied himself that the woman was an impostor, and that the foreign bodies were artfully concealed about her person." -- DNB. NLM, p. 125.

An exceptional volume. Pamphlets about Mary Toft do turn up from time to time in small collections, as here, but Pope's poem, as a folio, is rarely included; the folding in of this copy has been artfully done.

For Gulliver's Travels

88. [Pope. Alexander.] Several copies of verses on occasion of Gulliver's Travels. Never before printed. London: printed for Benj. Motte, 1727. 30 pp. 8vo, sewn, as issued; in a blue cloth folding case. £2500

First edition. Four humorous poems written by Pope for the second edition of *Gulliver's Travels*, and published simultaneously, from the same setting of type, with the novel itself; presumably this separate printing was intended in large measure for owners of the first edition of Swift's masterpiece. Pope's authorship of at least three of these poems is attested to in a letter he wrote to

Swift, in a playful vein, on or about February 18, 1727: "You received, I hope, some commendatory verses from a horse and a Lilliputian to Gulliver; and an heroic epistle of Mrs. Gulliver. The bookseller would fain have printed them before the second edition of the book, but I would not permit it without your approbation: nor do I much like them." Sherburn and others have argued that these poems were the joint production of Pope and Gay, and perhaps even Arbuthnot as well. This is possible, of course, as such collaborations among the Scriblerians did take place at this period, but Pope's letter, even though it only refers to three of the four poems here, has convinced the Twickenham editors that he was the sole author. The Bowyer ledgers reveal that 1000 copies of this pamphlet were printed. At some point, a fifth poem was added, and 500 copies were printed of two additional leaves, to be inserted between leaves B4 and C1 of unsold copies. Copies of the second issue are much scarcer than copies of the pamphlet in its original form. A very fine uncut copy, complete with the final blank leaf which is usually missing; traces of original pale blue wrappers may be seen along the blank inner margins at the front and back. Griffith 187 (variant a); Foxon S356; Teerink 1224; Rothschild 1592.

Contributions by Pope

The Quarrel Begins in Earnest

89. [Curll, Edmund, compiler and publisher.] *Miscellanea*. In two volumes. Never before published. London: printed in the year 1727. (10), 155(9); (6), 99(1), (2), iv, 101 pp. + a frontispiece portrait in each volume, and two leaves of Edmund Curll's advertisements at the end of Vol. I. Two vols., 12mo, contemporary unlettered calf, gilt, spines gilt. £2500

First edition. A highly important miscellany, published by Edmund Curll; despite the date on the title-pages, these volumes in fact appeared in the summer of 1726. Vol. I includes a number of pieces by Pope printed here for the first time, most notably his correspondence with Henry Cromwell (pp. 1-72, incorporating passages of verse); many of the originals of these letters are now in the Bodleian, but a good many are only known from Curll's text (or the altered versions printed in 1735 by Pope himself). The printing of these letters had serious repercussions, described at length by Baines and Rogers, in *Edmund Curll, Bookseller*, pp. 172-5. Pope had been taken by surprise:

"The contents revealed nothing very terrible, but they stood in direct contradiction with the image of himself Pope had been assiduously cultivating over the years. They showed their writer as by turns brash, coltish, bawdy, pedantic, smug, trifling, pretentious, and vain. Cromwell (1659-1728), an elderly flâneur almost thirty years older than his friend, had undertaken to school the young poet in rakish attitudes. A bachelor, he posed as a critic, a man about town, and an unthreatening flirt. What made things worse was the means by which the letters came into general circulation. Around 1714 Cromwell had passed them on to a mistress, if he was at all competent to act in the appropriate capacity, by the name of Elizabeth Thomas (1675-1731). Her early verse had attracted the notice of John Dryden, who gave her the sobriquet 'Corinna.' Years later her poverty compelled her to sell these to Curll of

ten guineas. . . . The episode moved this simmering quarrel [between Pope and Curll] on to a different plane. Curll had managed to get under Pope's skin before now, but this event would initiate the most serious battles of the two men, in and out of the courtroom. Some damaging notes added to the letters also rankled with their author. No doubt the fact that Curll had purloined the Cromwell letters with so little trouble threatened Pope's frail hold on his identity, which he always attempted to control with such rigour."

The appearance of these volumes prompted Pope to start asking his friends for the return of the letters he had written to them. Not only did he wish to prevent a recurrence of this sort of embarrassment, but more importantly he had begun to entertain the notion, a great novelty at the time, of publishing an authorized collection of his own correspondence. This scheme took much planning, but began to take shape, in a spectacularly devious fashion, in 1735.

Also in the first volume are five early but hitherto unpublished poems by Pope: (a) "Verses occasioned by Mr. Durfy's adding an &c. at the End of his Name;" (b) "An Epistle to Henry Cromwell, Esq;" (c) "Epigram Papal. On the Female Canticle;" (d) "To a Fair Lady, singing to her Lyre;" (e) "The Translator." Present as well are poems by William Diaper, Samuel Wesley, William Pattison, etc., and, most notably, Swift's "Cadenus and Vanessa" (first published separately in Dublin about two months before). Vol. I concludes with three letters by Dryden and one by his son to "Corinna," i.e. Mrs. Thomas. Vol. II is dedicated to Pope by "the editor," and begins with three satirical essays, "An Essay on Gibing," "The Praise of Women" (translated from the French of the Abbé Bellegard by Macky), and "An Essay on the Mischief of Giving Fortunes with Women in Marriage." These are followed by a section of poetry, which contains four poems by Swift, and one attributed to him ("The Broken Mug"), but actually by Laurence Whyte; there are also poems by Parnell, Delany, etc., and one more previously unpublished poem by Pope ("The Three Gentle Shepherds"). The last section, as called for by the title-page, is entitled, "Laus Ululae. The Praise of Owls. . . . Written in Latin by Curtius Jael. Translated by a canary bird." At some point Curll seems to have run out of sheets of this satire, for copies are known in which it has been replaced by various pamphlets which he had printed earlier. "Curll's *Miscellanea* played a part in instigating the series of Scriblerian *Miscellanies*, beginning in June 1727: Swift and Pope had already concocted the idea for some such collection, but Curll's volumes gave them the perfect excuse to bring out their own authorized series." -- Baines and Rogers, p. 164. With a portrait of Pope in the first volume, and a portrait of Swift in the second. A very fine set. Very scarce; many of the surviving copies are incomplete. Griffith 177-8; Teerink 24; Macdonald, p. 185; Case 343 (1) and (2); Rothschild 1420.

Soup for Swift

90. [Curll, Edmund, compiler and publisher.] Atterburyana. Being miscellanies, by the late Bishop of Rochester, &c. With I. A collection of original letters, &c. II. The virgin-seducer. A true history. III. The batchelor-keeper: or, modern rake. By Philaretus. London: printed in the year 1727. (12), 153(3); (4), 41(3) pp. 12mo, 19th-century half calf (a bit rubbed). £1500

First edition. A fine Curll miscellany, designed as the fifth volume in a series of such works, but published quite independently; preceded, earlier the same year, by two volumes of *Miscellanea* (item 86, above), and two volumes of *Whartonianiana*. The contents here are delightfully various, and have for the most part little or nothing to do with Francis Atterbury, though the first section does incorporate a Latin oration delivered by him at Oxford in 1711. The "original letters" of Part I, between Pylades and Corinna, and between Corinna and "Captain H****," are on various aspects of literature and love, and include the text of poems by Suckling, Prior, etc. Parts II and III consist of amorous novellas, signed "Philaretus," but ascribed to an otherwise obscure John Clarke on the basis of a surviving receipt for two guineas in part payment by Curll for the text ("part of the copy money"). Not announced in the title is a fourth part, with its own title-page and pagination, containing "Court secrets: or, the lady's chronicle historical and gallant. From the year 1671, to 1690. Extracted from the letters of Madam de Sevigne, which have been suppressed at Paris."

Most remarkable is the last-minute inclusion, in the form of a postscript inserted after Curll's dedication to Dr. Towne, of a poem "just arrived from Twickenham (as I am assured) Mr. Pope's receipt to make soup. For the use of Dean Swift." This whimsical poem had been included as part of a composite letter sent in September, 1726, by Pope, Gay, Bolingbroke, Pulteney, and Mrs. Henrietta Howard, to console Swift after he nearly drowned when a coach overturned while crossing a stream. The survival of a manuscript copy of these verses in Gay's hand led to the conclusion that he, and not Pope, was the author, but it is now clear that Gay was acting, for a time, as Pope's amanuensis. Curll's printing of the text was long thought to be the first appearance of the poem, but precedence is now sometimes given to a small slip-ballad printing (Foxon P952), without imprint of any kind, which survives in two copies, one in very poor condition at the Bodleian, and one in fine condition offered by Maggs in Catalogue 1132 ("The Scriblerus Club," 1991). The two texts differ slightly, however, and it is difficult to see a way to determine which was printed first. "Perhaps Curll lifted his text from the broadside, or alternatively his printing in *Atterburyana* may have itself been the first. It remains a cause for wonder how the unscrupulous bookseller could have laid his hands on such a private document so quickly. We have to suspect some connivance in the Pope circle." -- Baines and Rogers, *Edmund Curll, Bookseller*, p. 173. A very good copy, complete with a preliminary leaf of ads for books published by Henry Curll (Curll's son), and three further pages of ads at the end. The ESTC lists 23 copies of this miscellany, but half of them or more appear to lack "Court Secrets" or some of the advertisements. With the bookplate of Robert Crewe-Milnes, Marquess of Crewe (1858-1945), politician and collector, and son of the poet and bibliophile Richard Monckton-Milnes, a friend of Tennyson and Hallam, and Thackeray. Griffith 181; Teerink 1279; McBurney 206.

91. [Mehmet, Ludwig Maximilian.] Some memoirs of the life of Lewis Maximilian Mahomet, Gent. late servant to his Majesty. With a true copy of his, peculiarly remarkable, last will and testament. Containing, I. His confession of faith. II. His acknowledgement of royal favours. III. The just disposition of his effects. Written by himself. London: printed for H. Curll, 1727. 11(1), (9)-20 pp. 8vo, recent boards. £450

First edition. According to the Twickenham Pope (VI, p. 281), this pamphlet contains the first printing of Pope's epitaph for a monument which had just been erected in Westminster Abbey to the memory of Secretary Craggs; a postscript here suggests that "the following verses . . . might with much more justice be applied to Mr. Mehmet." Mehmet, or Mahomet, was captured by the English in the siege of Vienna in 1683, became a convert to Christianity, and for more than forty years served George I at Hanover. A very good copy of a scarce pamphlet. Not in Griffith.

The Nightly Sports of Venus

92. [Poetical miscellany.] The altar of love. Consisting of poems, and other miscellanies. By the most eminent hands. Now first collected into a volume. London: printed for H. Curll, 1727. 8vo, contemporary calf, gilt (fragment of red morocco label, vertical crack in spine). £1750

First edition. A remarkable Edmund Curll nonce collection, issued under the imprint of his son; many of the parts which make up this miscellany had a previous independent existence. Copies of this book vary in their constituent parts, and a fair number of those that survive are incomplete, or are fragments. Include in this copy are the following:

(i) An emblematic frontispiece engraved by Michael Vander Gucht, and a general title-page, as above.

(ii) Pope, Alexander. [Caption title:] A receipt for a soup. Address'd to Dean Swift. [London: 1727]. 4 pp., unnumbered. This poem was possibly first printed as a broadside, but is very rare in that form; it had also appeared about three months earlier in *Atterburyana* (see above, item 87). These two leaves were printed especially for this miscellany.

(iii) [Addison, Joseph.] [Caption title:] Oratio. Nova philosophia veteri præferenda est. [London: 1727]. 16 pp. Pp. 9-16 contain an English translation, as "An Oration in Defense of the New Philosophy." These sheets were printed especially for this volume.

(iv) [Caption title:] Extracts from a book entitled, *Johannis Confratris & Monachi Glastoniensis chronica sive historia de rebus Glastoniensibus e codice MS. membrano antiquo descripsit ediditque Tho. Hearnus, duobus voluminibus*. Oxon, 1726. 8vo. [London: 1727.] 22 pp. The running title is "An Apology for Mr. Moyle." The text consists largely of letters from Edmund Curll to Anthony Howard and Thomas Hearne. These sheets were printed especially for this volume.

(v) Pope, Alexander. [Caption title:] Popeana. [London: 1727.] 40 pp. A selection of passages from various poems by Pope, printed especially for this volume. This is the first use of the word "Popeana." "More intriguing than anything else is a section called 'Popeana,' which ran to forty pages and consisted of quotations drawn from Pope's works at large. This represented an ingenious challenge to the copyright law: if Pope had seen fit to bring the matter to court, the bookseller might well have been able to mount a defence on the grounds that he had reprinted only short fragments of the works in question. From the poet's angle Curll had produced a greater irritant by

placing these works (all authentic, but some not yet acknowledged by Pope) alongside adversarial items." -- Baines and Rogers, *Edmund Curll, Bookseller*, p. 181.

(vi) [Poetical miscellany.] The pleasures of coition; or, the nightly sports of Venus: a poem. Being a translation of the Pervigilium Veneris, of the celebrated Bonefonius. With some other love-pieces. . . . To which is prefix'd, some account of the life and writings of Bonefonius London: printed for E. Curll, 1721. 56 pp., including an engraved frontispiece. Second edition; first printed earlier the same year. A characteristic piece of Curll titillation, with the title-page promising rather more than is actually provided. The opening poem is a translation, by an unidentified hand, of a 16th-century Neo-Latin poem by Jean Bonnefons, itself an adaptation of a charming piece of verse from late classical antiquity. Included as well are eleven other poems, some of them amorous in nature, such as "The Disappointment," a translation of one of the Lesbia poems of Catullus. Among the pieces whose authors are identified are "Fragment of an Epistle from Abelard to Eloisa," by Charles Beckingham, "The Vestal," adapted from Ovid by Joseph Addison, and "On the Death of Mr. Viner in Ireland," by Thomas Parnell; "The Midsummer-Wish" is by Samuel Croxall. "It might seem odd to find Archdeacon Parnell in this gallery, but he was conveniently dead." -- Straus, *The Unspeakable Curll*, p. 266. The frontispiece of Venus and Adonis is engraved by Michael Vander Gucht. Not in Case.

(vii) [Poetical miscellany.] Pancharis, Queen of Love: or, the art of kissing: in all its varieties. Made English from the Basia of Bonefonius. By several hands. London: printed for E. Curll, 1722. (2), 52 pp. + an engraved frontispiece. Second edition; first printed the year before. A companion piece to the preceding; separately issued copies are rare. Case 322 (not recording this edition).

(viii) [Hauksbee, Francis.] The patch. An heroi-comical poem. (With advice to Chloe, how to make use of that beautiful ornament of the face.) In three cantos. . . . To which is added, the Welch wedding. A poem. . . . By a gentleman of Oxford. London: printed for E. Curll, 1724. (2), v-viii, 39 pp. First edition. A scarce imitation of Pope's *Rape of the Lock*. The half-title has not been preserved. Foxon H107.

(ix) [Markland, John.] [Three new poems. London: 1721.] 24, 37 pp. First edition. The sheets of Foxon M104, bound without the title-page (as always in this miscellany). As originally issued, the two parts were in reverse order; here the first poem is "Buckingham-House," by William Bond (see Foxon, p. 70). Copies of this small collection with the title-page are very rare.

(x) [Ramsay, Allan.] [Caption title:] Content. A poem. [London: 1720.] 3-43 pp. First London edition. The sheets of Foxon R43, without the half-title and title-page (as always in this miscellany). There were two Edinburgh editions of this poem in 1719.

(xi) [Anon.] The Totness address transversed. By Captain Gulliver. . . . To which is added, somewhat beside. London: printed for H. Curll, 1727. 8 pp. First edition. This poetical piece of Swiftiana appears to have been separately

issued, but the only surviving examples are in copies of this miscellany. Foxon T427.

(xii) [Davies, John.] [Caption title:] Bury-Fair: a poem. [London: 1724.] 22 pp. First edition. The sheets of Foxon D60, without a title-page (as always in this miscellany). Complete copies are very rare.

(xiii) [Pomfret, John.] [Caption title:] The last epiphany. A Pindarick ode. [London: 1722.] First edition. The sheets of Foxon P730, without preliminaries. Complete copies are very rare.

(xiv) Curll, Henry. [Caption title:] A catalogue of books printed for H. Curll, over-against Catherine-Street in the Strand. [London: 1727.] 16 pp. The section devoted to poetry in this catalogue contains 59 titles, including some of the pieces contained in this volume, and other titles by Pope and Swift.

Needless to say, Pope did not find it amusing to find himself in this company. Aside from the binding wear, in very good condition. Griffith 183; Case 340 (a) (an incomplete collation).

93. **[Poetical miscellany.]** The altar of love: or, the whole art of kissing in all its varieties. Consisting of poems, and other miscellanies. By the most eminent hands. Now first collected into a volume. London: printed in the year 1731. 8vo, contemporary calf, gilt, rebacked, preserving most of the original spine, spine gilt, new endpapers (some rubbing, lower cover supplied from another source). £1250

Third edition; first published in 1727 by Edmund Curll, with a somewhat shorter title (see preceding item; there was no second edition). As with the earlier edition, this miscellany is a nonce collection, and copies vary in their constituent parts (some of those recorded are fragments only). Included here are the following:

(i) A general title-page and an emblematic frontispiece engraved by Michael Vander Gucht (the same plate was used in 1727).

(ii) [Caption title:] The art of kissing. From Bonefonius. [London: 1731?] 3-32 pp. A miscellany of 16 poems, by William Bond, Charles Beckingham, "Mr. Goode," "Mr. Baker" (Henry Baker?), John Philips, Thomas Foxton, and various unidentified hands.

(iii) Pope, Alexander. [Caption title:] A receipt for a soup. Address'd to Dean Swift. [London: 1727]. 4 pp., unnumbered. The same printing as in the 1727 edition.

(iv) Pope, Alexander. [Caption title:] Popeana. [London: 1727.] 40 pp. The same printing as in the 1727 edition.

(v) Young, Edward. The force of religions; or, vanquish'd love. A poem. In two books. London: printed for E. Curll, 1714. (8), 38 pp. + an engraved frontispiece (another plate is included in the pagination). First edition. A copy on fine paper, without a price on the title-page. Foxon Y75.

(vi) Bowman, William. Poems. London: printed for E. Curll, 1732. viii, 80 pp. Second edition; first published earlier the same year. Foxon, p. 73.

(vii) [Bond, William.] [Cobham and Congreve. An epistle to Lord Viscount Cobham, in memory of his friend, the late Mr. Congreve. London: printed for E. Curll, 1730.] 3-46 pp. First edition. The sheets of Foxon B315.5, without the half-title and title-page.

(viii) [Breval, John Durant. The art of dress. An heroi-comical poem. London: printed for E. Curll, 1717.] (4), 35, 3 pp. + an engraved frontispiece. Second edition. The sheets of Foxon B419, without the title-page.

(viii) [Duck, Arthur (pseud). The thresher's miscellany. London: printed for A. Moore, 1730.] (6), 24 pp. First edition? Bound without the title-page. Foxon, pp. 199-200.

(ix) [Addison, Joseph.] [Caption title:] Oratio. Nova philosophia veteri præferenda est. [London: 1727]. 16 pp. The same printing as in the 1727 edition.

(x) [Caption title:] Extracts from a book entituled, Johannis Confratris & Monachi Glastoniensis chronica sive historia de rebus Glastoniensibus e codice MS. membrano antiquo descripsit ediditque Tho. Hearnius, duobus voluminibus. Oxon, 1726. 8vo. [London: 1727.] 22 pp. The same sheets as were used in the 1727 edition.

The collation of this copy differs considerably from that given in the ESTC, where possibly eight "complete" copies are recorded (including four at Kansas); a further copy at Huntington is described as having different contents. The collation in Case more closely resembles the contents of this copy than that given in the ESTC. A bit soiled, some light browning, otherwise a good copy. Griffith 262; Case 340 (c)

94. [**Poetical miscellany.**] A collection of epigrams. To which is prefix'd, a critical dissertation on this species of poetry. London: printed for J. Walthoe, 1727. xiii(1), (264) pp. Sm. 8vo, contemporary calf, gilt, spine gilt (spine worn, joints cracked). £200

First edition. An amusing collection of short poems, most of them anonymous, but with pieces by such writers as Mary Wortley Montagu, John Locke, Francis Atterbury, etc., included. According to the compiler's preface, sometimes attributed to William Oldys, this was the first collection of English epigrams ever published. Included are three short poems by Pope: (a) CVIII. "On a Lady who shed her Water at seeing the Tragedy of Cato" (first published in 1714); (b) CCCVIII. "Epitaph on Mr. Harcourt's Tomb" (first published in 1724); (c) CCLXI. "On a Fan, in which was painted the Story of Cephalus and Procris, with this Motto: Aura Veni" (first published in the *Spectator* in 1712). One signature partly sprung, otherwise a good copy, complete with the half-title; early armorial bookplate of the Earl of Cork and Orrery. Griffith Add. 195a; Case 341 (1)(a).

Fools Rush In

95. **Smythe, James Moore.** The rival modes. A comedy. As it is acted by His Majesty's Company of Comedians, at the Theatre-Royal in Drury-Lane. London: printed for Bernard Lintot, 1727. (16), 61(3) pp. 8vo, sewn, as issued. £500

First edition. The publication of this play represents a curious moment in the career of Alexander Pope. Smythe was an extravagant young man of 25, who managed to run through a substantial inheritance amid the dissipations of fashionable society; to revive his fortunes, he wrote a comedy, and his reputation as a wit raised high expectations. He was also a friend of the Misses Blount, and through them met Pope, who gave him permission to use six lines of unpublished verse in his play. But Pope then changed his mind and withdrew his permission, possibly because he found out that Lewis Theobald, the man he had chosen as hero of the *Dunciad*, had written a prologue for the play, or possibly because he was jealous of Smythe's friendship with the Misses Blount. In any case, Smythe refused to cancel the lines, and they appear in italics in Act II ("Tis thus that Vanity coquettes rewards,/ A youth of frolick, an old age of cards," etc.). "Smythe's persistence caused a charge of plagiarism to be bandied back and forth, and started a quarrel that was to be warm for years to come." -- Griffith. In fact other scraps of Pope's verse are included in the play without attribution, including a famous line from his *Essay on Criticism* ("Fools rush in where angels fear to tread"). As far as the six unpublished lines are concerned, Pope added them the following year to the version of "To Mrs. M. B. on Her Birthday" printed in Vol. III of Motte's miscellany, and then later incorporated them as lines 243-8 of his *Epistle to a Lady*. Slightly dusty at the beginning and end, but a fine copy in original condition of a scarce play, entirely uncut. Griffith 182.

1728

The Dunciad

96. [**Pope, Alexander.**] The dunciad. An heroic poem. In three books. Dublin printed; London: reprinted for A. Dodd, 1728. viii, (2), 51 pp. + an engraved frontispiece. 12mo, full maroon morocco. £3500

Second edition; in fact largely a re-impression of the first edition, with sheet B, most of gathering C, and the verso of D4 reset. The publication history of the earliest printings of the *Dunciad* in 1728 is complex. The Dublin printing mentioned in the imprint was, of course, an invention, possibly intended to suggest that the author of the poem was Swift; this is the first recorded instance of this deception, at least for a poem, though in the years following the same ruse was often employed. The poem cannot have been printed "for" Anne Dodd, as the imprint says, as she lacked the right of holding copyrights, and merely acted as a distributor to the pamphlet shops. Pope insisted on a good deal of secrecy in printing this poem, and to this end he chose as his printer James Bettenham, William Bowyer's son-in-law; Bettenham entered the book in the Stationers' Register, on Pope's behalf, on May 30, 1728. As is well known, the poem was first printed in two formats, duodecimo and octavo, and from the mid-19th century onwards there was much dispute

among collectors and bibliographers over which came first. The duodecimo edition is now commonly accepted as the first to be set in type, or at least the first for which the setting in type was started. A reimpression, with the format changed to octavo, was then produced immediately afterwards as a large-paper issue, though the paper stock remained the same. It seems possible that some copies of the octavo were privately distributed at an early stage, but the actual publication of this format was delayed until after the duodecimo had been offered for sale. For full details, see David Vander Meulen, "The Printings of Pope's *Dunciad*, 1728," in *Studies in Bibliography*, Vol. 35 (1982), pp. 271-285, and David Foxon, *Pope and the Early Eighteenth-Century Book Trade*, pp. 108-110 and 188-190.

This second edition is of considerable interest, as it provides a good example of the alacrity with which Pope was accustomed to intervene in the printing of his verse in order to make changes, both verbal and typographical. Though only portions of this re-impression were reset, the evidence of Pope's intervention is clear. On page 9, for example, the word "*scholiasts*" in line 149 has been changed to "Scholiasts," a good example of Pope's inclination to move away from italics to roman type, with new capitalization introduced as well; curiously, in this copy the text reads "good-Scholiasts," though in the Bodleian copy illustrated by Foxon there is no hyphen. The most striking change on this page occurs in line 163, where the word "pen" is changed to "quill." This printing was soon followed by two others, both styled "third edition," and before the year was over there were two piracies as well, one Irish and the other probably Scottish. While all this was going on, Pope continued to work on his text, until in March, 1729, there appeared his "variorum" edition, "with the prologomena of Scriblerus." It is this annotated text which is commonly presented as the first version of Pope's famous poem; there were many changes to come over the rest of his lifetime. All of the duodecimos of 1728 are now very difficult to acquire, as copies seldom appear on the market. This copy of the second edition is a large one, with the blank lower margins alternating in size, though the deckle edges have been trimmed. Some copies of this printing have "Dudlin" in the imprint, but this is merely a press variant. The earliest mark of ownership here is a note in ink on the front flyleaf by F. Grant, dated July, 1890, identifying this printing as edition "D," as it appeared in the Elwin-Courthope edition of Pope's *Works*, in 1882. On the pastedown opposite are the red morocco book labels of Robert Hoe, Beverly Chew, and Paul E. Bechet. Griffith 202; Foxon P766.

97. [**Pope, Alexander.**] The dunciad. An heroic poem, in three books. Dublin printed; London: re-printed for A. Dodd, 1728. viii, (2), 51 pp. + an engraved frontispiece. 12mo, full dark green morocco, gilt, spine and inner dentelles gilt, a.e.g., by the Club Bindery. £4000

"The third edition;" in fact the first of two printing so designated. Foxon describes this printing as "apparently a reimpression with sheets E, F, and part of D reset;" the press figures are iv-3, 2-2, 24-3, 26-3 (in the other "third edition" they are entirely different). There are a number of significant changes here, the most notable of which occurs on p. 46. In the second edition line 185 has the phrase "sable* seer," but there is nothing at the foot of the page to account for the asterisk. In this printing, the missing footnote has been supplied, with a six-line discussion of the appearance of Dr. Faustus in a recent "sett of farces." This edition is very rare, with only six copies reported

by the ESTC (L, O; CSmH, CtY [2], IU); Foxon adds three others (BaP; MH, TxU). Small repair to the blank verso of the frontispiece, but a fine large copy, with the bookplate of Edwin Holden (dated 1894). Griffith 203; Foxon P767.

The "Gold Chains" Edition

98. [Pope, Alexander.] *The duniciad*. An heroic poem. In three books. Dublin printed, London [i.e. Edinburgh]: re-printed for A. Dodd, 1728. viii, (2), 51(1) pp. + an engraved frontispiece. 12mo, full maroon morocco, t.e.g. £3500

First Edinburgh edition, printed shortly after the London original. This piracy is commonly known as the "gold chains" edition, from a misprint in line 76 which Pope himself commented upon in the "variorum" quarto of 1729 (the correct reading is "glad chains"); the other obvious difference is the presence here of an advertisement for *The Progress of Dulness*, by "an eminent hand" (i.e. Hugh Stanhope), which was in fact a commentary on Pope's *Duniciad*. For many years this edition added confusion to the already vexed question of *Duniciad* bibliography, but its Scottish origin is now pretty well confirmed; Edinburgh printers of the 18th century often reproduced London imprints, and several copies are known bound up in volumes of other Scottish piracies. A fine copy of a very scarce edition, with outer margins uncut, and complete with the familiar Owl frontispiece; the ESTC lists thirteen copies (L, Ct, LLeu, O; CSmH, CtY, IU, NIC, NN, NNPM, PBL [2]), of which two lack the plate (IU, TxU). The earliest mark of ownership is a note on the front flyleaf by F. Grant, dated July 11, 1890, and calling this "the 2nd issue of the 1st edition." On the pastedown opposite are the book labels of Robert Hoe and Winston H. Hagen; below is a clipping from an old bookseller's catalogue, wrongly calling this "probably a pirated edition published by Curl [sic]." Griffith 200; Foxon P769.

An Early Copy of the Variorum *Duniciad*: Presented by Bolingbroke to the Earl of Orrery

99. [Pope, Alexander.] *The duniciad, variorum*. With the prologomena of Scriblerus. London: printed for A. Dod, 1729. (2), 16, (2), 6, 9-29(1), (2), 118, cxix-cxxiv pp.. 4to, contemporary calf, covers ruled in gilt with a central ornament, carefully rebacked, most of original spine preserved, spine gilt. £3500

First edition of the complete text of Books I-III, with the satirical apparatus added. A highly evocative association copy, inscribed on the front flyleaf, "E dono Henrici Vicecomitis Bolingbroke, 1729," with the signature as well of the recipient, "J. Boyle," i.e. John Lord Boyle, later (1731) 5th Earl of Orrery and Earl of Cork; on the front pastedown is the armorial bookplate of the Rt. Honble. John Lord Boyle, engraved by Hulett and dated 1725. Within a month of publishing the first text of the *Duniciad* in 1728, Pope had begun to prepare a revised and annotated edition, which he hoped to have in print by the end of the year. John Wright was chosen as the printer, and Lawton Gilliver selected as the bookseller to whom the copyright would be assigned. After various delays, involving Pope's last-minute revisions and his own and his mother's poor health, Pope, Wright, and Gilliver began to have

misgivings, fearing, as Pope said in a letter to Burlington, "lest if the printer & publisher be found, any [legal] actions could be brought." After discussing the matter with Burlington's lawyer, Nicholas Fazakerley, Pope decided to circulate his new book privately, with the assistance of three noble friends, Burlington, Oxford, and Bathurst, "on the assumption that no Duncce would dare to bring their lordships to a court of law for publishing it." -- Foxon, *Pope and the Early Eighteenth-Century Book Trade*, p. 111. Circulation of the book began in mid-March, 1729, but within a month it was assumed the diversionary tactics were no longer necessary, and on April 10, the book was advertised in the press as "printed for Lawton Gilliver . . . and A[nne] Dodd;" two days later Gilliver entered the copyright in the Stationers' Register and deposited the required nine copies in the deposit libraries.

Lord Bolingbroke, perhaps the most famous of Pope's aristocratic friends, would no doubt have been numbered among Pope's early distributors of the *Dunciad Variorum*, and Boyle, who had cultivated an early acquaintance with both Pope and Swift, was a natural recipient of an early copy. Contemporary reviewers made a point of noting that the book was at first inaccessible to the general public. When it was re-issued in April, a leaf of "Addenda" was inserted at the back, creating the temptation in modern times to create a first issue by stripping away this extra leaf; documented gift copies such as this one are particularly desirable in proving that such sophistication has not taken place. That Boyle read his copy with some attention is shown by the fact that he has filled in, on leaves L1 and O1, two names indicated by initials only (Gilbert and Burnet). An exceptional copy, in very good condition. The title-page is engraved, with the famous vignette of a book-laden ass. Griffith 211; Foxon P771.

A Copy on Fine Paper, Presented by Pope to a Close Friend

100. [**Pope. Alexander.**] The dunciad, variorum. With the prologomena of Scriblerus. London: printed for A. Dod, 1729. (2), 16, (2), 6, 9-29(1), (2), 118, cxix-cxxiv pp. 4to, contemporary calf, panelled in blind with a darker central panel, neatly rebacked, spine gilt, red morocco label. £6000

First edition of the complete text of Books I-III, with the satirical apparatus added. A splendid presentation copy on fine paper, with a phoenix watermark; copies on ordinary paper (see preceding item) have a simple "S" watermark. The inscription on the front flyleaf reads "C. F. 1729, given me by Mr. Pope," and the same initials have been added to the title-page; on the front pastedown is the armorial bookplate of the recipient, Charles Ford. Charles Ford (1681-1741), of Woodpark, co. Meath in Ireland, was one of Jonathan Swift's closest and most trusted friends. He spent most of his time in London as a businessman and man-about-town, and with John Gay he was a crucial intermediary between Swift and the book trade during the publication of *Gulliver's Travels*; two copies of Swift's novel survive with important corrections to the text in Ford's hand, one in the Forster Collection and one in the Pierpont Morgan Library. Ford also became a close friend and correspondent of Pope, and it is fitting that he should have been the recipient of a fine-paper copy from Pope himself, rather than from one of his aristocratic distributors. The existence of fine-paper copies was for a long time unnoticed, and is not, for example, mentioned by Griffith. Foxon

discovered five of them, at University College London, the Forster Collection in the Victoria and Albert Museum, Cambridge, Yale, and Texas; the Forster copy is a presentation copy to Swift. Charles Ford's bookplate is itself rare, and it is hard to imagine a more appropriate book in which it might be found. A truly exceptional presentation copy, in excellent condition. Griffith 211; Foxon P772.

101. [**Pope, Alexander.**] *The dunriad, variorum.* With the prologomena of Scriblerus. London: printed for A. Dob [sic], 1729. (2), xxxvii(3), 80, xxx, (6) pp. 8vo, disbound. £275

A pirated edition, reprinted from the quarto issued in March of the same year; the use of "Dob" in the imprint is a deliberate corruption of the name of Anne Dodd, the wholesale distributor of pamphlets who appears on the title-page of authorized copies. On May 6, 1729, Lawton Gilliver brought a suit in chancery against those responsible for this piracy, the printer James Watson, and the booksellers Thomas Astley, John Clarke, and John Stagg. He also attacked this edition for lacking the additions made to an octavo printing of April 17; the pirates responded by printing the additions on a separate leaf, which was available by April 25 (but is not present in this early copy). With an engraved title-page, with a large vignette of an ass carrying a pile of books, on which an owl is perched. Title and last page a little dusty, otherwise a very good copy. Scarce. Griffith 216; Foxon P774.

102. [**Pope, Alexander.**] *The dunriad.* With notes variorum, and the prologomena of Scriblerus. London: printed for Lawton Gilliver, 1729. 24, (2), 19-221, ccxxii-ccxxxii, (2) pp. + an engraved frontispiece and one other plate. 8vo, contemporary marbled boards, sheep spine (rubbed, spine worn). £750
First octavo edition, published shortly after the quarto. There is some confusion about the publication of this edition, as Griffith (213-215) describes three early "variants," which Foxon says "were almost certainly never intended for publication, and may well be the result of binders' errors." The most important of these is a unique copy in the British Library with a title-page bearing the imprint "printed for A. Dod," slit for cancellation; evidently Gilliver decided early on that it was safe to have his name on the title-page as the publisher. It was also decided prior to publication to cancel one leaf in the appendix (pp. 189-190), a catalogue of early responses to the *Dunriad*, in order to expand a note about *Mist's Weekly Journal* from two lines to eight; the cancel was printed on a half-sheet conjugate with an errata leaf ("M. Scriblerus lectori"), meant to be bound at the end, and differing substantially from the errata leaf in the quarto. At this point, according to Foxon, the octavo edition was finally offered for sale, with the cancel title conjugate with an "Owl" frontispiece (usually with a half-title printed on the recto). Shortly afterwards, the same sheets were re-issued, as here, with an additional "Ass" engraving, and one of the plates was used as the frontispiece, with the other bound to precede the text of the poem. In a sense this later issue is preferable, as it contains both plates.

This copy is unusual in that it is entirely uncut, with the original stab-holes clearly visible in the inner margins. Curiously, the cancel (pp. 189-190) and errata leaf are present in duplicate, once bound in place as required, and once together at the front, just after the title-page. The "Owl" plate has been bound as the frontispiece (with no half-title on the recto), and the "Ass" plate

precedes the fly-title for the poem (H1); Foxon notes that the plates are normally found the other way round. Some worming in the blank upper corners of the first few leaves, otherwise, aside from the binding wear, in very good condition. Old engraved bookplate of Sir William Augustus Conynghame, of Livingstone; 19th-century book label of William Tennant. Griffith 219; Foxon P780.

103. **[Pope, Alexander.]** The dunciad. With notes variorum, and the prologomena of Scriblerus. London: printed for Lawton Gilliver, 1729. 24, (2), 19-232, 6 pp. (including an engraved frontispiece) + a final leaf of errata. 8vo, contemporary calf, panelled in blind, brown morocco label. £400

Second octavo edition, "with some additional notes." Pope writes of this important edition, in a letter to Swift of November 28, 1729, which reveals that he kept track of the various printings: "The second (as it is called, but indeed the eighth) edition of the *Dunciad*, with some additional notes and epigrams, shall be sent you if I know any opportunity; if they reprint it with you [i.e. in Dublin], let them by all means follow that octavo edition." As usual, there were some last-minute changes, and three leaves, as here, are normally cancels: (a) D3 was reprinted to expand a footnote on p. 21 from four lines to seven, providing more specific references; (b) E2 was reprinted as part of the same half-sheet to alter a sentence about Edmund Curll on p. 28; (c) P3 was reprinted to add a missing line of French in a footnote on p. 110, and at the same time, on the other part of a half sheet, a leaf of errata was printed to be bound at the end. This last cancel is a good example of how easily things can go badly wrong in the bustle of a printing house. As Griffith points out, the compositor was apparently handed a copy of the first octavo edition, and told to reset pp. 108-9, making the necessary change in the footnote, but he failed to pay attention to the text, so that as a result four lines of the poem are repeated, and considerable portions of two notes are omitted: "Consequently the new leaf made a miserable tangle." A fine copy. A blank leaf at the end, just before the errata leaf, has not been preserved, as usual. Griffith 227; Foxon P781.

104. **[Pope, Alexander.]** The dunciad, with the prologomena of Scriblerus in three books, from the new quarto edition, done at London. London: printed; and Dublin: re-printed by and for James Hoey, and George Faulkner, 1729. (2), 15, (12)-38, 4, 2, 4 pp. 12mo, bound with other Dublin imprints as described below, recent calf. £750

First Dublin edition of the "Variorum" text. This rare edition shows much evidence of having been rushed into print. The text is that of London quarto, with a few lines misplaced, but the mass of mock-scholarly apparatus has been omitted, except for the introductory "Martinus Scriblerus, of the poem" (pp. 3-6). The half-title reads: "The New Dunciad. with the Prologomena of Scriblerus. To which is added, The Martiniad. By Mr. Theobald. In answer to the Dunciad." "'The Martiniad' was originally published in *Pope Alexander's Supremacy and Infallibility Examin'd* (1729), which Pope ascribed to Duckett and Dennis; possibly Lewis Theobald also had a hand in it. The volume also includes 'A dialogue between Hurlothrumbo and death,' and 'Mr. Congreve's fine epistle to Lord Cobham.'" -- Foxon. Presumably these three additional poems were added at the last minute, whence the separate pagination. The ESTC lists eight copies (L, Di, Gu, LEu, LVu, SAN; CSmH, TxU), of which at

least three (L, Di; CSmH) lack the half-title. Slight chipping of the blank margins at the end, otherwise in good condition. Griffith 220; Foxon P782.

Bound at the front of this volume are several other Dublin imprints, including very scarce Irish printings of the four parts of Pope's *Essay on Man*:

(a) [Poetical miscellany.] [A select collection of modern poems. By the most eminent hands. Dublin: printed by S. Powell, for Abraham Bradley, 1731.] 144 pp. An imperfect copy, lacking the title-page and leaf of contents. A reprint of a miscellany first published in 1713, and containing Pope's *Essay on Criticism*, his first appearance in print in Ireland (see above, item 23). Not in Griffith; Case 268 (b).

(b) [Pope, Alexander.] An essay on man. Address'd to a friend. Part I. Dublin: printed by S. Powell; for George Risk, George Ewing, and William Smith, 1734. 19 pp. "The second edition," i.e. the second Dublin edition. Griffith 349; Foxon P831.

(c) [Pope, Alexander.] An essay on man. Address'd to a friend. Epistle II. Dublin: printed by S. Powell; for George Risk, George Ewing, and William Smith, 1734. 16 pp. "The second edition." Possibly printed at the same time as the preceding part. Griffith 350; Foxon P838.

(d) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle III. Dublin: printed by S. Powell; for George Risk, George Ewing, and William Smith, 1733. 20 pp. For some reason, the words "second edition" were not included on this title-page, which is dated a year earlier than the other parts, but apparently printed at more or less the same time. With a half-title. Griffith 300; Foxon P843.

(e) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle IV. Dublin: printed by S. Powell; for George Risk, George Ewing, and William Smith, 1734. 23(1) pp. "The second edition." Griffith 351; Foxon P848.

The four parts of the *Essay on Man* are in very good condition; the binding is somewhat amateurish.

105. [**Pope, Alexander.**] The dunciad, variorum. With the prologomena of Scriblerus. London printed; re-printed for the booksellers in Dublin: 1729. 205 pp. + an engraved title-page. 12mo, contemporary calf, brown morocco label (covers scraped, very slight wear to tips of spine). £350

First Dublin edition of Pope's full "variorum" text, published in London earlier the same year. The title-page is engraved. Both Griffith and Foxon note the existence of two issues of this Irish printing; the other has an additional printed title-page (see next item). As always, the final leaf of "addenda" is misnumbered "105." A very good crisp copy; an early owner has noted his cost on the front pastedown as 2s 8 1/2d. Griffith 221; Foxon P783.

106. [**Pope, Alexander.**] The dunciad, variorum. With the prologomena of Scriblerus. London printed; re-printed for the booksellers in Dublin: 1729. (2), 205 pp. + an engraved title-page. 12mo, contemporary calf, panelled in blind (joints cracked, tips of spine a little worn). £400

First Dublin edition of Pope's full "variorum" text; in this issue there is an additional printed title-page (see preceding item). "It seems possible that the letterpress title was printed as S4 in case the engraved title was not ready in time, and that it was frequently discarded by the binders." -- Foxon. As always, the final leaf of "addenda" is misnumbered "105." In very good condition. Signature on the front flyleaf of T. Aldersey, dated 1738. Griffith 222; Foxon P784.

107. [**Pope, Alexander.**] *The dunriad*. With notes variorum, and the prologomena of Scriblerus. Written in the year, 1727. London: printed for Lawton Gilliver, n.d. (1735). 263 pp. + an engraved frontispiece. 8vo, contemporary panelled calf, spine gilt, red morocco label (a bit rubbed). £450

The first separate printing of the *Dunriad* since 1729; the poem was sufficiently topical that public interest subsided to some degree until the poem was completely rewritten in 1742. This edition does have some textual importance, as four lines have been added in Book I, and two titles inserted in the list of attacks on the poem. Griffith notes three variants; this one has the "Owl" frontispiece, as opposed to the "Ass," and p. 225 is correctly numbered, with "Pride" in roman not gothic type. A fine copy. On the front flyleaf is the early ownership inscription of William Veale, of Exeter College, Oxford; his surname only is on the title-page. Foxon P785; Griffith 393.

108. [**Pope, Alexander.**] *The dunriad*. An heroic poem. To Dr. Jonathan Swift. With the prologomena of Scriblerus, and notes variorum. London: printed for Lawton Gilliver, 1736. 263 pp. + an engraved frontispiece. 8vo, contemporary calf, gilt borders, neatly rebacked, spine gilt, red morocco label. £400

A re-issue of the sheets of the 1735 edition (see preceding item), with a new title-page; on the verso is a list of errata. In this issue Pope made one significant change, which involved the cancellation of a second leaf, O7 (pp. 221-2). The alteration involved a couplet containing a reference to William Broome, his collaborator in translating Homer: "Hibernian politicks, O Swift, thy doom, / And Pope's translating three whole years with Broome." At the foot of the page was a long and somewhat disingenuous note, giving details of the payments Broome had received for his participation. As is well known, Broome initially felt that he had been ill-used by Pope insofar as his contributions to the English Homer were concerned, and for some time, beginning in 1728, relations between the two were cool. By 1735, however, they were once more corresponding on friendly terms, and in a letter of November 18, Pope offered to Broome "a little monument that we were and are friends." The "monument" involved eliminating the reference to Broome, by rewriting the couplet: "Hibernian politicks, O Swift, thy fate, / And Pope's, whole years to comment and translate." The footnote here has been changed as well, and does not mention Broome at all. A very good copy, complete with the "Owl" frontispiece. On the front pastedown is the early armorial bookplate (somewhat abraded) of the Scottish physician Robert Whytt (1714-1766); signature on the front flyleaf of Flora Macdonald, dated 1853. Griffith 405; Foxon P786; Teerink 1315.

The History of the Norfolk Steward Continued

Pope on Walpole?

109. [Pope, Alexander.] The history of the Norfolk steward continued, in two parts. Part I. Containing and account of Mr. Lyn's private character, and the methods by which he grew rich. Part II. Containing some farther account of Mr. Lyn's management, and also of his stating and balancing accounts. London: printed for A. Moore, 1728. (6), 24 pp. 8vo, bound with two important related pamphlets as described below, 19th-century rose morocco, gilt, spine gilt (slight rubbing). £2000

First edition. As noted by Griffith, and by the preface here, this satire on Robert Walpole is a continuation of a squib which appeared in an issue of *The Craftsman* (Sept. 2, 1727), a prominent opposition weekly published by Nicholas Amhurst and orchestrated by Bolingbroke. Both Pope and Swift had recently given up any hope of a political accommodation with Walpole (cf. Maynard Mack, p. 534), and were soon numbered among the administration's sharpest critics. Griffith knew of this pamphlet only from an advertisement in the *Monthly Chronicle* for March 23, 1728; when a reviewer pointed out the existence of a Dublin reprint, Griffith noted it in his "Addenda" (197b), but he was still unaware of a copy of the London printing (and wrongly suggested that the Dublin pamphlet might be the one he had found advertised). The ESTC entries are not consistent on the question of authorship. The Dublin reprint, following Griffith, is entered under Pope; this London edition is listed anonymously, with the note, "sometimes attributed to Pope." Griffith offers no specific evidence for his ascription of this satire to Pope, and the attribution has not been widely accepted. Wanting a half-title, but a nice copy of a lively satire. Griffith 197a.

Bound at the front are two other satires on Walpole, as follows:

(a) [Defoe, Daniel, attributed author.] The life of Mr. Robin Lyn, very noted in Great-Britain for his large dealings in foreign commodities. Containing, his birth and parentage; his rise from a petty trader to a wealthy merchant; the way of his transacting private business, tho' contiguous to publick trade, and the prosperity of his sovereign's subjects; an account of his places of profit, badges of honour, and skill in state-physick and golden-specificks; and the particulars of his management as sub-governor and treasurer of an impoverished company. And, as an ornament to this work, is annexed, an inventory of his real and personal estate. London: printed for the author, and sold by the booksellers of London and Westminster, 1729. 48 pp. First edition. A rare novella, with the satire on Walpole thinly concealed; both the ESTC and the catalogue of the Defoe collection in the Boston Public Library note that Defoe is sometimes credited with authorship. The ESTC lists ten copies (L, C, Lu, NT, O [2]; CtY, DFo, IU, MB). McBurney 240 (wrongly listed as 41 pp.).

(b) [Anon.] Bob-Lynn against Franck-Lynn: or, a full history of the controversies and dissensions in the family of the Lynn's. Occasioned by the quarrel of Bob-Lynn and Will Worthy, which involved James Waver, Tom Starch, 'Squire Maiden, Dick Dabble and Mr. Mimick, on Bob's side, and Franck Lynn, Nick Waver, cum multis aliis, on the other. With several entertaining

passages relating to the secret history of the families of the Lynn's, Worthy's and Waver's: very diverting to private readers, and of some use to the publick. To which is added, a letter from a lady to the truly worthy patron of the Free Briton, Daily Courant, &c. who desires to be instructed in politicks. London: printed for Franck-Lynn, and sold by the booksellers of London and Westminster, 1732. 56 pp. First edition. Another satire on Walpole; "Frank-Lynn" is Richard Francklin, the printer of the *Craftsman*. Very rare; the ESTC lists only a single complete copy (MnU), along with another printing of Part I only (32 pp., without the "Letter from a Lady").

An attractive volume. On the front pastedown is the old armorial bookplate of Lord Walpole of Woolterton.

Contributions by Pope

110. **Wycherley, William.** The posthumous works . . . in prose and verse. Faithfully publish'd from his original manuscripts, by Mr. Theobald. In two parts. To which are prefixed, some memoirs of Mr. Wycherley's life. By Major Pack. London: printed for A. Bettesworth, J. Osborn, W. Mears, W. and J. Innys, J. Peele, T. Woodward; and F. Clay, 1728. 14, (4), 80, 240 pp. 8vo, contemporary pigskin. £500

First edition. An important collection, almost entirely in verse. Edited by Lewis Theobald from manuscripts sold to a bookseller by Wycherley's sole executor, Capt. Thomas Shrimpton. The appearance of this book led Pope to publish, the next year, his correspondence with Wycherley, with whom he had years before formed a close friendship, despite a great difference in age; he called that volume, apparently suppressed and now very rare, "Volume II" of the present posthumous collection, but it is in fact quite a separate book. As Griffith points out, the text of this volume includes some lines which Pope later insinuated were his own; just how many lines are in fact by Pope is uncertain. A very good copy. On the title-page and front flyleaf are the contemporary signatures of L. Wynn; old armorial bookplate of Robert Chambré Vaughan (1796-1876), of Burlton Hall in Shropshire, and the more recent book label of Graham Pollard. Griffith 207; Foxon, p. 906.

Popeiana

"A Mimick Sage of Huge Renown"

111. **[Ralph, James.]** Sawney. An heroic poem. Occasion'd by the *Dunciad*. Together with a critique on that poem address'd to Mr. T---d, Mr. M---r, and Mr. Eu---n, &c. London: printed, and sold by J. Roberts, 1728. (2), xvi, 45 pp. 8vo, disbound. £500

First edition. One of the earliest responses to Pope's *Dunciad*, pointedly composed in blank verse. The author James Ralph (d. 1762) was born in the late 17th or early 18th century, probably in Philadelphia, but his origins are obscure. In 1724 he came to London with Benjamin Franklin, with whom he was friendly, but the two young men had a falling out over a misunderstanding involving Ralph's mistress. Ralph soon decided to try his hand at

making a living as a writer, and published a couple of poems with modest success. With this poem he entered the lists of literary polemic. A long dedication to "the gentlemen scandaliz'd in the Dunciad" includes a general indictment of the poem: "The whole piece is so notoriously full of pride, insolence, beastliness, malice, prophaneness, conceits, absurdities, and extravagance, that 'tis almost impossible to form a regular notion of it." The poem opens with a sketch of Pope, as "Sawney," which is not without merit:

"Sawney, a mimick sage of huge renown,
To Twick'nham bow'rs retir'd, enjoys his wealth,
His malice and his Muse: in grotto's cool,
And cover'd arbores dreams his hours away;
Or calls the Grub-Street satyrs to attend
His high commands, and wait upon his verse:
See there they trip along with punns and jests,
And deep conundrums charg'd; sidelong they leer
Askance, and mock their patron to his face,
Turn the bright mirrour on himself, and laugh
At all his toil."

The poem goes on to criticize Pope's literary borrowings, his edition of Shakespeare, and more; there is also a suggestion that Swift, "a gay, lewd, swearing priest," made major contributions to the *Dunciad*. A withering counter-attack in later editions of Pope's poem prompted Ralph to abandon verse, and the rest of his literary career was devoted to political journalism and historical works; he formed a lasting friendship with Henry Fielding, with whom he occasionally collaborated. A few tears and small holes in the title-page along the inner margin and at the bottom, margins trimmed a trifle close, but a sound copy of a scarce and interesting poem. Early signature of James Scott, of Haggr. (Haggerston?), dated 1729. Guerinot, pp. 124-7; Foxon R21.

1729

Popeiana

"Gross and Scurrilous"

112. [Cooke, Thomas.] Tales, epistles, odes, fables, &c. With translations from Homer and other ancient authors. To which are added proposals for perfecting the English language. London: printed for T. Green, 1729. (2), iv, (2), 214 pp. + a final leaf of bookseller's advertisements. 8vo, contemporary mottled calf, gilt, spine gilt (a little rubbed, lacks label). £750

First edition. "Hesiod" Cooke had begun his attacks on Pope in 1725, with the first appearance of *The Battle of the Poets* (see above, item 79). Those verses are reprinted here (pp. 105-150), but in such a revised form as to be virtually a new poem, as Cooke notes in a new preface: "About four years since I published a poem under the same title as this; which is all the resemblance each has to the other, except some lines the same in both, all which are not eighty." The preface goes on to single out Pope's most recent publication: "The Dunciad is not only gross and scurrilous, but so monstrously foolish in

the conception and execution of the whole, that we may immediately see it could not be the work of a reasonable man. . . . Before I conclude I shall advise the author of the *Dunciad* not vainly and ridiculously to fancy himself another Dryden set upon by Settles." Of additional relevance, as far as Pope is concerned, is "The Episode of Thersites, translated from the second book of the *Iliad* of Homer" (pp. 169-185). In a brief introduction Cooke continues his abuse of Pope:

"I can not foresee what success the following translation will meet with, but I may, without vanity, affirm it to be a juster copy of the original than has yet been in English; and if I am allowed that commendation I shall not think it extravagant; since that which was before reputed the best has no more the likeness of Homer than the person of Thersites had that of Achilles. Some persons may think I chose this episode as one which Mr. Pope has most unfortunately translated; but I sincerely protest I have compared several books of his with the original, and have discovered as few errors in these verses as in any the same number."

The attack on Pope is maintained in some of the footnotes. Guerinot has a low opinion of Cooke's version: "The translation is bad; the couplets are clumsily handled, the rhythms uncertain." Cooke's name appears in this volume at the end of the dedication to Lord Carteret. A very good copy of a scarce title; a fair number of the recorded copies lack the final leaf of advertisements. Guerinot, pp. 160-4; Foxon, p. 143.

"Abuse upon Pope & Swift"

113. [Pope, Alexander: attacks on.] A superb collection of seven rare works attacking Alexander Pope, as described below. London: 1729-1730. Together seven vols. in one, 8vo, contemporary calf, gilt borders (covers a bit abraded, small piece missing from foot of spine, lacks label). £17,500

The works in this volume were all inspired by the appearance of Pope's *Dunciad*, which elicited a storm of abuse from those denizens of Grub Street who were the objects of Pope's satire. Included here are the following:

(a) [Roberts, John, comedian.] An answer to Mr. Pope's preface to Shakespear. In a letter to a friend. Being a vindication of the old actors who were publishers and performers of that author's plays. Whereby the errors of their edition are further accounted for, and some memoirs of Shakespear and stage-history of his time are inserted, which were never before collected and publish'd. By a strolling player. London: printed in the year 1729. 48 pp. First edition. A most unusual pamphlet, written in a semi-literate manner by an obscure actor, in an attempt to defend his profession against what he felt were aspersions cast upon it by Pope. Roberts particularly objects to Pope's remarks upon the social position of the Elizabethan player; he goes on to discuss some of the more prominent stage names of that period, such as Edward Alleyn, Armin, Burbage, Kemp, Tarleton, "Hemings" and Condell, etc., and attempts to refute the suggestion that actors were responsible for corruptions in Shakespeare's text. Roberts may have been only 17 when this pamphlet appeared, as his date of birth is tentatively given as 1712; he died in 1772. The rarity of this title has long been noted: "One of the rarest pieces of

Shakespeariana." -- Halliwell-Phillipps. The ESTC lists thirteen locations (L, Csj, Ct, Dt, O; CLU-C, CSmH, CtY, DFo, IU, MH, NNPM, TxU). In fine condition. Guerinot, pp. 180-1; Lowe (Arnott and Robinson) 987; Jaggard, p. 265.

(b) [Ward, Edward.] Apollo's maggot in his cups: or, the whimsical creation of a little satyrical poet. A lyrick ode. . . . Merrily dedicated to Dicky Dickinson, the witty, but deform'd governour of Scarborough-Spaw. London: printed, and sold by T. Warner, and the booksellers of London and Westminster, 1729. (14), 48 pp. First edition. One of Ned Ward's late poems, a satire on Pope's *Dunciad* in 111 rollicking quatrains, followed by a "postscript" in prose, responding to the latest edition of Pope's satire in quarto ("having formerly read the *Dunciad* printed in 12s"). "What rankled most with Ward was Pope's claim that Ward 'has of late years kept a publick house in the City (but in a genteel way) and with his wit, humour, and good liquor (ale) afforded his guests a pleasurable entertainment.' Ward, pp. 30-1, denies he ever kept a public house in the City; he has kept a tavern in Moorfields for twelve years but has never 'sold a drop of ale, or any other sort of malt-liquor since he has there resided.' Pope had drunk wine at Ward's establishment and knew it was a tavern, yet turned it into an ale-house to insinuate 'that Ward is possess'd of no other qualifications that what are directly sutable [sic] to so humble a station' (p. 38)." -- Guerinot, *Pamphlet Attacks on Pope*, p. 179. The title-page of this poem as originally printed did not have Warner's name in the imprint; the present title, a cancel, was printed as part of the last signature, and one copy, at the British Library, survives with both titles in place. This is a very rare poem, and a very amusing one; the ESTC lists seven copies (L, O; CLU-C, CtY, IU, MH, NN), of which one, at the Clark Library, is imperfect. In fine condition. Guerinot, pp. 177-8; Foxon W48 (adding ICN, TxU); Troyer, p. 232.

(c) [Curll, Edmund.] The Curliad. A hypercritic upon the *Dunciad* variorum. With a farther key to the new characters. London: printed for the author, 1729. (2), 38 pp. First edition. Perhaps the most important of all the attacks on the *Dunciad*, by Pope's chief adversary in the book trade. In his comments upon selected lines of Pope's satire, Curll provides valuable attributions of authorship for various pieces of Popeiana recently published. The pamphlet concludes with "Lord Bacon's Essay on Deformity: Or, a Looking-Glass for Mr. Pope," along with a "Further Key," which comments on changes in the variorum *Dunciad*, and ends with ten lines of verse. Rare; the ESTC lists twelve locations (L, Ct, LEu O; CLU-C, DFo, ICN, IU, KU-S, MH, NjP, TxU). In fine condition, with outer edges uncut. Guerinot, pp. 164-6; Baines and Rogers, *Edmund Curll, Bookseller*, pp. 105-7.

(d) Dennis, John. Remarks upon several passages in the preliminaries to the *Dunciad*, both of the quarto and the duodecimo edition. And upon several passages in Pope's preface to his translation of Homer's *Iliad*. In both which is shewn, the author's want of judgment. With original letters from Sir Richard Steele, from the late Mr. Gildon, from Mr. Jacob, and from Mr. Pope himself, which shew the falsehood of the latter, his envy, and his malice. London: printed for H. Whitridge, 1729. (8), 56 pp. First edition. John Dennis's last attack on Pope, and his final publication, save for a translation of a Latin poem by Thomas Burnet; Dennis died in 1734, a bitter man. The title-page of this pamphlet pretty well conveys the flavor of the whole. Dennis,

for all his shortcomings, usually managed to temper his expressions of venom with genuine literary insights, and will always be remembered as English first professional literary critic. This pamphlet is put in the form of a long letter to Lewis Theobald. A fine copy of a rare title, complete with the half-title; the ESTC lists eleven locations (L, Ct; C-S, CtY, ICU, IU, MH, NIC, NN, TxU, WaU). Guerinot, pp. 173-6.

(e) [Cooke, Thomas.] *The Bays miscellany, or Colley triumphant: containing, I. The petty-sessions of poets. II. The battle of the poets, or the contention for the laurel; as it is now acting at the New Theatre in the Hay-Market. III. The battle of the poets. An heroic poem. In two canto's. With the true characters of the several poets therein mention'd; and just reasons why not qualify'd for the laurel. The whole design'd as a specimen of those gentlemens abilities, without prejudice or partiality. Written by Scriblerus Quartus. London: printed for A. Moore; and sold by the booksellers and pamphleteers of London and Westminster, n.d. (1730). (2), (7)-38 pp. + a final leaf with a bookseller's advertisement. First edition. A highly entertaining pamphlet, by one of the most indefatigable Grub-Street pamphleteers of the first half of the 18th century. "Cooke tried his hand with unflagging energy at every kind of literary work." -- DNB. In 1728 he published a translation of Hesiod, having solicited subscriptions, according to Samuel Johnson, for twenty years; from this time on he was popularly known as "Hesiod" Cooke. The first piece here is a 53-line satire on the recent election of a poet laureate; the first candidate described is Pope, and portraits of Swift, Aaron Hill, and "Orator" Henley follow. The first "Battle of the Poets" is a brief skit which was in fact performed at the Haymarket; it is largely a satire on Colley Cibber, Lewis Theobald, and James Ralph. The second "Battle of the Poets" had first appeared separately in 1725 (see above, item 79); it contains an attack on Pope, and references to most of the other poets of the day, including Samuel Wesley, Elijah Fenton, Colley Cibber, John Gay, Leonard Welsted, Aaron Hill, John Dennis, and many others. This is the original text of this poem, not the wholly rewritten version he also published in 1729 (see above, item 109). A fine copy of a rare title, complete with a final leaf of advertisements; the ESTC lists six copies in four libraries (L [2], D; CtY, MH [2]). Guerinot, pp. 196-7; Foxon p. 143 (pointing out that this pamphlet is apparently all by Cooke, but that others may have assisted).*

(f) Smedley, Jonathan. *Poems on several occasions. London: printed in the year 1730. (2), iv, 210 pp. First edition, third issue; the sheets of the 1721 first edition, with a new title-page and contents leaf, and substantial additions (pp. 177-210, which had first appeared with the second issue of 1723). The author was the dean of Clogher; he knew Swift well, and occasionally exchanged rather coarse verses with him. This volume contains a great many lively poems, such as "The Thames Frozen," "The Raree-Show," "Smoke the Doctor," "Chester Town: Or, the Archers Delight," etc., etc. There are also several attacks on Swift, and one on Pope and his friends, in "Cloe to Mr. Tickell, Occasioned by His Avignon-Letter," a poem of 76 lines. Margins trimmed a trifle close, but a very good copy of a surprisingly rare book in any form. The ESTC lists two locations for the shorter first issue of 1721 (O; MH), two for the expanded second issue of 1723 (L, O), and two for the present issue (L, Ea); no further copies are noted by Foxon. Guerinot, pp. 83-4 (the 1721 issue); Foxon p. 376.*

(g) [Morrice, Bezaleel.] *Dissectio mentis humanæ: or a satiric essay on modern critics, stage and epic poets, translators, drolls, ill-repute, burials, great guns and gun-powder, phisicians, sleep, politicians, patrons, necessity, philosophers, prophets, conjurors, witches, astrologers, stars, gypsies, cunning-men, physiognomy, giants, human-complexions, fictitious beings, elves or faries, apparitions, men of business, wealth, pride and avarice, virtue and sense, courage, honour, education, conversation, travel, a vicious taste, a city and country life, flattery, law, custom and reason, free-thinking, religion, priestcraft, public justice, learning and learned men, curious arts, love and friendship, ambition, truth, greatness, and life.* London: sold by Tho. Warner, 1730. (16), 100 pp. First edition. A satire on virtually everything, as the title-page suggests; the opening pages have chiefly to do with literature, and Alexander Pope, one of the author's favorite targets, is prominent. The dedication here is "to the beautiful, youthful, airy, easy, ingenious, and good natur'd Eliza, a mendicant;" there are also two prefatory poems, "dissertations" on judgment and truth. Bezaleel Morrice (1678-1749) was born in Stepney, the son of a sea captain; he seems to have received the rudiments of a classical education, but the details are unclear. At the age of 15 he followed his older brother into service with the East India Company, and in 1694 the two went together to Fort St. George in Madras. Morrice left the East India Company in 1700 and returned to England, where two years later he published *The Muse's Treat*, a collection of love lyrics and imitations of Ovid; only one copy of this volume can be traced, at the Bodleian. It is possible, though the evidence is unclear, that shortly afterward he returned to India, eventually becoming, as his brother had done before him, captain of an East Indiaman. By 1715, however, he had retired from a life at sea, and had embarked upon a new career in literature. He was a regular contributor of verse to *Mist's Weekly Journal*, and also wrote occasionally for Eustace Budgell's *The Bee*. He developed a particular antipathy towards Pope, which earned him, predictably, a conspicuous place in *The Dunciad*. He also published lyric verse, pastorals, translations from Greek and Latin, allegories, and descriptive and narrative poems. "His version of the Venus and Adonis story was recycled with irritating frequency." -- Oxford DNB. Morrice's improbable life ended in or near Battersea; his wife apparently survived him for fifty years. A fine copy of a rare poem; the ESTC lists five copies (CaQMM, ICN, MH, MiU, PPRF), of which two (MH, PPRF) are imperfect, along with a single copy with a variant title-page (InU-Li). Foxon M477 (adding MB); not in Guerinot (who lists other titles by Morrice).

The missing spine-label of this volume has left a faint impression, reading "Abuses upon Pope & Swift;" two similar volumes, with the labels intact, and containing thirteen further attacks on Pope, along with the first octavo *Dunciad* of 1728, are in a private collection.

A Crouching Hunch-Backed Monkey

114. [Pope, Alexander: engraved satirical portrait.] His Holiness and his Prime Minister. London: sold by the print-sellers of London and Westminster, n.d. (1729). Engraving, 8 1/8" by 13 1/4" (mounted on card). £500

An early state of a rare satirical portrait of Pope, who is depicted as a crouching hunch-backed monkey on a large pedestal, wearing a papal crown

and leaning on a pile of his own works; a donkey peers around one corner of the plinth, which is lettered "His Holiness [Pope] and the Prime Minister [the donkey]." Pope has a quill in his hand, and his elbow rests on a scroll reading "The Dunciad with Notes Variorum." Below the scene is an additional title, "The phiz and character of ----- the hyper-critick & commentator," and ten lines of verse, beginning, "Nature her self shrunk back when thou wert born, / And cry'd the works not mine." At the bottom is a quote from Psalm 36: "There is no fear of God before his eyes. He flattereth himself in his own eyes, until his iniquity be found to be hateful . . ." There are a fair number of other versions of this print, all rather different in some of the details. The most familiar perhaps is the frontispiece to *Pope Alexander's Supremacy and Infallibility Examin'd* (1729), reproduced by both Maynard Mack (p. 474) and Guerinot (p. 166); in this one Pope has no papal crown, nor is there any lettering on the scroll or the stack of books, and the legend at the foot of the pedestal is "Martini Scribleri vera effigies." The verses present here have been omitted. Another version appears on a wall above the poet's head in a painting by Hogarth, dated 1735, called "The Distressed Poet;" for several other variants, including one similar to this one but somewhat smaller, see the British Museum, *Catalogue of Political and Personal Satires*, 1812-1814. Trimmed close to the plate mark and slightly creased; one small area of abrasion and one small hole. Wimsatt, *The Portraits of Alexander Pope*, 7. 10.

1730

The Glimmerings of a Moral Epistle

115. **Pope, Alexander.** Autograph letter signed, three pages, 4to; dated December 18, n.y. (1730?), to Allen Bathurst, 1st Baron Bathurst. £5000

A characteristically elegant letter from Pope to one of his best friends in the aristocracy. Lord Bathurst was a Tory peer with a reputation as a womanizer and a great appetite for food and drink; from an early age he cultivated the company of wits and literary men, and he numbered among his friends, over the course of a very long life, Congreve, Prior, Swift, and Sterne. With Pope he shared a passion for garden and landscape design, and the two spent many days together at Bathurst's vast estate at Cirencester in Gloucestershire. The focus of this letter is the contrast between Pope's physical infirmities and the vigor of his imagination:

"My health is so temporary, yt if I pass 2 days abroad 'tis odds, but one of them I must be a trouble to any goodnatur'd friend & to his family; and ye other, remain dispirited enough to make 'em no sort of amends by my languid conversation. I begin to resolve upon the whole rather to turn myself back again into myself, & apply to study as ye only way I have left to entertain others, tho at some expence both of my own health, & time. I really owe you & some few others some lively entertainment (if I cd give it 'em) for having receiv'd so much from 'em. In conscience & gratitude, I ought not to go to my grave without trying at least to give them an hour or two's pleasure, (wch may be as much as half ye pains of my remaining life can accomplish). And without flattery, my Lord, I hope to show you some day, that I made it one of

my first vanities, to be thought yr friend, not only while I lived, but when I am gone."

Sherburn notes that "it is such remarks that lead one to believe Pope wishes to talk with Bathurst about a projected epistle to be addressed to his lordship." One of Pope's most famous moral epistles, *Of the Use of Riches*, is addressed to Bathurst; it was written in 1732, and published in January the following year. Sherburne never actually saw this letter, but printed it from the text in the Elwin-Courthope edition of Pope's *Works*; at the time it was transcribed, with some inaccuracies, it was in the possession of Lord Houghton. About thirty letters from Pope to Bathurst are known, many of them still at Cirencester; these range in date from 1718 to 1741. Once torn at the folds, and now archivally repaired, but generally in good condition. Sherburn III, pp. 156-7.

An Epitaph for Elijah Fenton

116. **Pope, Alexander.** Autograph letter signed, three pages, sm. 4to, with an integral address panel; dated December 14, (1730), to "The Revd. Dr. Broome, at Pelham, near Harlestone, Norfolk" ("by Baccles bag"). £9000

A revealing letter, incorporating an epitaph in verse, and casting some doubt on the received assessment of the relationship between Pope and his correspondent. William Broome (1689-1745) came from a modest background, but he was a clever young man and obtained a place at St. John's College, Cambridge, where he happened to meet Pope, who was visiting Sir John Cotton at Maddingley, not far away. This encounter led Pope to recruit Broome to help with certain scholarly details arising from his translation of the *Iliad*. At about the same time Broome became acquainted with the poet Elijah Fenton, and the two concocted a plan to translate the *Odyssey*, producing English versions of several books of Homer's poem which they then asked Pope to peruse. This prompted Pope, whose own translation of the *Iliad* had been both profitable and laborious, to suggest a collaboration, but when this was agreed it was also decided that the prospectus for the translation of the *Odyssey* would be issued in Pope's name only, to ensure a successful subscription, and that details of the joint venture would be kept secret. This arrangement was at first acceptable to Broome, but by the time the project was finished, he came to have regrets, and to feel that the compensation for what he had contributed, both literary and financial, was inadequate. In the end he could not resist the temptation of boasting about his role in the *Odyssey*, and printing several quite equivocal remarks about Pope. Pope was not slow to respond, as usual, and by 1729 he had included Broome in a couplet in the *Dunciad Variorum*, not exactly portraying him as a dunce, to be sure, but putting him in a less than flattering light: "Hibernian politicks, O Swift, thy doom, / And Pope's translating three whole years with Broome." It has been often stated that all this led to a lasting estrangement: "Broome then had no contact with Pope for seven years." -- Oxford DNB. In fact they were in touch, and Pope had retracted the couplet by 1736 (see above, item 105).

This much earlier letter puts the whole relationship between Pope and Broome in rather a different light. The opening lines are informal, and friendly:

"I was glad to see your letter this last time more particularly as I had heard a report from some newspaper of the death of one of your name. I presume it might be the neighbouring clergyman you mention to whom some of yr correspondents letters have been delivered by mistake, & which makes the distinction needful of Dr. to yrself. I will take care of it for ye future, whether the gentleman be dead or not."

Pope goes on to give news of his mother, who had recently stumbled into a fireplace, but without suffering any serious injury. After asking after Broome's own health, he goes on to speak of the death, several months earlier, of their collaborator Elijah Fenton:

Sir Clem. Cottrel & I remember you sometimes, & never fail to name poor Fenton & you together. The Epitaph on him I thought you must have seen as they had got it into the publick prints. However (such as it is) here take it. It is not good in any sense but as it is true, & really therefore exemplary to others."

The letter concludes with Pope's transcription of his ten-line epitaph in verse, and the salutation, "Your affectionate friend & servt. A. Pope." All this hardly suggests that the friendship between Pope and Broome had been entirely broken off. Perhaps poets at this period were not quite so sensitive to the odd gibe as is usually assumed, and what is now seen as an insult was at the time perceived as little more than Grub-Street banter. This letter show clearly that Pope and Broome remained on good terms well after the *Odyssey* was published, no matter what either one of them had said in print. The letter is a bit soiled, and has a few breaks at the folds; there are a few small holes in the second leaf, affecting the occasional letter, but the text is perfectly legible. Sherburn III, pp. 155-6.

It is possible that this letter at one time belonged to the printer, antiquary, and collector of literary manuscripts John Nichols (1745-1826), as included with it is a one-page galley proof, with several manuscript corrections, of a biographical sketch of Broome written by Nichols in 1780 for his *Gentleman's Magazine*. The text begins as follows: "As Dr. Johnson is writing the Life of this elegant poet, I will not anticipate the entertainment my readers have reason to expect from that article, any farther than to lay before them a few plain facts." The truth is that Johnson was often greatly indebted to Nichols for material he required for his *Lives of the Poets*, and his account of Broome, probably completed in July, 1780, draws heavily upon information provided in this galley proof.

It is also possible that Nichols had merely been shown this letter, as present here as well is a letter from the prominent man of letters John Wilson Croker (1780-1857), dated July 15, 1854, and addressed to a Miss Loveday: "I beg leave to thank you for the copy of Pope's letter to Broome which you have been so obliging as to send me. Not being within immediate reach of my collections of Pope's letters I cannot speak with absolute certainty, but I have a strong impression that I had already a copy of this letter, & I have a vague recollection of having seen it in the Gentleman's Magazine." Croker was at this point engaged in editorial work on a new edition of Pope's works, which was much delayed, but eventually appeared as the ten-volume Elwin-Courthope edition, between 1871 and 1879. Pope's letter to Broome

remained in the Loveday family for many years; also present here are two related typed letters written in 1932 by Thomas Loveday, a vice-chancellor of Bristol University, addressed to Willard Connelly, who was apparently providing assistance to George Sherburn for his edition of Pope's correspondence.

Popeiana

117. [Poetical miscellany.] A new miscellany. London: printed for A. Moore, 1730. (6), 48 pp. 8vo, recent boards. £1500

First edition. An amusing collection of occasional verse; the titles of 31 pieces are listed on the title-page, including "The Beau," "A Court Ballad" (but not by Pope), "The Coy Mistress" (but not related to Marvell's poem), "The Rabbit-Man-Midwife" (about a famous imposture about which Pope wrote a poem), and a good deal more. Of particular Scriblerian interest is No. XXX, a piece called "The Controversy between Mr. Pope and Mr. Theobalds [sic], 1729," which has been ascribed to William Duncombe. This 12-line poem is noted by Guerinot, though it can hardly be called an "attack" on Pope. The conceit here is that Theobald was the better scholar of the two, but Pope the better poet: "Theobalds, 'tis thine to share what Shakespear writ, / But Pope shall reign supreme in poesy and wit." A fine copy of a scarce miscellany, complete with the half-title. Guerinot, p. 199; Case 361.

118. [Welsted, Leonard, and James Moore Smythe.] One epistle to Mr. A. Pope, occasion'd by two epistles lately published. London: printed for J. Roberts, n.d. (1730). 24 pp. 4to, disbound. £900

First edition. "This poem and its notes is one of the most comprehensive attacks on Pope's verse in Popiana." -- Guerinot. The authorship of this poem is revealed in an announcement in the *Universal Spectator* for February 1, 1729, where it is described as in preparation by Welsted and Smythe, both victims of the *Dunciad*; confirmation is provided by an advertisement in Welsted's *Of False Fame*, published in 1732. "Whatever the nature of the collaboration, and whether or not others had a hand in it, this joint authorship must be accepted." -- Foxon. Leonard Welsted (1688-1747) attended Trinity College, Cambridge, but never received a degree. He began publishing verse in his mid-twenties, and achieved a certain degree of success, but his poems were widely regarded as lightweight and, often, merely obsequious. Smythe, his collaborator, had been involved in a brief quarrel with Pope in 1727 (see above, item 92). An interesting preface here describes what must have been a widely-held opinion in literary circles that much of the venom in Pope's "Peri Bathous, or the Art of Sinking in Poetry," and his *Dunciad*, was gratuitous, and that Pope's claim that he only attacked those who had attacked him first was entirely false:

"We must refer to a Miscellany of Poems published by him and Swift, to which is prefix'd, An Essay on the Profund, to consider if those attacks were justifiable; Mr. Dean Swift never saw the Profund, till made publick, and Dr. Arbuthnot, who originally sketch'd the design of it, desired that the initial letters of names of the gentlemen abused might not be inserted, that they might be A or B, or Do or Ro, and any thing of

that nature, which would make this satire a general one upon any dull writers in any age: this was refused by Pope, and he chose rather to treat a set of gentlemen as vermin, reptiles, &c. at a time when he had no provocation to do so, when he had closed his labours, finish'd his great subscriptions, and was in a fashionable degree of reputation: several gentlemen, who are there ranked with the dullest men, or dullest beasts, never did appear in print against him, or say any thing in conversation which might affect his character: some replies, which were made to the *Profund*, occasioned the publication of the *Dunciad*, which was first of all begun with a general malice to all mankind, and now appears under an excuse of provocations, which he had received, after he himself had struck the first blow in the above-mentioned *Miscellanies*."

The poem itself expands upon this theme, and touches as well on such subjects as Pope's falling out with Lady Mary Wortley Montagu, his ungenerous treatment of Elijah Fenton and William Broome for their contributions to the *Odyssey*, and his general propensity for plagiarism. This poem was printed by Samuel Richardson. Half-title loose, last page dust-soiled, otherwise a good copy of an uncommon poem; the ESTC lists fourteen locations (L, O; CaQMM, CSmH, CtY, DFo, ICN, IU, KU-S, MH, MnU, NjP, NN, TxU). Guerinot, pp. 188-193; Foxon W302.5; Sale 89.

119. [Young, Edward.] Two epistles to Mr. Pope, concerning the authors of the age. London: printed for Lawton Gilliver, 1730. 44 pp. + 4 pp. of bookseller's advertisements. 8vo, disbound. £300

First edition. A defence of Pope in verse against the counter-attacks of those who had suffered in the *Dunciad*. The first epistle opens with a good description of the turmoil Pope had aroused in literary circles:

"Whilst you at Twick'nam plan the future wood,
 Or turn the volumes of the wise and good,
 Our senate meets; at parties, parties bawl,
 And pamphlets stun the streets, and load the stall.
 So rushing titles bring things obscene to light,
 Foul wrecks emerge, and dead dogs swim in sight:
 The civil torrent foams, the tumult reigns,
 And Codrus' prose works up, and Lico's strains.
 Lo! what from cellars rise, what rush from high,
 Where speculation roosted near the sky;
 Letters, essays, sock, buskin, satire, song,
 And all the garret thunders on the throng!"

Young had by this time established himself as one of the major poets of his generation; his satire is couched in more general terms than that of Pope, and was less likely to arouse controversy. A very good copy of an interesting literary poem. Foxon Y117; Rothschild 2617.

1731

Of False Taste

120. **Pope, Alexander.** An epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his publishing Palladio's designs of the baths, arches, theatres, &c. of ancient Rome. London: printed for L. Gilliver, 1731. 14 pp. Folio, disbound. £75

First edition. With this poem Pope began a long series of verse epistles, moral essays, and imitations of Horace, all printed as folios; together these poems came to be seen by Pope as a grand project to describe in depth the virtues and follies of humanity, a project inevitably left unfinished at the time of his death. This first poem, called on the half-title "Of Taste," is a mixture of reflections on gardening and architecture. Of the 184 lines no fewer than 70 are devoted to a description of "Timon's villa," as an example of the vulgarity of an English nobleman with more money than sense. "And when a rumour began to circulate that 'Timon' was really the Duke of Chandos, an unpopular millionaire whose pretentious seat Cannons at Edgware was well known to many Londoners, in the excitement of scandal the more serious aspects of the poem were almost entirely overlooked." -- F. W. Bateson, Twickenham edition, Vol. III-ii, p. xxvi. Pope was caught off guard by this public outcry, and was soon compelled to issue a kind of retraction, despite the fact that Chandos had not in fact been his target; fortunately for Pope, Chandos did not take umbrage.

For the bibliographical complexities of this poem, see W. B. Todd, "Concealed Pope Editions," *The Book Collector*, Spring 1956, pp. 48-50. This copy is his edition A, identifiable by a semi-colon rather than a comma after "Down," the last word on p. 9. In a second printing, the entirety of sheet B was reset; there was also a reimpression of this new setting, called a "second edition" on the title-page. Todd has also noted two states of edition A. In the first, the upper line of the double rule preceding the opening lines on p. 5 is in two sections; in the second and more common state, as in this copy, the two rules have been transposed, giving a slightly better appearance. This copy lacks a final leaf of bookseller's advertisements, but is otherwise in very good condition.. Foxon P908; Griffith 259; Rothschild 1602.

121. **Pope, Alexander.** Of false taste. An epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his publishing Palladio's designs of the baths, arches, theatres, &c. of ancient Rome. London: printed for L. Gilliver, 1731. 14 pp. + a final leaf of bookseller's advertisements. Folio, disbound. £200

Third edition. published on January 15, 1732; the first edition had probably appeared on December 13, 1731. An important edition, in which the half-title has been replaced by a leaf following the title-page, containing a long letter to Burlington, in which Pope replies to "the clamour rais'd about this epistle." He had by this time received a letter from the Duke of Chandos, acknowledging that he himself did not believe that Timon's villa was a caricature of Cannons:

"I was too well content with my knowledge of that noble person's opinion in this affair, to trouble the publick about it. But since malice

and mistake are so long in dying, I take the opportunity of this third edition to declare his belief, not only of my innocence, but that of their malignity, of the former of which my own heart is as conscious, as I fear some of theirs must be of the latter. His humanity feels a concern for the injury done to me, while his greatness of mind can bear with indifference the insult offer'd to himself."

As is noted by both Todd and Foxon, there are three distinct printings called "the third edition," of which two of the settings were probably produced to meet the demand created by the publication of the later ethic epistles. The first of these three settings is easily identifiable, as here, by the spelling "Cielings," as opposed to "Ceilings," in line 19 on p. 11. A very good copy. Griffith 267; Foxon P912.

122. **Pope, Alexander.** *Of taste, an epistle to the Right Honourable Richard Earl of Burlington.* Occasion'd by his publishing Palladio's designs of the baths, arches, theatres, &c. of ancient Rome. N.p. (Edinburgh): printed in the year 1732. 15 pp. 8vo, disbound. £150

First Edinburgh edition. The Scottish origin of this pirated edition is clear from the type ornaments, and the fact that it is often found bound with other Scottish imprints. An early London printing was used as the copy text, as the title was changed late in 1731 to "Of False Taste." Slight waterstain in the lower corners, but a very good copy. Griffith 264 (unaware of the Scottish origin); Foxon P915.

1732

Of the Use of Riches

123. **Pope, Alexander.** *Of the use of riches, an epistle to the Right Honourable Allen Lord Bathurst.* London: printed by J. Wright, for Lawton Gilliver, 1732. (2), 20 pp. Folio, disbound. £75

First edition. The second of Pope's verse epistles, or "moral essays" as they were sometimes called, addressed, like the one to Burlington, to a prominent member of the landed aristocracy; for an earlier letter to Lord Bathurst, in which this poem is adumbrated, see above, item 112. The poem is complementary to *Of False Taste*, but the emphasis is less on the architectural follies of the aristocracy than on the sharp practices of the newly rich merchant classes. Pope took great care to avoid the controversy that greeted his earlier poem, and as a result publication of this new epistle was delayed until January, 1733, despite the date on the title-page. There was one misprint in this poem when it was first issued, as indicated by a single erratum at the foot of the last page: "P. 13. Ver. 13. for ypon read yon." Small hole in the title-page, slightly affecting the single rule above Pope's name, otherwise a good copy. Griffith 280; Foxon P923.

124. **Pope, Alexander.** *Of the use of riches, an epistle to the Right Honourable Allen Lord Bathurst.* London: printed by J. Wright, for Lawton Gilliver, 1732. (2), 20 pp. Folio, disbound. £250

First edition. In this copy the misprint "ypon" on page 13 has been corrected to "yon." The change must have been done rather late in the press run, as copies with the correction are much less common than those with the misprint. The erratum at the foot of p. 20, however was not removed, despite the entry in Griffith (282). In very good condition. Griffith 281; Foxon P923.

125. **Pope, Alexander.** Of the use of riches, an epistle to the Right Honourable Allen Lord Bathurst. London [i.e. Edinburgh]: printed by J. Wright, for Lawton Gilliver, 1733. 24 pp. [With, as issued:] Pope, Alexander. The first satire of the second book of Horace, imitated in a dialogue between Alexander Pope of Twickenham in Com. Midd. Esq; on the one part, and his learned council on the other. London [i.e. Edinburgh]: printed by L. G., and sold by A. Dodd; E. Nutt; and by the booksellers of London and Westminster, 1733. (25)-43 pp. Two vols., 8vo, disbound. £150

Two Scottish piracies, each with a separate title-page, but presumably issued together, as the continuous pagination suggests. When Griffith's bibliography was published (1922), and when the Twickenham edition of Pope's poetry appeared (1951, second edition in 1961), there was as yet no understanding of the many 18th-century Scottish printings with false London imprints. These pirated editions were eventually identified by their presence in bound volumes containing proper Scottish imprints, and by the use of printer's ornaments that were known to have been used in Edinburgh, but not in London. In these two poems, the ornaments are those of the brothers Thomas and Walter Ruddiman. In very good condition. Griffith 283 and 289; Foxon P927 and P890.

126. **Pope, Alexander.** Of the use of riches, an epistle to the Right Honourable Allen Lord Bathurst. London: printed by J. Wright, for Lawton Gilliver, 1733. 22 pp. + a final leaf of bookseller's advertisements. Folio, disbound. £100

"Second edition." There are in fact two quite different printings designated "second edition," but Griffith was unable to give precedence to either: "I know of no fact to show which came first." William B. Todd first addressed this problem in the *Book Collector*, Spring 1956, p. 50, where he observed that the two principal differences between the two editions, as noted by Griffith, had chronological implications: (a) the fact that one setting of type had the last two signatures both marked "F," but the other had the penultimate signature, as here, correctly marked "E," implied that they were printed in this order; (b) more importantly, the leaf of advertisements at the end in the setting with two signatures "F" contains 14 titles, whereas the setting with the correct signing adds two further titles, as in this copy, one of them Bramston's *Man of Taste*, first published on March 8, 1733. As the *Evening Post* had included an advertisement for a "second edition" of Pope's poem, Todd concluded that this must have been for the setting without Bramston's poem included in the advertisements.

Foxon looks at the matter more closely in his *Pope and the Early Eighteenth-Century Book Trade* (pp. 204-209), where he reveals his discovery that the first edition and the two "second" editions display other differences, in the use of capitals and italics. In these details Pope had himself taken an interest. On

page 14 of the first edition, for example, the reading in the second, fourth, and seventh line is "The Man of Ross." Pope at this juncture had a preference for using italics for this kind of epithet, and he must have conveyed this to his printer Joseph Wright, but the reading in the January "second edition" is "The Man of *Ross*," which is not what Pope had intended. It was therefore changed again in the March "second edition" to "The *Man of Ross*." By the time of the collected edition of Pope's *Works* in 1735, the epithet had been altered once more, and was printed in large and small capitals. Foxon goes on to suggest that the March "second edition" may actually have been produced somewhat later, to make up sets of the four ethic epistles. Lower blank corners torn away, not approaching the printed text, otherwise a sound copy. Griffith 323; Foxon P926.

Contributions by Pope

An Author to Be Let

127. **Savage, Richard, compiler.** A collection of pieces in verse and prose, which have been publish'd on occasion of the *Dunciad*. London: printed for L. Gilliver, 1732. [Bound with, at the front:] [Pope, Alexander.] *The Dunciad*. With notes variorum, and the prologomena of Scriblerus. The second edition, with some additional notes. London: printed for Lawton Gilliver, 1729. 24, (2), 18-232 pp. + an engraved frontispiece, and a final leaf of errata. Two vols. in one, 8vo, modern half morocco. £800

First edition of Savage's assemblage of poems and essays in praise of Pope's *Dunciad*. "This is a made-up miscellany: only the first gathering and the last eleven gatherings . . . appear to have been printed expressly for it. The intervening material consists of four pamphlets, each of which had originally an independent existence." -- Case. Most copies of this miscellany noted by the ESTC are fragments only; there are eight substantially complete "verified" copies (Ct [2]; CLU-C, CtY [2], ICU, MH; AuANL).

The present copy is essentially intact. After the title-page, Savage's five-page dedication, and a table of contents (vii pp.), are the following: (1) [Young, Edward.] Two epistles to Mr. Pope, concerning the authors of the age. London: printed for Lawton Gilliver, 1730. 44 pp. First edition. Foxon Y117. Two final leaves of advertisements have been omitted (though a few copies preserve them). (2) [Harte, Walter.] An essay on satire. London: printed for Lawton Gilliver, 1730.] 5-46 pp. First edition. Foxon H98. Bound, as always, without the title-page and final leaf of ads. (3) [Miller, James.] *Harlequin-Horace; or, the art of modern poetry*. London: printed for Lawton Gilliver, 1731. (10), 59(1) pp. + an engraved frontispiece. First edition. Foxon M251 (same variant setting of the advertisements as reported by Foxon in Harvard's copy of this volume). (4) [Lyttleton, George, Baron.] An epistle to Mr. Pope, from a young gentleman at Rome. London: printed in the year 1730. 8 pp. Foxon L332. Probably reprinted expressly for this miscellany. (5) [Caption title:] "Certain epigrams, in laud and praise of the gentlemen of the *Dunciad*." 14 pp. + a blank leaf. These eight leaves were first printed for this volume, and have no separate existence. (6) [Savage, Richard.] An author to be let. Being a proposal humbly address'd to the consideration of the Knights, Esquires, Gentlemen, and other worshipful and weighty members of

the solid and ancient Society of the Bathos. By their associate and well-wisher Iscariot Hackney [pseud]. (8), 12, 41 pp. The first portion here is a comic essay by Savage himself, first published separately in 1729; that printing is rare. The final 41 pp. contain "Essays, letters, and other occasional pieces relating to the late war of the Dunces," printed expressly for this volume. There is some evidence to suggest that Pope had a hand in this long postscript, and perhaps in the dedication to the Earl of Middlesex as well. The narrative of Iscariot Hackney describes a life in the employ of Edmund Curll, who is accused at one point of having starved the unfortunate young poet William Pattison, when in fact Curll had treated him rather well. For a full discussion of this entertaining text, see Baines and Rogers, *Edmund Curll, Bookseller*, pp. 198-200. Griffith 268; Case 374.

The second edition of Pope's "variorum" *Dunciad* has the engraved frontispiece and final errata leaf, but does not include, as often, 6 pp. of corrections that often follow the main text (see above, item 97); as usual, D3, E2, and P3 are cancels. Some stains, especially in the extreme lower margins. Griffith 224-7; Foxon P781.

128. [Swift, Jonathan.] *Miscellanies*. The third volume. London: printed for Benj. Motte, and Lawton Gilliver, 1732. (4), ii, 4, 1-254, (2), 255-276, (2); 100 pp. 8vo, contemporary calf, gilt, spine gilt, dark red morocco label ("Swifts Miscellan"), stamped "3" in gilt directly on spine (spine rubbed, joints cracked). £150

First edition. A supplement to the three volumes of "Miscellanies" published in 1727 by the bookseller Benjamin Motte, consisting largely of works by Swift, but with several small contributions by Pope; as the third of these had been called "the last volume," this supplement was somewhat misleadingly styled "the third volume." Swift later wrote to a friend that "the third volume" contained only "the ludicrous little things; none of the political, or any things of consequence." After its appearance, early in Oct. 1732, Swift expressed his displeasure at its contents, maintaining that the poetry (of which he admits six-sevenths or seven-eighths to be his) was too insignificant to be printed, and that the greater part of the prose was by other hands. Much of the prose was in fact by Pope, and the volume begins with his *Narrative of Dr. Robert Norris*, a satire on John Dennis first published in 1713 (see above, item 18). The prose pieces by Pope printed here for the first time are: (a) "A strange but true relation how Edmund Curll, of Fleetstreet, publisher, out of an extraordinary desire of lucre, went into Change-Alley, and was converted from the Christian religion by certain eminent Jews" (pp. 43-51); (b) "An essay of the learned Martinus Scriblerus, concerning the origin of sciences" (pp. 98-116); and (c) "A true and faithful narrative of what pass'd in London during the general consternation of all ranks and degrees of mankind" (pp. 255-276). Also printed here for the first time are eight short occasional poems, epigrams, and epitaphs by Pope. A few copies of this book were issued with the 100-page section of verse bound at the front, and in those there was an additional fly-title for the prose. In very good condition. Early armorial bookplate of Asheton Curzon (1730-1820) of Hagley Farm (in Worcestershire). Griffith 276; Teerink 25 (4b); Case 344 (4)(a).

Popeiana

With a Notable Satirical Frontispiece

129. [Concanen, Matthew, and Leonard Welsted, compilers.] A miscellany on taste. By Mr. Pope, &c. Viz. I. Of taste in architecture. An epistle to the Earl of Burlington. With notes variorum, and a complete key. II. Of Mr. Pope's taste in divinity, viz. The fall of man, and the first Psalm. Translated for the use of a young lady. III. Of Mr. Pope's taste of Shakespeare. IV. ---- His satire on Mrs. P-----. V. Mr. Congreve's fine epistle on retirement and taste. Address'd to Lord Cobham. London: printed; and sold by G. Lawton; T. Osborn; and J. Hughes, 1732. (2), 45(1) pp. + an engraved frontispiece. 8vo, disbound. £1500

First edition. One of the most interesting and unusual satires on Pope to appear at this period, compiled, according to Joseph Warton, by two of his principal "dunces," Matthew Concanen and Leonard Welsted. Straus, in *The Unspeakable Curll* (p. 294), tentatively assigns this pamphlet to Pope's perennial foe, Edmund Curll, and points out an anomaly in the imprint: "Who . . . is G. Lawton? A real bookseller, or Mr. Lawton Gilliver transposed for the occasion?" The text begins with Pope's *Of False Taste*, heavily annotated in the Scriblerian manner. Guerinot describes the notes as "largely composed of quibbles and irrelevancies," but adds that in two instances they seem to have led Pope to make revisions. The poem by Congreve is inserted as an appendix to Pope's poem, "whereby the world will easily perceive that this work falls as far short of Mr. Congreve's, as his Ode on Music did of Mr. Dryden's; his Pastorals of Mr. Philips; his Windsor Forest of Sir John Denham's Cooper Hill; his first book of Homer, of that done by Mr. Tickell, or his Dunciad of the Dispensary." Also included here is a letter by Lewis Theobald on Pope's limitations as an editor of Shakespeare, first printed in the *Daily Journal*, on April 17, 1729. At the end are three short poems, without annotation, no doubt appended simply to annoy Pope. Two of them, "To the Ingenious Mr. Moore, Author of the Celebrated Worm-Powder" and "A Roman Catholick Version of the First Psalm," were in fact by him, but were not intended for publication and were never explicitly acknowledged; they had only appeared in print because of the machinations of Curll. The third, "The Looking-Glass," was also assigned to Pope by Curll, but has been rejected by the Twickenham editors because of the lack of any corroborative evidence.

The frontispiece here is a re-engraving of a well-known sixpenny print that had just appeared, showing a hunchbacked Pope perched on scaffolding outside of the front gate of Burlington House in Piccadilly. He has a bucket of whitewash in one hand, and in the other a brush which is spattering a coach belonging to the Duke of Chandos; on the left, climbing a ladder to assist Pope, is the Earl of Burlington himself. The original print has always been ascribed to Hogarth, but is rejected by Ronald Paulson (*Hogarth's Graphic Works*, pp. 34-5) on stylistic grounds: "The best argument for Hogarth's authorship is still [Paul] Sandby's attribution in his anti-Hogarth satire of 1762. But my own opinion is that Sandby is blackening Hogarth by means of an attribution of a relatively discreditable print -- an attribution which had probably dogged Hogarth since 1732. It is certainly not in Hogarth's style of

1732." A fine copy of an important miscellany. Griffith 266; Guerinot, pp. 207-210.

130. [Cooke, Thomas.] The comedian, or philosophical enquirer. Numb. II. May. 1732. London: printed for J. Roberts, 1732. 40 pp. 8vo, disbound.

£300

A single number of a short-lived periodical; No. IX, the last issue, appeared in April, 1733. "Hesiod" Cooke was a persistent opponent of Pope, and the longest piece in this number (pp. 13-24) is "A letter in prose to Mr. Alexander Pope, occasioned by his epistle in verse to the Earl of Burlington." Cooke makes no mention at all of the Chandos controversy which greeted the first appearance of this poem, but directs his attention instead to various verbal infelicities. His most interesting comment is that the phrase "raritys for Sloan" is a lazy expression, not only incorrectly spelling the name of Sir Hans Sloane, but failing as well to specify the nature of his collections. This was the sort of criticism that commanded Pope's attention, and in 1735 he actually adopted Cooke's suggestion, and changed the phrase to "butterflies for Sloane." Cooke concludes his essay with a mock-epitaph ("Postscript to Posterity"):

"Alexander Pope was a man who lived in the 18th century of the Christian æra, cotemporary with the author of this letter, but was near twenty years older: he continued making verses, and lys, almost from the day in which he could first speak to the day of his death; and yet he always expressed a tender concern for his moral character. Part of this postscript was writ with a spirit of prophecy; for the sayed Alexander Pope was alive at the time of writing it, but almost killed by the spleen. The author of the letter would not have condescended to have exposed any of the writings of the sayed Alexander Pope, had they not, to the astonishment of every reasonable man, contributed to the advancement of false taste in composition."

A very uncommon periodical. The ESTC lists five complete runs (O [2]; CSmH, IU, PSC), along with six further sets bound up with a general title-page, dated 1733, with the curious title, *A Demonstration of the Will of God by the Light of Nature* (L, NT; CtY, DFo, MH, TxHR). Title-page a bit dust-soiled, otherwise a very good copy. Guerinot, pp. 220-1.

131. [Anon.] Mr. Taste, the poetical fop: or, the modes of the court. A comedy. By the author of the opera of Vanelia; or the amours of the great. London: printed for E. Rayner, n.d. (1732). 60, 63-67, 70-74 pp. 8vo, boards, blue cloth spine.

£1500

First edition. A satire on Alexander Pope, who is portrayed as Mr. Alexander Taste, described in the cast of characters as "a poet who, in spite of deformity, imagines every woman he sees in love with him, and impudently makes addresses to Lady Airy." Lady Airy is of course Lady Mary Wortley Montagu. According to Robert Halsband, in his biography of Lady Mary, this is the first mention in print of her rejection of Pope's offer of marriage. Halsband also notes that in the dedication to Lady Mary of a very rare literary satire called *The Neuter* (Foxon N38), it is strongly suggested that this play is by Eliza Haywood, now better known for her novels; it seems very unlikely, however, that she also wrote "the opera of Vanelia," a satire on

Anne Vane, mistress of Frederick, Prince of Wales. In the present comedy, which was clearly never meant to be staged, Pope is portrayed as a creature of absurd vanity; his modest parentage is made fun of, as is his deformity, and his translation of Homer. Wanting a final leaf of bookseller's advertisements (there are also ads on the recto of the leaf after the title); title-page a trifle dusty, with a very small repair to the blank lower corner, otherwise a very good copy. With a full page of neat manuscript notes on the front flyleaf by the theatrical historian Allardyce Nicoll, who calls this title "excessively rare." The ESTC lists ten copies (L, O; CaOTU, CLU-C, CSmH, DLC, MiU, MnU, NIC, TxHR). Guerinot, pp. 217-220.

1733

An Essay on Man

Thomas J. Wise, in the catalogue of his Ashley Library, observed in 1923 that the many variants of the four parts of Pope's *Essay on Man* presented, at first glance, "a puzzle that defies solution." He then went to disentangle the various difficulties with his usual air of complete confidence, but his conclusions with regard to Part I of the poem were, unfortunately, incorrect. More successful in this regard was R. H. Griffith, working with the Wrenn collection at the University of Texas, who managed, in the first volume of his bibliography, published in 1922, to put the folio printings of Part I in their proper order. Neither Griffith or Wise, however, had a clear understanding of the significance of such bibliographical niceties as watermarks, press figures, and the existence of false Scottish imprints, and it remained for David Foxon, in an article published in the *TLS* in 1958, to describe properly the early printing history of Pope's masterpiece. The essential details are no longer in question.

The earliest authorized printings of the four parts of *An Essay on Man* display the following features, which will suffice for the purpose of identification:

Epistle I

(a) The first printing has 19 pages, properly numbered. The reading on the title-page is "Part I." Foxon P822.

(b) For the second printing, pp. 1-6 were reimpressed, with the remainder from standing type, but revised and rearranged, so that the poem ends on p. 20; in the process, however, the pagination was bungled, and pp. 7-8 are omitted. This is the printing to which Wise gave precedence. Copies are known on both ordinary paper, with a London arms watermark, and fine paper, with no watermark. Foxon P823 and P824.

(c) For a third printing the standing type was once more rearranged in a quarto format (with some portions reset), so that the text now ends on p. 21. This impression has a half-title, and the title-page reads "second edition." Copies are known on both ordinary paper, unwatermarked, and fine paper, with a Strasburg bend watermark; both variants are uncommon. Foxon P825 and P826.

(d) The next folio edition is a completely new setting of type. The title-page now reads "Epistle I" rather than "Part I," with "corrected by the author" as well, and is followed by two leaves containing a note to the reader and a table of contents for Epistles I-III. Once more the pagination is irregular, with p. 8 followed by pp. 5-17. This is the only early folio edition of any of the four parts to have important revisions to the text. This printing was long much sought after by collectors, though it now seems obvious that it cannot have come first. Foxon P827.

(e) A reprint of the preceding is once more called a "second edition," and is dated 1735. The pagination has now been regularized as (4), 17 pp. This printing was not doubt done to complete sets of the four epistles. Foxon P832.

Epistle II

(a) The first edition has a number of distinctive features, but can most easily be recognized by the fact that the lines of the poem are numbered throughout. The numbering, however, goes completely awry on p. 15, so that line 215 is followed five lines later by line 120, and the poem appears to end on line 170. There were no fine paper copies. Foxon P833.

(b) An early paginary reprint has no line numbering, except for line 175. Foxon P834.

(c) A third paginary reprint has no line numbering at all, and was probably done in 1734 or 1735 to make up sets. Foxon P839.

Epistle III

(a) The first edition can be easily recognized by the fact that the note at the foot of the last page is set in two lines: "N. B. The rest of this work will be published the next winter." The lines are misnumbered, so that the poem appears to end of line 323. Foxon P840.

(b) In a paginary reprint, the note is set in a single line. In most copies, the penultimate line is correctly numbered 315; in a press variant, this line is wrongly numbered 320. Once again, this edition was no doubt done to complete sets. Foxon P844.

Epistle IV

(a) There was only one early printing of Epistle IV in folio. Griffith is wrong to suggest that there were copies on fine paper. Foxon P845.

The four parts of Pope's *Essay on Man* are now almost always found in sets, though one occasionally meets with waifs and strays. Sets on their own are inevitably in later bindings, having been assembled by antiquarian book-sellers in the 19th century or later. Sets preserved in early bindings are usually found with other poems, not necessarily by Pope; some of these volumes contain Epistles I-III only, as there was a gap of eight months between Epistles III and IV.

Pope's Gift to Blenheim

132. **Pope, Alexander.** A superb collection of eleven folio poems, assembled by Pope for presentation, as described below. London: 1731-1735. Together eleven vols. in one, folio, contemporary light blue paper boards (a little soiled, slight wear to spine); in a full red morocco solander case. £25,000

On the front cover of this extraordinary volume, in an early hand, is "Mr. Pope gave me this book." The inscription is written casually, at an angle. On the front flyleaf, probably in the same hand, but quite carefully written, is "Pieces written by Mr. Pope: the first editions."

The remarkable provenance of this volume is discussed below. The contents are as follows:

(i) [Pope, Alexander.] An essay on man. Address'd to a friend. Part I. London: printed for J. Wilford, n.d. (1733). 6, 9-20 pp. First edition. Second impression, with pp. 1-6 reimpressed, and the remainder from standing type, revised and rearranged. A rare fine-paper copy, with no watermark; copies on ordinary paper are watermarked with London arms. Griffith 304 (not noting fine-paper copies); Foxon P824; Rothschild 1614.

(ii) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle I. Corrected by the author. London: printed for J. Wilford, n.d. (1733). 8, 5-17 pp. A new edition, extensively revised. The two leaves following the title-page (a2) contain a note to the reader, and the contents of Epistles I-III. Page 16 is correctly numbered (in some copies it is "10"); page 12 is wrongly numbered "11," as always. The press figures are (7)-2, 8 bis-1, 10-2, 14-2, 16-2. The contents leaf to Part IV has been inserted here to follow the two leaves of contents for Parts I-III. Griffith 307; Foxon P827; Rothschild 1615.

(iii) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle II. London: printed for J. Wilford, n.d. (1733). First edition. Half-title present. The lines are numbered (erroneously). Griffith 300; Foxon P833.

(iv) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle III. London: printed for J. Wilford, n.d. (1733). 20 pp. First edition. Half-title present. With a two-line note at the foot of p. 20, about the forthcoming Epistle IV. The lines are misnumbered as 323. Griffith 308; Foxon P840.

(v) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle IV. London: printed for J. Wilford, n.d. (1734). (4), 18 pp. + a final advertisement leaf. First edition. The contents leaf has been bound with item ii, above. Griffith 331; Foxon P845.

(vi) Pope, Alexander. An epistle to the Right honourable Richard Lord Visct. Cobham. London: printed for Lawton Gilliver, 1733. (4), 13 pp. First edition. Half-title present ("Of the Knowledge and Characters of Men"). Wanting a final leaf of advertisements. Griffith 329; Foxon P920; Rothschild 1611.

(vii) Pope, Alexander. Of the use of riches, an epistle to the Right Honourable Allen Lord Bathurst. London: printed by J. Wright, for Lawton Gilliver, 1732. (2), 20 pp. First edition. A fine-paper copy, with a fleur-de-lys on shield

watermark; the paper is noticeably thicker. With the misprint "ypon" on p. 13, as in all fine-paper copies. Griffith 280 (not noting copies on fine paper); Foxon P924.

(viii) Pope, Alexander. An epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his publishing Palladio's designs of the baths, arches, theatres, &c. of ancient Rome. London: printed for L. Gilliver, 1731. 14 pp. First edition. This copy has been bound without the half-title or final leaf of advertisements (stub visible), but can be identified as the first impression, with the typographical variants listed by Todd; his first state, with the upper rule on p. 5 in two sections. Foxon describes copies on ordinary paper, with a star and R watermark, which have a price of one shilling on the title-page, and copies on fine paper, with a fleur-de-lys on shield watermark, and no price on the title. This copy appears to be an unrecorded variant, printed on noticeably thick paper, with the pages alternately watermarked IV II I F DARY, and a crown and shield with an arrow pointing down at the bottom. There is, however, a price of one shilling on the title-page. Cf. Griffith 259; cf. Foxon 908-9.

(ix) Pope, Alexander. The first satire of the second book of Horace, imitated in a dialogue between Alexander Pope, of Twickenham in Com. Midd. Esq; on the one part, and his learned council on the other. London: printed by L. G.; and sold by A. Dodd; and E. Nutt; and by the booksellers of London and Westminster, 1733. 19 pp. First edition. Second impression, with signature A and part of pp. 9-10 reset; there is a comma after Pope on the title-page, but no price in the imprint. The catchword on p. 13 has been corrected to "Whether." Once more this appears to be an unrecorded variant on fine paper, noticeably thicker than ordinary copies; the pages are quite visibly alternately watermarked IV, and a crown and shield enclosing a fleur-de-lys (similar to the preceding, but not identical). Copies on ordinary paper have no watermark. Cf. Griffith 291; cf. Foxon P887.

(x) Pope, Alexander. An epistle from Mr. Pope, to Dr. Arbuthnot. London: printed by J. Wright; for Lawton Gilliver, 1734. (4), 20 pp. (p. 20 wrongly numbered "30"). First edition. Griffith 352; Foxon P802; Rothschild 1623.

(xi) Pope, Alexander. Of the characters of women: an epistle to a lady. London: printed by J. Wright; for Lawton Gilliver, 1735. (6), (5)-16 pp. + an advertisement leaf. First edition. Half-title present. The leaf of advertisements has been bound in with the preliminaries; it was in fact printed conjugate to the prefatory note to the reader ("Advertisement"). With the correct spelling "Fleetstreet" in the imprint, as opposed to "Flettstreet," as in some copies. Griffith 361; Foxon P917; Rothschild 1625.

Included here are all of Pope's major poems from 1731 to 1735, including his four moral essays, the four parts of his *Essay on Man*, his first imitation of Horace, and his *Epistle to Dr. Arbuthnot*. The inclusion of both the original and revised version of Epistle I of the *Essay on Man* is striking, as is the presence of hitherto unrecorded fine-paper variants of two other poems. This is by any measure an unusual and intriguing assemblage, and the fact that "Mr. Pope gave me this book" is written on the front covers, suggests that it is well worth looking into the question of where precisely it came from.

Provenance:

The volume first appeared on the market on November 14, 1882, in the fourth of five memorable sales of the Sunderland library held by Puttick and Simpson from 1881 to 1883 (lot 10157). These auctions were largely devoted to the superb collection formed by Charles Spencer, 3rd Earl of Sunderland (1674-1722), which contained some 20,000 printed books and a small number of manuscripts. Sunderland's second wife, whom he married in 1700, was Lady Anne Churchill, the second and favorite daughter the 1st Duke of Marlborough. By this marriage he had three sons, the eldest of whom, Robert, succeeded his father as the 4th Earl of Sunderland, but died in 1729, whereupon his younger brother Charles Spencer, became in 1730 the 5th Earl, and then in 1733 the 3rd Duke of Marlborough. It was by this sequence of events that the Sunderland library came to be housed at Blenheim. In 1880, an Act of Parliament was passed that removed many of the barriers to the sale of aristocratic family collections. One of the first to take advantage of this legislation was the then Duke of Marlborough, and by 1881 the Sunderland library was being offered for sale at a price of £20,000. "Baron James de Rothschild, of Paris, was actually considering the purchase when he suddenly died and the negotiations fell through. Lord Crawford was also tempted and Bernard Quaritch actually tried to raise the money but failed. The library was therefore sold by auction." -- De Ricci, p. 40. This volume of Pope's poems was obviously not part of the original Sunderland library, as the 3rd Earl had died years before the poems were printed; rather it was one of the many volumes added to the Sunderland collection from adjacent shelves, as is indicated by a small pink printed label at the foot of the back pastedown, which reads simply "Blenheim." The Puttick and Simpson auction catalogue of the Duke of Marlborough's sale, grandiloquently entitled *Bibliotheca Sunderlandiana*, acknowledges the slightly mixed provenance of the books on offer by referring in the subtitle to "the library of printed books known as the Sunderland or Blenheim Library." The excitement of this sale was thought at the time to lie in its early printed books, so that some of the entries for later imprints are rather perfunctory. The description for Pope's poem, for example, makes no mention whatsoever of the inscription on the front cover. The list of titles, however, including both versions of Epistle I of *An Essay on Man*, leaves no doubt that this was the volume on offer. The volume fetched two shillings.

The volume then disappears from view for some years until it was offered at auction once more on June 7, 1903, this time at Sotheby's (lot 127), where the inscriptions on the front cover and the front flyleaf are for the first time described, but wrongly said to be in the hand of Robert Spencer, 3rd Earl of Sunderland, who had died before any of the poems were printed; this curious error was to persist for more than eighty years. At this sale, or shortly afterwards, the volume was acquired by a collector named Robert Fleming Crooks (d. 1933), whose armorial bookplate is on the front pastedown. The Crooks collection was dispersed at a small sale in 1932, whereupon Pope's poems came into the hands of the enthusiastic California collector Estelle Doheny via one of her principal agents, Alice Millard; a pencilled note at the back of the volume reads "Millard 6-15-33," and Mrs. Doheny's leather book label was duly added to the front flyleaf. Mrs. Doheny, or the Countess Doheny as she later became by a Papal grant, was presumably attracted to Pope as a fellow Roman Catholic, but the attachment was fleeting, because at

some point she seems to have given the volume to Frank J. Hogan, the Doheny family lawyer, and a keen collector in his own right of high spots of English literature. Countess Doheny, however, was a woman of strong sentiment, and at the sale of the Hogan library at Parke-Bernet in New York, on April 25, 1945 (lot 562), she gave a successful commission to Rosenbach, and added the Pope volume to her library a second time. On October 18, 1988, at Christie's in New York, the volume was once again offered for sale in Part IV of the Doheny sale (lot 1547); the inscriptions were still said to be in the hand of Robert Spencer, 3rd Earl of Sunderland.

The buyer this time was Bernard Quaritch Ltd., who paid \$11,000 hammer, and who noted for the first time that "Mr. Pope gave me this book" could not have been written by a dead man, but that these words were possibly in the hand of his younger brother, the 3rd Duke of Marlborough. In this guise the volume was sold by Quaritch, along with other Pope titles, to James O. Edwards, in whose possession it has since remained.

The question of provenance should perhaps now be revisited. There is no reason to doubt that Pope assembled this collection of these poems in 1735, or at least prior to 1737, when he resumed the publication of this sort of folio verse. Nor can there be any question that the recipient, who wrote "Mr. Pope gave me this book," was resident at Blenheim. No intimate connection between Pope and the 3rd Duke of Marlborough has been traced, though perhaps some sort of transitory relationship can be hypothesized, as many of Pope's closest friends were part of the circle of opposition peers to which the Duke then belonged. More significant, however, is the fact that in 1735 Pope first made the acquaintance of the Duke's redoubtable grandmother, Sarah Churchill, the dowager Duchess of Marlborough; within a few years they had become close friends. The Duchess, as the widow of a great Whig hero, was for a long time a friend and ally of Robert Walpole, and she was naturally regarded as the enemy by Pope's Tory friends. But by 1735 she had switched sides, to join the opposition to Walpole, and for the first time a meeting with Pope became politically plausible. On balance it seems far more likely that Pope would have assembled these poems for his new friend, than for her grandson, with whom she did not get along. The inscription on the front cover of this volume, though written in haste, is not inconsistent with the handwriting in Sarah Churchill's letters of this period, and that she was the recipient of Pope's gift to Blenheim now seems highly probable. A better provenance is hard to imagine.

From the Garden Ltd.

133. Pope, Alexander, and Jonathan Swift. A fine collection of folio poems, as described below. London: 1731-1734. Together ten vols. in one, folio, 18th-century half calf and marbled boards, spine gilt, red morocco label (neatly rebacked, original spine preserved); in a half brown morocco folding case.

£10,000

(a) [Pope, Alexander.] An essay on man. Address'd to a friend. Part I. London: printed for J. Wilford, n.d. (1733). 6, 9-20 pp. First edition, second impression; a copy on fine paper, without watermarks; copies on ordinary paper are watermarked with London arms. Fine-paper copies are rare.

Griffith 304 (not recording fine-paper copies); Foxon P824 (L, LVA-D; CtY only); Rothschild 1614.

(b) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle II. London: printed for J. Wilford, n.d. (1733). (2), 18 pp. First edition. This printing is distinguished by the fact that the lines are numbered (erroneously); in a later printing the line numbering has been omitted. Half-title present (here bound before Part I). Griffith 300; Foxon P833; Rothschild 1613-15.

(c) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle III. London: printed for John Wilford, n.d. (1733). 20 pp. First edition. Half-title present. The note at the foot of p. 20 is in two lines. Griffith 308; Foxon P840.

(d) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle IV. London: printed for J. Wilford, n.d. (1734). (4), 18 pp. + a final leaf of advertisements. First edition. Foxon P845; Griffith 331.

(e) Pope, Alexander. An epistle to the Right Honourable Lord Visct. Cobham. London: printed for Lawton Gilliver, 1733. (4), 13 pp. + a final leaf of advertisements. First edition. Commonly known as "Of the Knowledge and Characters of Men," which appears on the half-title. Griffith 329; Foxon P920; Rothschild 1611-2.

(f) Pope, Alexander. Of the use of riches, an epistle to the Right Honourable Allen Lord Bathurst. London: printed by J. Wright, for Lawton Gilliver, 1733. 22 pp. + a final leaf of advertisements. "Second edition;" actually the second of two printings so styled, identifiable by the listing of 16 titles on the final leaf of advertisements (Todd's "B" edition). This printing was probably intended to complete sets of the "Moral Essays." Griffith 323; Foxon P926.

(g) Pope, Alexander. The first satire of the second book of Horace, imitated in a dialogue between Alexander Pope of Twickenham in Cont. Midd. Esq; on the one part, and his learned council on the other. London: printed by L. G. and sold by A. Dodd; E. Nutt; and by the booksellers of London and Westminster, 1733. 19 pp. First edition. First impression, with no price on the title, the press figure 15-1, and an incorrect catchword on p. 13. Griffith 288; Foxon P886; Rothschild 1608-9.

(h) Pope, Alexander. Of false taste. An epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his publishing Palladio's Designs of the Baths, Arches, Theatres, etc. of Ancient Rome. London: printed for L. Gilliver, 1731. 14 pp. + a final leaf of advertisements. "Third edition;" in fact the second of three printings so styled, with the reading "ceilings" in line 19, page 11. Todd's "E" edition, probably printed to meet the demand caused by the publication of the later "Moral Essays." Griffith 267 (not distinguishing the various "third" editions); Foxon P913.

(i) [Swift, Jonathan.] On poetry: a rapsody. Printed at Dublin, and re-printed at London: and sold by J. Huggonson, 1733. 28 pp. First edition; despite the imprint, no prior Dublin edition exists. One of Swift's most famous poems. Foxon S888; Teerink 741; Rothschild 2147.

(j) [Swift, Jonathan.] An epistle to a lady, who desired the author to make verses on her, in the heroick stile. Also a poem, occasion'd by reading Dr. Young's satires, called The Universal Passion. Dublin: printed, and reprinted at London: for J. Wilford, 1734. (2), 18 pp. First edition; once again, there was no Dublin edition. This was a controversial "epistle;" Wilford was taken into custody on account of the satirical passages about Walpole, and subsequently the printer, Lawton Gilliver, Matthew Pilkington, Benjamin Motte, and Mary Barber, were also arrested. Uncommon. Foxon S841; Teerink 745; Rothschild 2146.

Some foxing, and a few minor stains, but an exceptional volume, in fine condition. There is no early indication of provenance here, beyond an old pencilled note that appears to indicate that the volume was owned by E. P. Dutton & Co. in 1925. In 1978, it was sold by Quaritch to Haven O'More, who assembled, under curious circumstances, the so-called "Collection of the Garden Ltd.," sold at auction by Sotheby's, in New York, in 1989 (lot 142; \$4000 to Ximenes).

A Collector's Set

134. **Pope, Alexander.** A complete set of four parts of *An Essay on Man*, as described below. London: 1733-4. Together four vols. in one, folio, full brown morocco, gilt, spine and inner dentelles gilt, a.e.g., by Riviere & Son.
£1500

A good example of the sort of set assembled in the mid-20th century. A pencilled note in the hand of an unidentified bookseller reads, not quite accurately: "First edition & first issue of all parts, with the extra pages. Very fine copy. Hogan copy not as good." The individual parts have been lightly washed, but the volume as a whole is attractive. Included are the following:

(a) [Pope, Alexander.] An essay on man. Address'd to a friend. Part I. London: printed for J. Wilford, n.d. (1733). 19 pp. First edition. First impression, with the pages properly numbered. Griffith 294; Foxon P822; Rothschild 1613.

(b) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle II. London: printed for J. Wilford, n.d. (1733). (2), 18 pp. First edition. The lines are numbered throughout (incorrectly). Half-title present. Griffith 300; Foxon P833.

(c) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle III. London: printed for J. Wilford, n.d. (1733). 20 pp. A paginary reprint of the first edition, probably done in 1734 or 1735 to complete sets. The note at the foot of p. 20 is in one line. The penultimate line is correctly numbered 315. Half-title present. Griffith 315; Foxon P844.

(d) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle IV. London: printed for J. Wilford, n.d. (1734). (4), 18 pp. + a final advertisement leaf. First edition. Griffith 331; Foxon P845.

Removed from a volume

135. **Pope, Alexander.** A complete set of four parts of *An Essay on Man*, as described below. London: 1733-4. Together four vols. folio, disbound. £250

This set, removed from a larger volume of folio verse, displays the kind of flaws which have prompted booksellers over the years to assemble sets from disparate sources. Included are the following:

(a) [Pope, Alexander.] An essay on man. Address'd to a friend. Part I. London: printed for J. Wilford, n.d. (1733). 19 pp. First edition. First impression, with the pages properly numbered. With some damage to the last two leaves; holes in the last leaf affecting six lines of text. Griffith 294; Foxon P822; Rothschild 1613.

(b) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle II. London: printed for J. Wilford, n.d. (1733). 18 pp. First edition. The lines are numbered throughout (incorrectly). Wanting the half-title. Griffith 300; Foxon P833.

(c) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle III. London: printed for John Wilford, n.d. (1733). 20 pp. First edition. Half-title present. The note at the foot of p. 20 is in two lines. Griffith 308; Foxon P840.

(d) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle IV. London: printed for J. Wilford, n.d. (1734). (4), 18 pp. + a final advertisement leaf. First edition. Griffith 331; Foxon P845.

Unrestored

136. **Pope, Alexander.** A volume of eight poems, including the first three parts of *An Essay on Man*. London: 1732-3. Together eight vols. in one, folio, contemporary panelled calf (ends of joints slightly cracked, tips of spine a little worn). £2500

A good example of an unrestored volume of folio poems, assembled in the second half of 1733, before the appearance of Epistle IV of *An Essay on Man*. Included are the following:

(a) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle I. Corrected by the author. London: printed for J. Wilford, n.d. (1733). 8, 5-17 pp. A new edition, extensively revised. The two leaves following the title-page (a2) contain a note to the reader, and the contents of Epistles I-III. Page 16 is correctly numbered (in some copies it is "10"); page 12 is wrongly numbered "11," as always. The press figures are (7)-2, 8 bis-1, 10-2, 14-2, 16-2. Griffith 307; Foxon P827; Rothschild 1615.

(b) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle II. London: printed for J. Wilford, n.d. (1733). 18 pp. First edition. The lines are numbered throughout (incorrectly). Wanting the half-title. Tear in the last leaf, without loss of text. Griffith 300; Foxon P833.

(c) [Pope, Alexander.] An essay on man. In epistles to a friend. Epistle III. London: printed for John Wilford, n.d. (1733). 20 pp. First edition. Half-title present. The note at the foot of p. 20 is in two lines. Griffith 308; Foxon P840.

(d) Pope, Alexander. The first satire of the second book of Horace, imitated in a dialogue between Alexander Pope, of Twickenham in Com. Midd. Esq; on the one part, and his learned council on the other. London: printed by L. G.; and sold by A. Dodd; and E. Nutt; and by the booksellers of London and Westminster, 1733. 19 pp. First edition. Second impression, with signature A and part of pp. 9-10 reset; there is a comma after Pope on the title-page, but no price in the imprint. The catchword on p. 13 has been corrected to "Whether." Narrow strip torn from the lower outer margin of the title-page; small hole in the last leaf, touching one letter, with some soiling of the blank verso. Griffith 291; Foxon P887.

(e) Pope, Alexander. Of the use of riches, an epistle to the Right Honourable Allen Lord Bathurst. London: printed by J. Wright, for Lawton Gilliver, 1732. (2), 20 pp. First edition. In this copy the misprint on p. 13 has been corrected, from "ypon" to "yon;" the erratum at the foot of the last page has not been removed, as always. Title-page a trifle dust-soiled. Griffith 281; Foxon P923.

(f) [Lyttleton, George, Baron Lyttleton.] The progress of love. In four eclogues. I. Uncertainty. To Mr. Pope. II. Hope. To the Hon. George Doddington, Esq. III. Jealousy. To Ed. Walpole, Esq. IV. Possession. To the Right Hon. the Lord Visc. Cobham. London: printed for L. Gilliver, 1732. 24 pp. Second edition, though not so designated; first printed earlier the same year. In this reprint there is no errata slip, the errata have been corrected, and the setting of the third Eclogue has been rearranged. For details, see Iolo Williams, *Points in Eighteenth-Century Verse*, pp. 78-80: "This pamphlet thus offers pleasant corroboration of the old rule that when preliminaries and text are continuously paged, or are parts of the same signature, the book is almost certainly a reprint." Early pen sketches on the last page, otherwise in very good condition. Foxon L334.

(g) [Whitehead, Paul.] The state dunces. Inscribed to Mr. Pope. London: printed for W. Dickenson, 1733. 18 pp. First edition. There were three folio editions of this poem in 1733, the other two having "J. Dickenson" in the imprint. Iolo Williams also considered this title (*Points*, pp. 101), but in this case his "old rule" seems to have led him to the wrong conclusion. Foxon suggests that the present edition, with continuous pagination and containing an additional 24 lines of text, has precedence, as it is better produced and is the one followed by Edinburgh and Dublin piracies. The two "J. Dickinson" printings -- Iolo Williams was aware of only one -- both have (2), 17 pp., but in Foxon's opinion they are probably later imprints. The ornament on the title-page of this first edition is printed upside down, as in about half the copies examined by Foxon. Title-page a trifle soiled. Foxon W426.

(h) [Whitehead, Paul.] The state dunces. Inscribed to Mr. Pope. . . . Part II. Being the last. London: printed for J. Dickenson, 1733. 19 pp. First edition. This sequel is not reprinted in Whitehead's *Poems* (1777) or elsewhere, and his authorship is doubtful. Foxon W431.

With the contemporary armorial bookplate of the Right Hon. Thomas Mansel, Lord Mansel, of Christ Church, Oxford (engraved by Mole, also of

Oxford). Mansel died of spotted fever in 1744, at the age of 25, having taken his seat in the House of Lords three years earlier; presumably he acquired this volume a few years after it had been bound.

Scottish Piracies

137. [**Pope, Alexander.**] An essay on man. Address'd to a friend. Part I. London [i.e. Edinburgh]: printed for J. Wilford, 1733. 19 pp. [With:] An essay on Man. In epistles to a friend. Epistle II. London [i.e. Edinburgh:] printed for J. Wilford, 1733. (21)-36 pp. [Bound with:] An essay on Man. In epistles to a friend. Epistle III. London [i.e. Edinburgh:] printed for J. Wilford, 1733. (37)-55 pp. [Bound with:] An essay on Man. In epistles to a friend. Epistle IV. London [i.e. Edinburgh:] printed for J. Wilford, 1734. (57)-80 pp. Together four parts, 8vo, disbound. £450

A complete set of Scottish piracies. On the evidence of the ornaments, these octavo editions were printed in Edinburgh by Thomas Ruddiman. From the wording of the title-pages, it appears that the earliest London printings were being used as copy text. The four parts may well have been issued separately, despite the continuous pagination. Early scholars and bibliographers, including Griffith and the Twickenham editors, were unaware of Scottish piracies of this sort, with false imprints, and merely treated them as London reprints of the original folios. In very good condition. Griffith 296; 301, 309, and 333; Foxon P828, P835, P841, and P846.

Bound at the end here is another pirated edition:

[Paget, Thomas Catesby, Baron Paget.] An essay on human life. London [i.e. Edinburgh]: printed, and are to be sold by Fletcher Gyles, 1735. 20 pp. This poem was also reprinted by Ruddiman, from the London quarto of the same year. Foxon P12.

138. [**Pope, Alexander.**] An essay on man. Address'd to a friend. Part I. London [i.e. Edinburgh]: printed for J. Wilford, 1733. 16 pp. [Bound with:] An essay on Man. In epistles to a friend. Epistle II. London [i.e. Edinburgh:] printed for J. Wilford, 1733. (21)-36 pp. [Bound with:] An essay on Man. In epistles to a friend. Epistle III. London [i.e. Edinburgh:] printed for J. Wilford, 1733. (37)-55 pp. [Bound with:] An essay on Man. In epistles to a friend. Epistle IV. London [i.e. Edinburgh]: printed for J. Wilford, 1734. (57)-80 pp. Together four parts, 8vo, disbound. £300

Another set of Scottish piracies. Part I is a new printing, presumably done to make up sets, possibly in 1734. The text was compressed from 20 pp. to 16 pp., no doubt for the sake of convenience, despite the fact that this would create an anomaly in the continuous pagination. Margins trimmed a bit close at the bottom, not affecting the printed text, otherwise in very good condition. Griffith 299, 301, 309, and 333; Foxon P829, P835, P841, and P846.

The Earliest Collected Edition

139. [**Pope, Alexander.**] An essay on man, being the first book of ethic epistles. To Henry St. John, L. Bolingbroke. London: printed by John Wright,

for Lawton Gilliver, 1734. (8), 74 pp. 4to, half brown morocco, gilt crest on covers, spine gilt, t.e.g. £750

The first published edition of Epistles I-IV as a single volume. As Foxon notes, the same text was also produced in small and large folio, but these larger formats, though printed first, were clearly intended for inclusion in Vol. II of his *Works* (1735); a small number of copies appear to have been distributed separately, but it was the quarto version which was generally offered for sale. For this collected edition, nicely printed with a number of engraved vignettes, Pope made numerous changes, large and small, beginning with the very first line of Epistle I, where "St. John" (Bolingbroke) has replaced Laelius as the addressee. In addition, there is a new three-page preface ("The Design"). Half-title present; a few scattered spots, but a fine large copy, with outer margins uncut. With the armorial bookplate of Sir Robert Abdy, Bart., of Albyns in Essex. Griffith 336; Foxon P852.

On Fine Paper, with a Highly Important Additional Leaf

140. [Pope, Alexander.] An essay on man, being the first book of ethic epistles. To Henry St. John, L. Bolingbroke. London: printed by John Wright, for Lawton Gilliver, 1734. (8), 74, (2) pp. 4to, contemporary vellum, gilt borders, gilt bands on spine; in a tan cloth folding case. £4000

Another copy, on fine paper, with a Strasburg bend watermark. To copies on fine paper Pope added at the end a highly significant leaf, captioned "Index to the Ethic Epistles," in which he laid out the plan for what he had come to call his *Magnum opum*. This scheme, as presented here in two columns, was to comprise two "books," the first of which, called "Of the Nature and State of Man," would contain the four epistles of *An Essay on Man*. Book II, entitled, "Of the Use of Things," was to cover nine topics, ranging from "the limits of human reason" to "the use of riches;" some of these had of course already been covered in his four Moral Essays. Joseph Spence, in his literary anecdotes (ed. James Osborn, 1966, Vol. I, p. 132), provides further information about this remarkable extra leaf: "The most exact account of his plan as it stood then will best appear from a leaf which he annexed to about a dozen copies of the poem, printed in that year, and sent as presents to some of his most particular friends. Most of these were afterwards called in again."

Foxon reproduces this leaf in his *Pope and the Early Eighteenth-Century Book Trade* (p. 125), and discusses it at some length: "I think that there is no doubt that when this was printed in the spring Pope must have known that his epistles could not be brought into this pattern without extensive additions and reshaping, and that he therefore planned to hold them back for further work." Foxon knew of only one copy to survive with this leaf, at Cambridge; the ESTC now lists three others, two at Illinois and one at Rice. This newly discovered copy bears no sign of early provenance, beyond a pencilled inscription on a front flyleaf, "Sir Francis Boileau from Lord Nugent's Library." Presumably this note is in the hand of Sir Francis George Manningham Boileau, 2nd Baronet (1830-1900), from a family in Norfolk. The library in question may well have been that of Robert Craggs Nugent, Earl Nugent (1709-1788), a wealthy politician with a great interest in poetry, who knew Pope as a young man. Laid in at the front here are four pages of manuscript reflections on the nature of divine providence, with specific

references to Pope and William Warburton; these are in an 18th-century hand, but whether or not it is that of Earl Nugent will require further investigation. In very good condition, complete with the half-title. Griffith 377 (no copy cited, nor any collation); Foxon P853.

141. [**Pope, Alexander.**] An essay on man, being the first book of ethic epistles. To Henry St. John, Lord Bolingbroke. London, printed; and reprinted in Dublin, by George Faulkner, 1734. 64 pp. Sm. 8vo, old parchment boards (some soiling, spine a bit worn). £250

First Dublin edition. A very scarce Irish reprint of the revised quarto text; the ESTC lists eight copies (L, BMu, Di, E, Lca, O; CLU-C, MH, NNStJ). There were few other separate reprints, probably because of the appearance of Vol. II of Pope's *Works*. Foxon lists only five rare piracies, dated 1736, all with a false "J. Witford" imprint. Wanting flyleaves, some light soiling, otherwise in good condition. On the title-page is the early signature of Richard Stretch. Griffith, Additions 351b; Foxon P854.

The First Satire of the Second Book of Horace

142. **Pope, Alexander.** The first satire of the second book of Horace, imitated in a dialogue between Alexander Pope of Twickenham in Com. Midd. Esq; on the one part, and his learned council on the other. London: printed by L. G. and sold by A. Dodd; E. Nutt; and by the booksellers of London and Westminster, 1733. 19 pp. Folio, half brown morocco. £300

First edition. The first of Pope's imitations of Horace, and a kind of poetical manifesto, written in response to the outcry that had greeted his *Epistle to Burlington*. The poem was composed in the latter part of January, 1733, when Pope was confined to bed with the flu. "One of his visitors was Bolingbroke, who happened to take up a Horace which lay on Pope's table, and in turning over the leaves, chanced upon the first satire of the second book. 'He observed,' said Pope, recounting the incident to Spence, 'how well that would hit my case, if I were to imitate it in English. After he was gone, I read it over; translated it in a morning or two, and sent it to the press in a week or fortnight after.'" -- Twickenham Pope, IV, p. xiii. Horace opens his dialogue with the celebrated lawyer Trebatius by observing that some critics had found his satire too savage ("Sunt quibus in satira videar nimis acer"), and Pope begins his apologia in a similar vein: "There are (I scarce can think it, but am told) / There are to whom my satire seems too bold." In what follows Pope contrives to combine a serious intent with a degree of spontaneity lacking in some of his more crafted poems, and the result is a small masterpiece, flowing easily but not without a certain bite, as in the well-known couplet on Lady Mary Wortley Montagu: "From furious Sappho yet a sadder fate, / P--x'd by her love, or libell'd by her hate." There are several very similar folio printings of this poem, but the first edition can be identified by the lack of a comma after "Pope" on the title-page, the absence of a price, an incorrect catchword on p. 13 ("In" for "Whether"), and the press figure 15-1. A very good copy, from the library of Arthur A. Houghton, with his book label. Griffith 288; Foxon P886; Rothschild 1608.

143. **Pope, Alexander.** The first satire of the second book of Horace, imitated in a dialogue between Alexander Pope, of Twickenham in Com. Midd. Esq; on the one part, and his learned council on the other. London: printed by L. G. and sold by A. Dodd; E. Nutt; and by the booksellers of London and Westminster, 1733. 19 pp. Folio, disbound. £100

First edition, second impression. Sheet A has been reset, with the addition of a comma after Pope's name on the title-page; pp. 9-10 have also been reset, but the rest of the printing is from standing type (with no press figure on p. 19). A press correction was made during the print run; in this copy the catchword on p. 13 has been corrected to "Whether." Title-page a bit dusty around the margins, final blank page rather more dust-soiled, otherwise a sound copy. Griffith 291; Foxon P887.

144. **Pope, Alexander.** The first satire of the second book of Horace, imitated in a dialogue between Alexander Pope, of Twickenham in Com. Midd. Esq; on the one part, and his learned council on the other. London: printed by L. G. and sold by A. Dodd; E. Nutt; and by the booksellers of London and Westminster, 1733. 19 pp. Folio, disbound. £150

First edition, third impression. In this impression a price of one shilling has been added at the end of the imprint on the title-page. The tailpiece at the end contains two birds, as in all three impressions; a second edition, though not so designated, was entirely reset, and used a different ornament, with a human face and no birds (Griffith 293; Foxon P889). A very good clean copy. Griffith 292; Foxon P888.

145. **Pope, Alexander.** The first satire of the second book of Horace, imitated in dialogue between Alexander Pope of Twickenham, in Com. Mid. Esq; and his learned council. To which is added, the second satire of the same book. By the same hand. Never before printed. London: printed for L. G., 1734. (2), 40 pp. 4to, disbound. £450

First edition thus; the first satire had been printed a year earlier, but the second appears here for the first time. These poems were also printed in a 36-page folio format, from the same setting of type, but it seems likely that the quarto came first. All printings are uncommon. With engraved vignettes on pp. 18, 19, and 40. A very good copy. Griffith 341; Foxon P893.

The Impertinent

A Rare Imitation of John Donne

146. [**Pope, Alexander.**] The impertinent, or a visit to the court. A satyr. By an eminent hand. London: printed for John Wileord [sic], 1733. 16 pp. 4to, disbound. £9000

First edition. One of the rarest of all Pope's major titles; no copy has appeared at auction for more than fifty years. The poem is an adaptation of a satire by Donne, which is itself an imitation of a famous satire of Horace, in which the poet meets a pretentious chatterbox in the street, and cannot break away until the fellow's adversary appears on the scene; both Donne and Pope

change the scene to the court. Pope published this poem anonymously, and his authorship may not have been widely recognized at first; a corrected and enlarged version appeared, however, in 1735, as part of Vol. II of Pope's *Works*, under the new title, "The Fourth Satire of Dr. John Donne." Wanting a half-title; pale waterstain in the lower portion, but essentially a very good copy. The missing half-title is something of a puzzle. This leaf is confirmed as present in only four of the 13 copies recorded by the ESTC and Foxon (L, Owo; CSmH CLU-C [cropped]); in eight others it is definitely missing (L, C, O; CtY, DFo, MH, NIC, TxU), and in one (LEp), no details are presently available. This is an unusual pattern, rather like the first edition of Pope's *Essay on Criticism*. Griffith 317 (noting that the pagination calls for a half-title, but not having seen a copy in which it was present); Foxon P898; Keynes, *John Donne*, 112n.

147. **Pope, Alexander.** The impertinent: or, a visit to the court. A satyr. London: printed for E. Hill, 1737. 14 pp. Folio, disbound. £750

Third edition. One of four reprints of 1737, all following the text of the first edition of 1733, and ignoring the changes made for Vol. II of Pope's *Works* in 1735. There were also: (a) a second edition in folio, printed for E. Hill, with an additional commendatory poem; (b) a quarto printing, with Hill's name in the imprint but possibly a piracy (very rare); and (c) a Dublin edition. Of this third edition the ESTC lists 11 copies (L [2], O; CLSU, CtY, MH [2], MnU, NIC, NSyU, TxSaC). Light stains to the last leaf, a few pen trials, but a good copy. Griffith 465; Foxon P900.

Of the Knowledge and Characters of Men

148. **Pope, Alexander.** An epistle to the Right Honourable Richard Lord Visct. Cobham. London: printed for Lawton Gilliver, 1733. (4), 13 pp. + a final leaf of bookseller's advertisements. Folio, disbound. £300

First edition. The third of Pope's four "Epistles to Several Persons," or "Moral Essays" as they have often been called. This poem is now chiefly known as it is styled on the half-title, "Of the Knowledge and Characters of Men;" a revised version was printed in the collected edition of 1735 as the first of the "Ethic Epistles, the Second Book." The theme of this poem is the difficulty of making an accurate assessment of human character; a true judgment is defined by a phrase with which Pope will always be associated:

"'Tis in the ruling passion: there, alone,
The wild are constant, and the cunning known,
The fool consistent, and the false sincere;
Priests, princes, women, no dissemblers here."

There was only one separate folio edition of this poem. In fine condition, complete with the half-title. Griffith 329; Foxon P920; Rothschild 1611.

149. [**Pope, Alexander.**] Of the knowledge and characters of men. An epistle to the Right Honourable Richard Lord Viscount Cobham. London [i.e. Edinburgh]: printed in the year 1734. 12 pp. 8vo, disbound. £150

First Edinburgh edition. A Scottish piracy, with a false, albeit vague London imprint; the ornaments are those of the printer Robert Fleming, in Edinburgh. A curious feature of this unauthorized edition is the absence of Pope's name on the title-page. Very scarce; the ESTC lists 11 copies (L, Ea, O; CLU-C, ICU, KU-S, MH, MoU, NNC, TxHR, TxU). Griffith 330; Foxon P921.

Popeiana

A Defence of Pope, "by a Gentlewoman"

150. [Anon.] Advice to Sappho. Occasioned by her Verses to the imitator of the first satire of the second book of Horace. By a gentlewoman. London: printed for the authoress; and sold by J. Roberts, 1733. 8 pp. Folio, disbound. £600

First edition. An attack in verse on Lady Mary Wortley Montagu, who was widely assumed, probably with good reason, to have written one of the most successful of all attacks on Pope (see below, item 150). Pope is described here as having a "great and gen'rous" heart, and Lady Mary is advised to mend her ways:

"Cease, Sappho, cease, thy lines are not of force
To render him, or his, one jot the worse.
Whether with toil or ease you thoughts produce,
Abortive let them die, they're of no use.
Study yourself, search well your crooked heart,
And banish thence each ranc'rous pois'nous part.
When thus refin'd, court him to be your friend,
To your repentance he an ear may lend:
Excess of goodness with his merit joins,
Or you'd been crush'd to atoms by his lines."

The identity of the author of this poem has not been determined, but there seems no reason to doubt that she was in fact a woman, as the title-page indicates. A very good copy of a scarce title. Guerinot, p. 329; Foxon A86.

151. [Anon.] An epistle to the little satyr of Twickenham. London: printed for J. Wilford, 1733. 10 pp. Folio, recent marbled boards. £2000

First edition. An attack in verse on Pope's pride and ambition. This is one of a number of poems to accuse Pope of ingratitude towards the Duke of Chandos, who was widely thought to have given Pope a gift of £500 (or possibly £1000). Pope's description of Timon's villa in his *Epistle to Burlington* was generally taken to be modelled on Canons, the opulent Chandos estate in Middlesex (see above, item 117). The poem does not specifically name Chandos, but draws attention to the rumor then circulating:

"A kind compassion prompts me to conclude,
That Timon's study you had never view'd;
Not Lock, nor Milton, nor a modern book,
Has truth your tongue, or sight your eyes forsook?
An English'd Homer there you might have found,

Not b'Aldus printed, nor du Suëil bound,
Which cost, a[s] I have heard, five hundred pound."

In fact Pope vigorously denied that Chandos was the object of his satire; he did not know Chandos well, but they had many close friends in common, including Arbuthnot, Bathurst, and Bolingbroke, and the accusation was alarming. "But the damage had been done. Though there is no sign that Pope's friends believed it, and though Chandos assured Pope by letter that he did not believe it either, the slander, like most slanders, was impossible to discredit with finality." -- Maynard Mack, p. 499. A fine copy. Very scarce. Guerinet, pp. 227-8; Foxon E415.

152. [**Mallet, David.**] Of verbal criticism: an epistle to Mr. Pope. Occasion'd by Theobald's Shakespear, and Bentley's Milton. London: printed for Lawton Gilliver, 1733. (2) 14 pp. Folio, disbound. £400

First edition. A satire on pedantry, addressed to Pope as an acknowledgement of the interest he had taken in the author's literary career. David Mallet (1701/2?-1765) was a young Scottish admirer of Pope, who became for a time something of a friend and patron. The Scriblerians were persistently hostile to the sort of scholarly techniques employed by Richard Bentley in his work on classical texts; Pope, in particular, felt threatened by the application of such methods in Theobald's rival (and in many ways superior) edition of the plays of Shakespeare. For a good discussion of the whole question of "verbal criticism," see Maynard Mack, pp. 480-487. Samuel Johnson, in his *Lives of the Poets*, questioned the depth of Mallet's comprehension: "His poem on *Verbal Criticism* was written to pay court to Pope, on a subject which either he did not understand or willingly misrepresented; and is little more than an improvement, or rather expansion, of a fragment which Pope printed in his Miscellany long before he engrafted it into a regular poem. There is in this piece more pertness than wit, and more confidence than knowledge. The versification is tolerable, nor can criticism allow it a higher praise." The title-page here is preceded by a leaf containing a short preface ("Advertisement") explaining the "design" of the poem, and drawing attention to the author's magnanimity of his treatment of Theobald: "Whatever he may think of the critic, not bearing the least ill will to the man, he deferred printing these verses, though written several months ago, 'till he heard that the subscription for a new edition of Shakespear was closed." The poem was also issued with a half-title, but this leaf, as in the present copy, was often discarded. In very good condition. Foxon M51.

By a Worthy Adversary

153. [**Montagu, Lady Mary Wortley.**] Verses address'd to the imitator of the first satire of the second book of Horace. By a lady. London: printed for A. Dodd, n.d. (1733). 8 pp. Folio, disbound. £400

First edition. "The most famous of attacks on Pope and perhaps the only one where Pope has found a worthy adversary." -- Guerinet, p. 225. Pope's friendship with Lady Mary Wortley Montagu, one of the cleverest women of her day, began in 1716, shortly before she left London to accompany her husband on his embassy to Constantinople; for some time she and Pope were frequent correspondents, but in the end their friendship faltered, for reasons

even now not fully understood. "By 1729, when he referred contemptuously to her in the *Dunciad*, her relations with Pope had seriously deteriorated, possibly because she had mockingly rejected a passionate declaration of love on his part some years earlier. A period of increasingly scurrilous literary enmity followed in lampoons and satire, to which other pamphleteers contributed. Although she never acknowledged it, it was widely assumed from the beginning that she was the co-author with Lord Hervey (Pope's 'Sporus') of *Verses Address'd to the Imitator*." -- Lonsdale, *Eighteenth Century Women Poets* (including a long excerpt from the text). The poem mocks Pope for failing to grasp the essence of the poem by Horace he had chosen to imitate. The ending, however, dwells on his physical deformity rather than his ability as a poet, and is particularly cruel:

"Like the first bold assassin's be thy lot,
 Ne'er be thy guilt forgiven, or forgot;
 But as thou hate'st, be hated by mankind,
 And with the emblem of thy crooked mind,
 Mark'd on thy back, like Cain, by God's own hand;
 Wander like him, accursed through the land."

Lady Mary had an aristocrat's disdain for publication, and her poems circulated chiefly in manuscript. The circumstances by which these verses came to be printed are still a matter of conjecture. The original printing is identifiable by the reading "distinction" in the last line of page 4 (as opposed to "Distinction"); a second edition is partly from the same setting of type (the inner forme of sheet B). A very good copy. Guerinot, pp. 224-6; Foxon V39.

154. [Montagu, Lady Mary Wortley.] Verses address'd to the imitator of the first satire of the second book of Horace. By a lady. London: printed for A. Dodd, n.d. (1733). 8 pp. Folio, disbound. £250

Probably a second edition, though not described as such on the title-page, with "Distinction" (as opposed to "distinction") in the last line on p. 4; the inner forme of sheet B appears to be the same setting in both printings. Upper portion of the title-page a trifle dust-soiled, otherwise a good copy. Guerinot, pp. 224-6; Foxon V40.

155. [Montagu, Lady Mary Wortley.] Verses address'd to the imitator of the first satire of the second book of Horace. By a lady. London [i.e. Edinburgh]: printed for A. Dodd, n.d. (1733). 8 pp. 8vo, disbound. £150

A Scottish piracy, with a false London imprint. The type ornaments have been identified as those of the Edinburgh printer Thomas Ruddiman. A fine copy. Guerinot, pp. 224-6; Foxon V42.

156. [Montagu, Lady Mary Wortley.] To the imitator of the satire of the second book of Horace. London: printed for J. Roberts, 1733. (4), 7 pp. Folio, recent marbled boards. £150

First edition under this title. "A rival edition . . . possibly originating with John Lord Hervey. His copy (at Ickworth) is revised in his hand for a second edition, never printed." -- Foxon. There are many differences here in punctu-

ation, and in the use of capitals and italics. A fine copy. Guerinot, pp. 224-6; Foxon V46.

"In Thee, Oh, Pope! Here, Here, We Must Despair"

157. [Morrice, Bezaleel.] On the English translations of Homer: a satire. . . . With the characters of Homer, Virgil and Horace. And the character of a truly accomplished poet. This satire was printed in year 1721 (with the character of Homer) but is here improved and enlarged. London: printed for John Oswald, 1733. 24 pp. 8vo, disbound. £1250

First edition. The first poem here is an expanded version of a critique of Pope's translation of the *Iliad*, first published in *Three Satires* (1719) with 78 lines, and subsequently in *An Epistle to Mr. Welsted* (1721) with 100 lines, and the author named; the present version contains 142 lines, and has a new dedication to Lady Mary Wortley Montagu. The author has little enthusiasm for earlier versions of Homer by Chapman, Hobbes, and Ogilvy, but it is Pope who is the focus of his criticism, especially as contrasted with the nobility of Homer:

"Where is display'd that penetrating view,
Which, in a moment, passes nature thro'?
In thee, oh, Pope! here, here, we must despair,
No dancing master has a monarch's ay!
No quaint Italian, with melodious trill,
Can reach a cherubim, in voice, and skill!"

Bezaleel Morrice, or Captain Morrice as he usually called himself, published a fair number of satirical poems over a period of more than thirty years, and Pope was often a target; for a note on this curious Grub-Street figure, see above, item 110(g). A fine copy, printed on rather thick paper. Rare; the ESTC lists six copies (Ct, NT; CLU-C, NcD, OCU, TxU). Guerinot, pp. 228-9; Foxon M489 (adding NN).

158. [Anon.] The parsoniad; a satyr. Inscribed to Mr. Pope. London: printed for Charles Corbet, 1733. 15(1) pp. Folio, recent marbled wrappers. £500

First edition. An attack in verse on deists (including Matthew Tindal), on free-thinkers (including Thomas Woolston), and on the debased state of the clergy in general. A long passage singles out Pope, to whom the poem is dedicated, as a source of inspiration:

"Oh thou distinguish'd bard whom I revere,
In life unblemish'd, and in verse sincere;
Oh most obliging, where the least oblig'd,
In crowds, surrounded, and in courts, besieg'd;
Thou school of virtue, and thou scourge of vice,
When gay, instructive, and when grave, not nice;
Enflame my soul with thy celestial fire,
For Pope's inspir'd, and can himself inspire:
At him they tremble, who offend their God,
Start at his thunder, and adore his rod."

Some foxing; persistent small hole in the blank lower inner margins, growing a bit larger towards the end, but touching only two letters of the last page of advertisements, otherwise a good copy. An uncommon poem; the ESTC lists eleven copies (L, Ls; CaAEU, CaOTU, CLU-C, CtY, DLC, IU, MH, NjP, NNPM, OCU, TxU), and Foxon adds another at the Bodleian. Guerinot, p. 338; Foxon P88.

159. **[Anon.]** A proper reply to a lady, occasioned by her Verses address'd to the imitator of the first satire of the second book of Horace. By a gentleman. London: printed for T. Osborne, n.d. (1733). 8 pp. Folio, disbound. £400

First edition. A virulent satire on Lady Mary Wortley Montagu, whom the author assumes, with good reason, to have written one of the most successful attacks on Pope: "What lust of malice, what salacious sprite/ 'Gainst her Alcæus Sappho moves to write?/ It must be Sappho, -- Who can chuse but guess/ Whence springs this clam'rous womanish address?" The poet has flattering things to say about Pope as well, whose skill is said to far exceed that of the poet laureate Cibber. Early repair to a paper flaw in the first leaf of text, affecting a couple of letters which are clear from the context; otherwise a very good copy of a scarce poem. Guerinot, p. 338 Foxon P1135.

160. **[Anon.]** The satirist: in imitation of the fourth satire of the first book of Horace. London: printed for L[awton] G[illiver], and sold by Mrs. Dodd; Mrs. Nutt; and the booksellers of London and Westminster, 1733. Folio, disbound. £400

First edition. A literary poem, largely about Alexander Pope, for whom the anonymous author has warm praise; there are also allusions to Gay, Young, Fielding, James Ralph, and other writers of the day. This is quite a well-written poem, whose couplets catch the spirit of Horace's defence of the art of satire; the Latin text is printed on facing pages. A very good copy. Guerinot, p. 338; Foxon S81.

161. **[Anon.]** The wrongheads: a poem. Inscib'd to Mr. Pope. By a person of quality. London: printed for T. Astley; and sold by R. Wellington, 1733. 12 pp. Folio, disbound. £800

First edition. An amusing verse satire, praising Pope and imitating his *Epistle to Burlington*. Included is a passage on Richard Bentley, to whose scholarship the Scriblerians were unsympathetic; there are also references to such literary figures as Richard Blackmore, John Dennis, John Toland, Colley Cibber, and the poetaster John Breval. The poem is vigorously written, though the identity of the "person of quality" has not been discovered. Uncommon; a surviving printer's ledger indicates that only 250 copies were printed. A very good copy. Guerinot, p. 341; Foxon W572.

1734

An Epistle to Dr. Arbuthnot

"Why Did I Write?"

162. **Pope, Alexander.** An epistle from Mr. Pope, to Dr. Arbuthnot. London: printed by J. Wright for Lawton Gilliver, 1734. (4), 30 pp. Folio, sewn, as issued; in a cloth folding case. £1000

First edition. One of Pope's finest poems, written quickly for his dying friend and fellow Scriblerian; a number of passages had been written years before, but are cleverly incorporated into the whole. The poem gets off to a lively start, as Pope seeks to evade a swarm of scribblers:

"Shut, shut the door, good John! fatigu'd I said,
Tye up the knocker, say I'm sick, I'm dead,
The dog-star rages! nay 'tis past a doubt,
All bedlam, or Parnassus, is let out:
Fire in their eye, and papers in their hand,
They rave, recite, and madden round the land."

There is much in the poem that is autobiographical, beginning with lines on the genesis of a remarkable career:

"Why did I write? what sin to be unknown
Dipt me in ink, my parent's, or my own?
As yet a child, nor yet a fool to fame,
I lisp'd in numbers, for the numbers came."

Many lines and phrases still resonate, such as "Damn with faint praise," or the immortal question, "Who breaks a butterfly upon a wheel?" If one were to recommend one poem by Pope to a reader reluctant to venture into an age of English at first glance remote, this might well be the one. An exceptional copy, entirely uncut, as issued, and more than an inch taller than an average copy; not common at all in this sort of original condition. Griffith 352; Foxon P802; Rothschild 1623.

163. **Pope, Alexander.** An epistle from Mr. Pope, to Dr. Arbuthnot. London [i.e. Edinburgh]: printed by J. Wright for Lawton Gilliver, 1734. 27(1) pp. 8vo, sewn, as issued. £350

A Scottish piracy, with a false London imprint; the ornaments are those of the Edinburgh printer Thomas Ruddiman. The Scottish origin of this octavo is strongly hinted at by an advertisement on the last page, which reads:

"Speedily will be published, beautifully printed, on a fine paper, Liberty:
A Poem. By our countryman Mr. James Thomson, author of The
Seasons. To be sold by A. Millar and Allan Ramsay, at their shops in
London and Edinburgh."

Uncommon. A very fine copy, entirely uncut, as issued; it is most unusual to find Scottish pirated editions in this sort of original condition. Foxon P803; Griffith 353.

The Second Satire of the Second Book of Horace

164. **Pope, Alexander.** The second satire of the second book of Horace paraphrased. London [i.e. Edinburgh]: printed for L. G., 1734. 20 pp. 8vo, disbound. £200

A Scottish piracy; printed in Edinburgh by Thomas Ruddiman, on the evidence of the ornaments. There was no proper London folio printing of this poem. It first appeared in as part of a quarto edition of *The First Satire of the Second Book of Horace*, earlier the same year (see above, item 142). This quarto was then re-imposed in both a small folio and a large folio format, and a few copies of a portion of the small folio were then offered for sale separately, though without a proper title-page. It was this issue that was advertised by Lawton Gilliver in the *Grub-Street Journal*, No. 246: "This day is published, and may be had separate, The Second Satire of the Second Book," etc. This notice is cited by Griffith in his entry for the Scottish piracy; scholars were not as yet aware of Scottish editions with false London imprints. Very scarce; the ESTC lists nine copies (L, E, O [2]; MB, MH, NNC, NcD, TxU). A very good copy. Griffith 344; Foxon P962.

Sober Advice from Horace

165. [**Pope, Alexander.**] Sober advice from Horace, to the young gentlemen about town. As deliver'd in his second sermon. Imitated in the manner of Mr. Pope. Together with the original text, as restored by the Revd. R. Bentley, doctor of divinity. And some remarks on his version. London: printed for T. Boreman; and sold by the booksellers of London and Westminster, n.d. (1734). (3), 10, 10 pp. Folio, recent marbled wrappers. £250

First edition. A coarse and quite funny satire, modelled on a similarly vulgar poem by Horace, and rather a contrast with some of Pope's recent high-minded verse. The poem was published anonymously, using a new bookseller, but the author's identity was soon public knowledge; Pope added the satire to his collected works, with revisions, in 1738. Many of the allusions here are rather remote to a modern reader, but much of the humor is accessible enough:

"Nothing in nature is so lewd as Peg,
Yet, for the world, she would not shew her leg!
While bashful Jenny, ev'n at morning-prayer,
Spreads her fore-buttocks to the navel bare.
But diff'rent taste in diff'rent men prevails,
And one is fired by heads, and one by tails;
Some feel no flames but at the court or ball,
And others hunt white aprons in the mall."

The Latin text is on facing pages, and is furnished with mock-scholarly footnotes in the manner of Richard Bentley, whose learning was the subject of much ridicule among the Scriblerians. Bentley, in truth an incomparable scholar, once famously said of Pope's *Iliad*, "A very pretty poem Mr. Pope, but you must not call it Homer." Pope's retaliation here is perhaps less memorable, but some of the notes are good for a laugh. At one point, for example, Horace's vulgar phrase "cunni cupiennius albi" is rendered in the English poem as "hoary shrine," and on the opposite page Bentley is credited with the following gloss: "Here the imitator grievously errs, Cunnus albus by no means signifying a white or grey thing, but a thing under a white or grey garment, which thing may be either black, brown, red, or parti-coloured." The first printing of this poem can be identified by the reading "comes amiss" in line 3, p. 5; in another edition, with sheets A-C reset and the rest reimpressed, the reading is, incorrectly, "comes amise." A very good copy. Early signature on the title-page of William Vaughan (date cropped). Griffith 347; Foxon P968; Rothschild 1621.

166. [**Pope. Alexander.**] Sober advice from Horace, to the young gentlemen about town. As deliver'd in his second sermon. Imitated in the manner of Mr. Pope. Together with the original text, as restored by the Revd. R. Bentley, doctor of divinity. And some remarks on his version. London: printed for T. Boreman; and sold by the booksellers of London and Westminster, n.d. (1734). (3), 10, 10 pp. Folio, disbound. £125

Second edition, though not so designated. The first seven leaves have been reset, introducing a few careless errors, such as the reading "comes amise" in line 3, p. 5; the printer's ornaments, however, are the same throughout. This is an uncommon variant; the ESTC lists six locations only (L, O; CaOHM, MdU, NRU, TxU). Margins rather trimmed at the top and bottom, but not approaching the text. Griffith 356; Foxon P939.

167. [**Pope. Alexander.**] Sober advice from Horace, to the young gentlemen about town. As deliver'd in his second sermon. Imitated in the manner of Mr. Pope. Together with the original text, as restored by the Revd. R. Bentley, doctor of divinity. And some remarks on his version. London [i.e. Edinburgh]: printed for T. Boreman; and sold by the booksellers of London and Westminster, n.d. (1734). (3), 10, 10 pp. 8vo, sewn, as issued. £300

A Scottish piracy, with a false London imprint; the ornaments used are those of the Edinburgh printer Thomas Ruddiman. A page of advertisement at the end for other pirated editions lists this poem first at 6d, followed by a dozen other inexpensive titles. Very scarce; the ESTC lists eight locations (L, E; CaOHM, CLU-C, MBAt, MH, NIC, PP). A very fine copy in original condition, entirely uncut. Griffith 348 and 355 (apparently the same edition); Foxon P960.

168. [**Pope, Alexander.**] A sermon against adultery: being sober advice from Horace, to the young gentlemen about town. As deliver'd in the second sermon. Imitated in the manner of Mr. Pope. Together with the original text, as restored by the Revd. R. Bentley, doctor of divinity. And some remarks on the version. London: printed for T. Cooper, n.d. (1738). (3), 10, 10 pp. Folio, old pale blue wrappers (spine renewed); in a red cloth folding case. £500

A re-issue of the second printing, with a cancel title-page; the reading on p. 5 is "comes amise." Griffith gives a long conjectural explanation of how the bookseller Cooper came to acquire a stock of copies of this poem, and altered the title; he advertised the poem for sale on May 16, 1738. This issue is very scarce; the ESTC lists 12 copies (L [2], LAM, LEu, O; CSmH, CtY, IU, MH, TxU, ViU). As Griffith points out, T. J. Wise, in his Ashley catalogue, was attracted by the fact that this issue was much less common than the others, and designated it as the first edition in his characteristically orotund manner: "That the *Sermon*, and not the *Sober Advice*, is the actual *princeps* cannot be questioned, although the claim to such a position has never yet been suggested." Pride cometh before a fall! A very good copy. Bookplate of the Brooklyn Public Library. Griffith 489; Foxon P973.

1735

To His First Publisher

169. **Pope, Alexander.** Autograph letter signed, two pages, 4to; dated "Twitnam," December 4, 1735, to Jacob Tonson, Senior, Esq., at Ledbury, Herefordshire. In a half morocco folding case. £8500

A touching and delicately humorous letter of condolence, sent by Pope to the great bookseller, then seventy and long retired, on the occasion of the death of his nephew, Jacob Tonson, Jr., with whom Pope had at times been much involved. The tone is at once affectionate and sincere:

"I condole with you in the first place for the death of your nephew . . . I presume this occasion may have brought you to town once more, and I hope it will not be without our seeing each other. Whether your deafness will permit our conversation to be on equal terms, or whether I can only hear you, that will be a great pleasure to me, & I shall only be sorry to give you none on my part. Yet I think you love me well enough to find it some, meerly to be face to face, As soon as you can, pray write me a line, when, & where we shall pass a day & a night together. I can show you papers, if you can't hear me talk, & I can ask you questions at least in writing, & I don't care how prolix you are in answering: I've often thought of writing to you, but I believe you may have read too many of my letters of late, which is a favour you owe to Curll. I took very kindly the paragraph in yours which your nephew communicated to me. I am glad if any of my writings please you who have been used to so much better, and I am glad if the writer pleases you, who have known so many better."

It would be unfair to construe the last remark as an example of false modesty, for Tonson's success had been to a large extent the result of his close relationship with Dryden, for whom Pope had a genuine and enduring admiration. Pope had first met Tonson when he was a teenager, and beginning to frequent the literary coffee-houses in Covent Garden only steps away from Tonson's shop; and it was Tonson who, in 1709, arranged the young poet's first appearance in print, in one of his widely-read miscellanies (item 2, above). Thereafter Pope and Tonson moved in somewhat different circles, as Pope's evolving political bias led him away from the Whiggish

atmosphere of Tonson's celebrated Kit-Cat Club. But there was never any friction between the two, and at some point after Tonson retired from business in 1717, and moved to the country, Pope paid him a visit at The Hazels, near Ledbury, bringing along the Earl of Oxford, whom he thought would be amused by the bookseller's gossip. Jacob Tonson, Jr. (1682-1735) took over his uncle's business, and ran it with energy and ability; his greatest involvement with Pope arose when he became the publisher of Pope's edition of Shakespeare. After the younger Tonson's death in his early fifties, the bookselling and publishing business passed to his two sons, Jacob and Richard, and their joint imprint flourished for another thirty years. Whether or not the meeting suggested here by Pope ever took place is not known; the elder Tonson did not long survive the receipt of this charming letter, as he died in March, 1736. Only two other letters survive from Pope to Tonson, but one of them is known only from a printed source. In very good condition. Sherburn III, pp. 513-4.

Letters of Mr. Pope, and Several Eminent Persons

170. **Pope, Alexander.** Letters of Mr. Pope, and several eminent persons, from the year 1705, to 1711. London: printed and sold by the booksellers of London and Westminster, 1735. (12), 4, 3-14, 11-208; 194; (2), 117-164 pp. 8vo, recent half calf and marbled boards, red morocco label. £2500

First edition, third issue (see below). The first collection in English of a living writer's letters. The path by which Pope's correspondence first came to be published is filled with twists and turns. Pope had for some time harbored a wish to see his letters in print, particularly in versions he himself had orchestrated, but he was at the same time reluctant to be seen publicly to have contrived such a project, and he therefore concocted a devious scheme involving his old foe, Edmund Curll. Curll had, in 1726, been the first to print a batch of Pope's letters, in a collection called *Miscellanea* (item 86, above); these were letters to his old friend Henry Cromwell, which had been sold to Curll by Cromwell's discarded mistress Elizabeth Thomas. In 1729, Pope set about publishing another much larger group of his letters as a second volume to *The Posthumous Works of William Wycherley*, but for reasons still somewhat obscure this plan had to be abandoned at the last minute, and the book was withdrawn; Pope did, however, keep the printed sheets for possible later use. In 1733 Curll, who was keen on publishing sensational biography, normally dealing with prominent figures recently deceased, began to advertise for material relating to Pope, despite the fact that Pope was still very much alive. Curll's notices alerted Pope to the possibilities of intrigue, and he wrote to Curll using the mysterious initials "P. T.," offering him the unused sheets for the aborted Wycherley biography, of which Curll knew nothing. After various machinations, which took more than a year, Pope's ruse was successful, and Curll was induced to publish Pope's letters, in precisely the form Pope had originally wished for. The book became an immediate best seller; numerous reprints, both genuine and pirated, followed in rapid succession.

This is a book of great bibliographical complexity. The details can be pieced together from surviving copies, and from the narratives provided by both Pope and Curll, though each of these is to some extent self-serving. Broadly

speaking, the chain of events described by Griffith is correct; for a refined view, see J. McLaverty, "The First Printing and Publication of Pope's Letters," *The Library*, Sixth Series, Vol. II, Number 3 (1980), pp. 264-280. A good account of this whole episode, and its aftermath, is provided by Baines and Rogers, *Edmund Curll, Bookseller*, pp. 246-276.

The first edition essentially consisted of the 600 sets of sheets printed in 1729, surreptitiously supplied to Curll by Pope. These appeared within a short space of time in four variant guises, or issues:

(a) The first issue consisted of 50 copies put on sale without a proper title-page or any other preliminaries. Of these the ESTC locates two copies only, at the British Library and Texas. Griffith 374.

(b) The second issue involved another 190 copies. This time Curll added a title-page, cautiously using the imprint of the bookseller James Roberts; there was also a note "to the reader," giving some details of where the letters had come from. This time, however, a substantial section of letters, involving Charles Jervas, Robert Digby, and Edward Blount, was withheld. It was one of these copies that was taken to the House of Lords as evidence in a suit brought by Pope against Curll as part of his plan to prevent booksellers from publishing letters of living writers without permission. As this issue contained none of the letters by peers which might have given offence, the case against Curll was dropped. Of this issue the ESTC lists ten copies (L, O; CSmH, CLU-C, CU-SB, CtY [2], ICU, MH, TxU). Griffith 375.

(c) Most of the remaining 360 sets of sheets were used for the present third issue, with preliminaries reset, and the missing section of letters restored; in terms of text, this is the issue to be preferred. This time no bookseller was named in the imprint, and a paragraph was added to the prefatory note. Of this issue the ESTC lists four copies only, at the British Library, Yale, Harvard and Texas; there is also a fragmentary copy at the Bodleian. Griffith 378.

(d) A fourth issue is very similar to the third, consisting of a small number of copies for which one sheet had to be reprinted. Copies of this issue are located by the ESTC at the British Library and Texas. Griffith 380.

This is by any standards an important book. Among the correspondents not already named are William Walsh, William Congreve, Joseph Addison, Richard Steele, Bishop Berkeley, John Gay, and "several ladies." Most of the letters are from Pope's youth, but the dates on the title-page are not accurate; the letters to and from Gay, for example, run from 1712 to 1730. Some of the letters survive in manuscript, and from these it is clear that Pope often introduced revisions, or combined two letters into one; in some cases he even changed the name of his correspondent. More often than not, however, the original letters, if indeed they ever existed, are lost, and for these it is necessary to rely on the printed versions. By 1737 Pope was sufficiently confident to publish an "official" version, in a quarto format to match that of his *Works*.

Some waterstains to a few leaves at the beginning and end, otherwise in good condition. This copy preserves a fly-title reading "Letters to the Honourable Robert Digby," which Griffith describes as having been excised, presumably

because the letters that immediately follow are in fact "letters to several ladies." Whether or not this leaf survives in any of the copies listed in the ESTC has not been determined, as the ESTC gives no pagination, describing this title merely as "in two volumes." A very difficult edition to find in any form. Griffith 378.

171. **Pope, Alexander.** Letters of Mr. Pope, and several eminent persons, from the year 1705, to 1711. London: printed and sold by the booksellers of London and Westminster, 1735. (10), 208, 281-286, (2); (2), 132, (2), 133-194, (2), 199-236, 155-164 pp. Two vols. in one (as issued), 8vo, contemporary calf, gilt, spine gilt (a little rubbed, slight wear along the top of the lower joint, lacks label). £850

This edition was printed shortly after the preceding one, but with a proper title-page for Vol. II; the pagination has to some extent been regularized. The only notable textual change is the expansion of a verse quotation in a footnote on p. 32 from six lines to twelve. Essentially the type has been reset throughout, with one exception, i.e. the section of letters omitted in issue (b) of the first edition (see preceding item), which appear here in their original sheets. Griffith concludes, therefore, that this new edition could have consisted of 190 copies only, as that is the number of copies from which these sheets had been deliberately omitted. The ESTC, however, records 14 copies of this edition, which suggests that perhaps Griffith's calculations should be revisited. A curious feature of this copy is the fact that the fly-title to the Robert Digby letters, inappropriately placed in the preceding copy, has here been misbound between pp. 146 and 147 of Vol. II, rather than before p. 133 where it belongs. In very good condition. With the early armorial bookplate of Francis North, 1st Earl of Guilford (1704-1790), of Wroxton Abbey, a wealthy politician and an intimate friend of George III. Griffith 381.

172. **Pope, Alexander.** Letters of Mr. Pope, and several eminent persons, from the year 1705, to 1711. London: printed and sold by the booksellers of London and Westminster, 1735. (10), 208, 281-286, (2); (2), 246 pp. Two vols. in one (as issued), 8vo, contemporary panelled calf (some rubbing, but quite sound). £800

Another edition of the preceding, no doubt hurried into print to meet lively demand; the pagination has now been largely regularized. It seems likely that more than one printer was involved, as some sequences of gatherings have press figures (one per sheet), and others do not. Vol. I is from the same setting of type throughout; the only obvious difference is the additional press figure 61-4. A substantial portion of Vol. II has been reset (pp. 113-196 and pp. 237-246), with an occasional small change, such as "Edw. Blount" on p. 167, as opposed to "Edward Blount" on p. 165 of the preceding edition. This was the last of this group of editions to be printed in octavo. Uncommon; the ESTC lists 12 copies (L, E [2], O; CLU, CtY, GEU, IU [2], InU-Li, MH, NIC). In very good condition. With the early armorial bookplate of Sir William Wheler, Bart. (c. 1704-1763). Griffith 383.

174. **Pope, Alexander.** Letters of Mr. Pope, and several eminent persons. From the year 1705 to 1735. N.B. This edition contains more letters, and more correctly printed, than any other extant. London: printed; and sold by the

booksellers of London and Westminster, 1735. 266; (2), 22 pp. + an engraved frontispiece portrait. 12mo, contemporary calf, gilt, rebacked, spine gilt. £400

A pirated edition, reprinted from a slightly earlier duodecimo edition with the imprint of the bookseller Thomas Cooper. The claim that there are more letters here is specious; the only additional letters are two purportedly written to Pope by Bishop Atterbury, but these had just been printed by Curll in Vol. II of *Mr. Pope's Literary Correspondence* (Griffith 386; item 174, below). Included in a separately-paginated section at the end here is "A narrative of the method by which Mr. Pope's private letters were procured and published by Edmund Curll, bookseller," a valuable if not wholly veracious account, written by Pope himself, and first published as a pamphlet, but very rare in that form; this text appears in all the various duodecimo editions of 1735. This piracy seems to have sold well, as a fair number of copies survive. In very good condition. Griffith 400.

174. **Pope, Alexander.** Letters of Mr. Pope, and several eminent persons. From the year 1705 to 1735. N.B. This edition contains more letters, and more correctly printed, than any other extant. London: printed for J. Smith; and sold by the booksellers of London and Westminster, 1735. 266; 22 pp. 12mo, contemporary calf, brown morocco label (minor rubbing). £350

Yet another pirated edition. This printing was issued without a portrait, nor does it have a separate fly-title to Pope's "Narrative" at the end. Tiny burn-hole in the title-page, touching a single letter, but a nice copy. Scarce. Griffith 408.

The First Dublin Edition

175. **Pope, Alexander.** Letters of Mr. Pope, and several eminent persons, from the year 1705, to 1711. Vol. I. Dublin: re-printed by G. Faulkner; sold by him in Essex-Street, by R. Gunne, and by J. Smith and W. Bruce, 1735. (10), 194. [With, as issued:] Letters of Mr. Pope, and several eminent persons. From the year 1711, &c. Vol. II. Dublin: printed by M. Rhames; for R. Gunne, J. Smith and W. Bruce, and G. Faulkner, 1735. 240 pp. Two vols., 12mo, contemporary calf (just a trifle rubbed, lacks labels). £400

First Dublin edition. This Irish edition was set from one of the London octavo printings, and thus does not include Pope's "Narrative" at the back. There are two variants of the title-page of the first volume; the other has "at his shop in Essex-Street." The slight difference in wording is of no significance; the reason the original title-page was cancelled, and replaced with a cancel as in this set, is that the first had the misprint "Dubdin," which was no doubt an embarrassment. In very good fresh condition. The ESTC lists eight complete sets (L, Dt, O; CtY [2], ICU, IU, TxU). Griffith 399.

Mr. Pope's Literary Correspondence

In a New Guise

176. **Pope, Alexander.** Mr. Pope's literary correspondence for thirty years; from 1704 to 1734. Being a collection of letters, which passed between him and several eminent persons. Volume the first. London: printed for E. Curll, 1735. (8), 128; 155(1), 161-176, 169-176, 185-316 pp. + an engraved frontispiece portrait. 8vo, contemporary half sheep and dark blue paper boards (rather rubbed and worn), slightly later red morocco labels. £250

A new edition of *Letters of Mr. Pope, and Several Eminent Persons*, but with the text rearranged, a few footnotes slightly altered, and the errata corrected. Curll appears to have conceived of this new guise for Pope's correspondence, as the first in a projected series of volumes, within about a week of issuing the first edition; to this end he engaged several different printers, who assembled the volume with considerable speed. In the end, over the next two years, he published four further volumes under the same new title, but these consisted not so much of letters to and from Pope, as miscellaneous extracts, some of doubtful relevance, and some, including several by Curll himself, intended to arouse Pope's irritation. Griffith claims that this first volume, first advertised on May 23, was actually published prior to the appearance of the third and fourth issues of the first edition, but this assertion is not entirely convincing. The irregular appearance of these volumes means that they are by no means always found as sets, though this one is stamped "I" on the spine, and the labels read "Pope's Works," and "E. Curl [sic], London, 1741 [sic]." The frontispiece portrait is of Pope; many copies also have portraits of Addison and Bolingbroke, but these are not present here. Griffith 376.

177. [**Curll, Edmund, publisher.**] Mr. Pope's literary correspondence. Volume the second. With letters to, and from, Lord Somers. Lord Harrington. Lord Parker. Bishop Atterbury. Judge Powys. Mr. Dryden. Mr. Secretary Addison. Matthew prior, Esq. Mr. Steele, &c. London: printed for E. Curll, 1735. xvi, xvi, 48; 79(1); 160; 92, (4) pp. + an engraved frontispiece portrait, and one other plate. 8vo, contemporary half sheep and dark blue paper boards (rather rubbed and worn, front joint weak), slightly later red morocco labels. £250

First edition. This second volume was published in mid-July. No sooner had Curll begun to publish Pope's correspondence than he was hauled off to the House of Lords, accused of printing without authorization the letters of some of its members; Pope's purpose in this manoeuvre was to block a piece of legislation allowing booksellers to publish correspondence without permission. Curll's annoyance is expressed in a preliminary note to the reader, ingenuously signed "Philalethes," which denies any sort of wrongdoing, and concludes:

"We have not any thing further to add in this place, Mr. Curll himself having opened the work, and fully made good his promise, to the Lords, of being a match for Mr. Pope in prose. And he may really say, in regard to all the attacks which have been made upon him, by this petulant little gentleman, especially the last, *Veni, vidi, vici.*"

There follows a long letter from Curll to Pope, ending with a mock-invoice for £55 3s. The text proper begins with Pope's own "True Narrative of the Method by which Mr. Pope's Letters have been Published," with numerous amusing and quite revealing footnotes added by Curll, and this is followed by a 32-section entitled, "The initial correspondence: or, anecdotes of the life and family of Mr. Pope." All this is described by Griffith as "a valuable aid in the study of Pope." Also included are two poetical gibes at Pope, one entitled "Curll Triumphant and Pope Out-witted," and the other "The 17th Epode of Horace Imitated," which is subtitled, "A palinody to Mr. Pope, by one of the heroes of the Dunciad, occasion'd by his Epistle to Dr. Arbuthnot." The rest of the volume contains a fair number of other pieces by Pope, but nothing that had not previously appeared in print; these were, however, pieces which Pope either decided not to collect, or preferred not to acknowledge. There are also many contributions that have nothing to do with Pope, such as a Latin translation of Dryden's *Absalom and Achitophel* or a series of letters by Richardson Pack. As Griffith point out, the portraits found in this book vary from one copy to another; in this one the frontispiece is of Addison, and the other plate is a portrait of Prior. The binding here is the same as the one for "Volume the First," above; on the title-page is the contemporary signature of Ann Benson. Griffith 386; Guerinot, pp. 259-261.

178. [**Curll, Edmund, publisher.**] Mr. Pope's literary correspondence. Volume the second. With letters to, and from, Lord Somers. Lord Harrington. Lord Parker. Bishop Atterbury. Judge Powys. Mr. Dryden. Mr. Secretary Addison. Matthew prior, Esq. Mr. Steele, &c. London: printed for E. Curll, 1735. xxxii, (2), 228 pp., including a frontispiece portrait and two other plates + one additional portrait. 12mo, contemporary calf, gilt, spine gilt, red morocco label (some rubbing, foot of spine slightly chipped). £250

Second edition, reduced in size from octavo to duodecimo. In this smaller format there are portraits of Pope, Addison, Atterbury, and Prior; at the end of the preliminaries is a leaf of advertisements for a third volume, as "just published." In very good condition; there is no indication of a volume number on the spine. Uncommon. Griffith 403; Guerinot, pp. 259-261.

179. [**Curll, Edmund, publisher.**] Mr. Pope's literary correspondence. Volume the fourth. With letters, &c. to, and from, Mr. Addison. Bishop Atterbury. Bishop Barlow. Bishop Fleetwood. Bishop Smalridge. Sir Berkeley Lucy. King Henry VIII to Anne Boleyn. To which are added, Muscovian letters. London: printed for E. Curll, 1736. vii(1), 152; 62; xii, (2), 190 pp. + an engraved frontispiece portrait and one other portrait. 8vo, contemporary half sheep and dark blue paper boards (rather rubbed and worn), slightly later red morocco labels. £250

First edition. This volume begins with a prefatory note addressed "to the sifters," who are defined in a footnote as "a pack of wretches so mean that they went on so silly an errand, as to *sift* Mr. Curll, as Mr. Pope in his Narrative informs the public." The preface ends with a postscript:

"Pray, with my respects to Mr. Pope, tell him I am sorry that ill health, ill humour, ill weather, and the want of a coach, should all conspire to prevent his paying a visit to Lucretia, which she lately expected from him; and, tho' she will not by any means admit of the term affectionate,

he may subscribe himself her humble servant. The lady is eloped from her last lodging, but he may hear of his dreary at the old place. She hopes the picture will please, now the painter has re-touched it."

"Lucretia" is identified in another footnote as "a noted cast-off-punk, of his pious Saint-John. Mrs. Griffith, alias Butler, alias Lucretia Lindo, who has several letters of Mr. Pope's not worth printing." Pp. 148-152 of the first portion of this volume are devoted to "A Character of Mr. Edmund Curll, Bookseller," credited to Pope, but supplied with sarcastic footnotes by Curll. Also present is a reprint of Pope's *Sober Advice from Horace*, again with a number of footnotes added by Curll. Significant portions of this volume have nothing to do with Pope. "Muscovian Letters," by Count Francesco Locatelli, is an account of a soldier-adventurer's visit to St. Petersburg; it had first been published separately in 1736. The plates here are portraits of Bishop Atterbury and Pope; Griffith mentions a copy with a portrait of Addison rather than Atterbury, and the copy at Yale used by Guerinot had the Pope portrait only. The binding of this copy is the same as the one for "Volume the First," above; on the title-page is the contemporary signature of Ann Benson. "Volume the Fourth" is noticeably less common than the earlier volumes; the novelty of Curll's assemblages was beginning to wear thin. Griffith 415; Guerinot, pp. 264-266.

180. [**Curll, Edmund, publisher.**] Mr. Pope's literary correspondence. Volume the fourth. With letters, &c. to, and from, Mr. Addison. Bishop Atterbury. Bishop Barlow. Bishop Fleetwood. Bishop Smalridge. Sir Berkeley Lucy. King Henry VIII to Anne Boleyn. London: printed for E. Curll, 1736. viii, 171(1); (2), 24, (29)-34; 36, 24 pp., including a frontispiece portrait of Pope. 12mo, contemporary calf, "4" stamped in gilt on spine (repairs to ends of spine). £300

Second edition. For this duodecimo edition, Curll eliminated "Muscovian Letters," and padded the volume out with remainder sheets of *Court Poems* (1726), Martha Fowke's *Epistles and Poems by Clio and Strephon* (1729; Foxon, p. 282), and a fragment of a collected edition of John Philips, all with the title-pages excised. The collation in Griffith does not include either of the last two fragments. Rare; the ESTC lists three copies only (Du, O; IU). Griffith 416; Guerinot, pp. 264-266.

181. [**Curll, Edmund, publisher.**] Mr. Pope's literary correspondence. Volume the fifth. With letters of Lord Bolingbroke, Lord Lansdowne, Sir Samuel Garth, Mrs. Eliza Justice, William Bromley, Esq; Pieces of Mr. Walsh. London: printed for E. Curll, 1737. (2), ii, 66, (65)-252 ["242"]; xii, 86 pp. + an engraved frontispiece portrait, and one other plate. 8vo, contemporary calf, gilt, spine gilt, contrasting red and blue morocco labels ("Pope's Correspon. Letters, Vol. V;" rubbed, corners worn). £500

First edition. Curll's dedication to this final volume is "To my subscribers encore," and it concludes with a threat: "The controversy between me and Mr. Pope will never be ended till the eyes of one of us are closed (I mean by death, not by Dr. Taylor) if mine are open longest, to the last volume of Literary Correspondence shall be prefixed A Faithful Account of Mr. Pope's Life and Writings, with a true copy of his last will and testament, if he makes one." Much of the first and longer portion of this volume consists of letters

taken from the recently published "official" edition of Pope correspondence; included are letters to and from Swift. The section ends with a splendid two-page poem by Curll, "Parodie on the Imitation of the Second Epistle of the Second Book of Horace," whose final quatrain is appropriate:

"Thus for your sake Sir, I have play'd the fool,
As boys make random verses when at school,
And when you offer any thing that's new
Wagging must be my quill, and so adieu."

The second part of the volume is devoted to the sheets of Curll's edition of the collected works of William Walsh (1736), with four leaves of preliminaries cancelled; copies are also known in which these leaves are preserved. The frontispiece portrait here is of Swift, and the other plate is a portrait of Bolingbroke. In very good condition. Very scarce. Griffith 462; Guerinot, pp. 267-8.

Of the Characters of Women

182. **Pope, Alexander.** Of the characters of women: an epistle to a lady. London: printed by J. Wright, for Lawton Gilliver, 1735. (2), 16 p. Folio, tan calf, gilt ornament on covers, by Riviere & Son. £300

First edition. The last of Pope's "ethic epistles" in time of composition. The "lady" to whom this famous poem is addressed is Pope's lifelong friend Martha Blount; she and her sister Teresa were the granddaughters of Anthony Englefield, a Catholic neighbour of the Pope family at Binfield. Pope had begun a flirtation with the two young women as early as 1705; Martha Blount eventually became Pope's mistress, though Horace Walpole described her as "red-faced, fat, and by no means pretty." Following the title-page is an inserted leaf containing a brief "advertisement," in which "the author . . . declares, upon his honour, that no one character is drawn from the life, in this epistle." This did not, of course, prevent much speculation. The inserted leaf has been seen to be conjugate with a final leaf of advertisements, not present in this copy (and often missing). This copy has the misprint "Flettstreet" in the imprint. Half-title present; in fine condition. Griffith 360; Foxon P917; Rothschild 1624-5.

183. **Pope, Alexander.** Of the characters of women: an epistle to a lady. London: printed by J. Wright, for Lawton Gilliver, 1735. (2), 16 p. Folio, disbound. £150

First edition. In the copy, the reading in the imprint has been corrected to "Fleetstreet." Half-title present; a fine copy. Griffith 361; Foxon P917.

184. **Pope, Alexander.** Of the characters of women: an epistle to a lady. London [i.e. Edinburgh]: printed by J. Wright, for Lawton Gilliver, 1735. 15 pp. 8vo, disbound. £150
An Edinburgh piracy, printed by Thomas Ruddiman on the evidence of the ornament. As usual, neither Griffith nor the Twickenham editors were aware of the Scottish origin of this octavo printing. In very good condition. Very scarce, Griffith 362; Foxon P918.

The Works . . . Volume II

185. **Pope, Alexander.** The works of Mr. Alexander Pope. Volume II. London: printed by J. Wright, for Lawton Gilliver, 1735. (22), (7)-44, 43-66; (5)-19(1), 25-33(1), (7)-25(1), (35)-72; (4), 56, 65-91(1); 12, 81 [i.e.18], 201(1) pp. Folio, early mottled calf, gilt, spine gilt, contrasting red and black morocco labels (a bit rubbed, slight wear to tips of spine). £400

First edition. A copy on large paper, measuring 35.5 cm in height; copies on ordinary paper are 28.5 cm. A very important collected edition, designed as a supplement to the *Works* of 1717, and arranged in six sections: (a) *Essay on Man*; (b) *Epistles to Several Persons*; (c) *Satires of Horace*; (d) *Satires of Dr. John Donne*; (e) *Epitaphs*; (f) *The Dunciad*. Appearing here for the first time are "The Second Satire of Dr. John Donne," and two epitaphs, on the Earl of Dorset and Elijah Fenton; other poems have been significantly revised. The irregularities in signatures and pagination arise in part from the fact that only portions of the text were newly printed for this volume, with the rest made up of remainder sheets; in addition, Gilliver had the notion of accommodating those who had bought individual poems by offering "the whole to be had together, or parts singly to compleat former setts." Given all this it is hardly surprising that copies vary, despite the presence of "directions to the binder." In this copy the table of contents for the "Epistles to Several Persons" has been wrongly bound to follow that for the *Essay on Man*, and a fly-title and separate title-page for the *Essay on Man* have been discarded. Copies of this volume on large paper are conspicuously rare; the ESTC lists nine examples (L, Oo, Ose; CaOHM [2], CSmH, CU-S, ICU, NRU). As with Pope's first collection of his works, copies were also available in quarto (see above, items 51-54). In very good condition; with the armorial bookplates of John Deakin Heaton and Oliver Brett, Viscount Esher. Griffith 371.

186. **Pope, Alexander.** Ethic epistles, satires, &c. With the author's notes. London [i.e. Rotterdam]: printed for the Company, 1735. (4), 184 pp. 12mo, bound with another work (see below), recent calf. £400

A pirated edition of the second volume of Pope's *Works*, issued by the expatriate British bookseller Thomas Johnson. This was one of Johnson's last publications, as he died later the same year; his association with the works of Pope commenced in 1718, when he began to print an edition of the *Iliad* at his first press in The Hague (item 35, above). Pope appears to refer to this edition in a letter to William Fortescue on August 2, 1735:

"We cannot find out who is the pirater of my works, therefore cannot move for an injunction, although they are sold all over the town. That injury I must sit down with, though the impression cost me above £200 as the case yet stands, there being above half the impression unsold. Curll is certainly in it, but we can get no proof."

Curll was in fact not involved, as the ornament on the title-page is the one used by Johnson, albeit printed upside down. Some copies of this book have an additional leaf of errata, but it is frequently missing, as here. Title-page a trifle dust-soiled, otherwise in very good condition. Griffith 391.

Bound at the back is the following:

Hughes, John, translator. Letters of Abelard and Heloise. To which is prefix'd a particular account of their lives, amours, and misfortunes. . . . To which is now first added, the poem of Eloisa to Abelard. By Mr. Pope. London: printed for W. Johnston, B. Law, T. Lownds, and T. Caslon, 1765. (6), 180 pp. + an engraved frontispiece, and one other plate. "Tenth edition;" first published in 1713.

The Works (octavo editions)

When the second volume of Pope's *Works* was published in 1735, in folio and quarto, a notice in the *Grub Street Journal* announced, "This present volume will with all convenient speed be published in twelves." It actually appeared in two small octavo volumes, to be followed shortly by two more volumes reprinting the first part of his *Works*, and other volumes containing Pope's letters and new poems were added later. These collected sets were by no means merely cheap reprints, as Pope actually preferred the smaller format, both for aesthetic and financial reasons. His sentiments are clearly expressed in a letter to Ralph Allen, tentatively dated July 18, 1741:

"I have done with expensive editions for ever, which are only a complement to a few curious people at the expence of the publisher, & to the displeasure of the many. . . . & for the time to come, the world shall not pay, nor make me pay, more for my works than they are worth."

For the significance of these "neat little octavos," which each ran through a number of editions, see Foxon, *Pope and the Early Eighteenth-Century Book Trade*, pp. 221 ff. Foxon never completed the task of collating the various editions, but he was fully aware of the importance of doing so:

"I have spoken generically of the octavo *Works*, but that hardly does justice to what became six volumes of verse which went through from four to six editions each. Apart from restoring the traditional use of italic in them, Pope used successive editions to make significant revisions in the accidentals as well as the substantives of his text; and we know that he read proof for the volumes produced for Lintot as well as those of his own printer and publishers. . . . Any idea of following the accidentals of a first edition copy-text (as some of the Twickenham editors did) is clearly wrong."

The bibliography of the various octavo printings is complex, and awaits further study; such sets as survive display numerous variations.

187. **Pope, Alexander.** The works. London: 1735-1737. Six vols., sm. 8vo, contemporary speckled calf, gilt, spines gilt, brown morocco labels (a little rubbed, slight cracks in a couple of joints). £1500

(i) The works of Alexander Pope, Esq; Vol. I. With explanatory notes and additions never before printed. London: printed for B. Lintot, 1736. xxxix(1), (2), (19)-198 pp., including a frontispiece portrait. Bernard Lintot was persuaded to join forces with Lawton Gilliver to produce a small octavo

edition of Pope's works, and his name appears in the imprint of those volumes containing poems for which he still held the copyright. The two earliest printings of this first volume are very similar in appearance, but are from completely different settings of type. This copy is the presumed second edition, and can be easily identified by the ornament on the title-page, consisting of a bowl of fruit within a semi-circular leafy border; the leaf following the title-page is correctly signed A3 (as opposed to A2 in the first printing). Griffith 414.

(ii) The works of Alexander Pope, Esq; Vol. II. Containing his epistles and satires. London: printed for Lawton Gilliver, 1735. (8), 58; (6), 96; (2), (109)-154, 145-160 pp. This volume, beginning with the *Essay on Man*, was the first to be published in a small format. Griffith records two quite distinct printings of 1735, of which this is his variant b, distinguishable by the slight irregularity in the pagination at the end; in variant a, the final pages are correctly numbered 155-170. With a half-title, with the verso blank; in variant a, this page has a notice for the *Dunciad*. Griffith 389.

(iii) The works of Alexander Pope, Esq; Vol. III. Consisting of fables, translations, and imitations. London: printed for H. Lintot, 1736. vii(1), 198 pp. + a final leaf of bookseller's advertisements. The first of two very similar printings of 1736, from completely different settings of type. In this first edition the "a" of "imitations" on the title-page falls slightly to the left of the "t" in "translations" in the line above; in the second printing it is directly beneath. Pope added a preliminary "advertisement" to this volume, which begins: "The following translations were selected from many others done by the author in his youth; for the most part indeed but a sort of exercises, while he was improving himself in the languages, and carried by his early bent to poetry to perform them rather in verse than prose." With a half-title. Griffith 417.

(iv) The works of Alexander Pope, Esq; Vol. IV. Containing the *Dunciad*, with the prologomena of *Scriblerus*, and notes *variorum*. London: printed for L. Gilliver, and J. Clarke, 1736. 256, 256-258 pp. The first of two very similar editions of 1736, from different settings of type. In this first edition there is a comma after Gilliver's name in the imprint. Griffith 431.

(v)-(vi) The works of Alexander Pope, Esq; Vol. V [-VI]. Containing an authentic edition of his letters. London: printed for T. Cooper, 1737. (2), i, (7), 3, (19), 240; (16), 234 pp. "The second edition, corrected;" preceded by an edition printed earlier the same year with the imprint of J. Roberts. The Roberts edition, which appeared about month after Pope's "official" edition in quarto, is of great textual interest, in that it was clearly prepared with Pope's participation, and reveals that Pope had to some extent "improved" some of the letters for publication in the larger format. This new edition with Cooper's name in the imprint is a conflation of the Roberts edition and the quarto, with the letters somewhat rearranged. As Sherburn points out (I, p. xv), the Cooper printings "make small additions and changes which lead one to believe that Pope was now co-operating with his publisher -- though without public acknowledgment of the fact." Griffith 472.

A coherent and attractive set, in excellent condition; comparable sets are now difficult to find.

188. **Pope, Alexander.** The works. London: 1736-1742. Seven vols. in nine, sm. 8vo, early 19th-century diced calf, gilt borders, spines and inner dentelles gilt, a.e.g. £1500

(i) The works of Alexander Pope, Esq; Vol. I. With explanatory notes and additions never before printed. London: printed for B. Lintot, 1736. xxxix(1), (2), (19)-198 pp., including a frontispiece portrait. First edition. The ornament on the title-page is oblong, with a central vase of flowers; the following leaf is wrongly signed A2 (for an entirely different setting, presumably later, see the preceding set). Griffith 413.

(ii) The works of Alexander Pope, Esq; Vol. II. Containing his epistles and satires. London: printed for Lawton Gilliver, 1736. (6), 58, (6), 96, (2), (109)-154, 145-160 pp. Third edition, though not so designated; a paginary reprint of the second of two editions of 1735 (see preceding set), preserving the same irregularities of page numbering, and using the same ornament on the title-page (though the number of lines per page is not always the same). There are, however, some signs of editorial intervention, most notably the addition of a substantial errata leaf following the title-page, which replaces Pope's brief introduction ("The Author to the Reader"); why the latter should have been dropped is not clear. Bound without a half-title. Griffith 430.

(iii) The works of Alexander Pope, Esq; Vol. II. Part II. Containing all such pieces of this author as were written since the former volumes, and never before publish'd in octavo. London: printed for R. Dodsley, and sold by T. Cooper, 1738. (2), iii(1), 19(1), 21(1), 92, (2), (153)-163(1), (6), 161-168 pp. First edition. "The book is important, because it is the *princeps* of several short poems; of some others it embodies revision, notably of *Sober Advice*. It is a patched together volume. Parts of it were printed in shops of different printers." -- Griffith. The most substantial new poem in this volume is "The Seventh Epistle of the First Book of Horace. Imitated in the manner of Dr. Swift." Of additional interest is "Cloe: A Character," a 24-line poem later incorporated into *Of the Characters of Women*. Also appearing here for the first time are several epitaphs and epigrams, including a couplet "engraved on the collar of a dog which I gave to his Royal Highness," for which Pope will always be remembered: "I am his Highness' dog at Kew; / Pray tell me Sir, whose dog are you?" This is not a common Pope first edition; the ESTC lists 11 copies (L, DUu, O; CaOLU, CaQMM, CtY, IU, NIC, OrU, VtMiM, TxU). Bound without the half-title. Griffith 507.

(iv) The works of Alexander Pope Esq; Vol. III. Consisting of fables, translations, and imitations. London: printed for H. Lintot, 1736. vii(1), 198 pp. + a final leaf of bookseller's advertisements. First edition; for details, see the preceding set. Bound without a half-title. Griffith 417.

(v) The works of Alexander Pope, Esq; Vol. III. Part II. Containing the *Dunciad*, Book IV. And the memoirs of Scriblerus. Never before printed. London: printed for R. Dodsley, and sold by T. Cooper, 1742. (6), 82, (2), 129(1), with the last leaf wrongly numbered "261." The first octavo printing of Book IV of the *Dunciad*, first published as a quarto earlier in the year. This is an edition of exceptional interest. The text of the poem has been slightly revised; lines 591-594, for example, have here been replaced with asterisks. Following the poem is an "Appendix" (pp. 63-83), containing four pieces

originally published in the *Grub-Street Journal*. Pp. 63-67 contain "Of the Poet Laureat" (November 19, 1729), which the Twickenham edition wrongly states was first published the following year in the *Dunciad in Four Books*. On pp. 69-83 are three pieces which are not included in the Twickenham edition, and which do not appear in any other edition of the *Dunciad*: (a) A Letter from Dr. John Moore to Mr. J---- M----; (b) A Letter from Mr. J--- M--- to Dr. J---- M----, in Answer to his; (c) an untitled letter about the urinating habits of Hottentots. When this volume was reprinted later in 1742, this appendix was dropped in its entirety.

This copy retains leaf A3 ("To the Reader"), immediately following the title-page, but it has been slit for cancellation. A previous owner's typed note on a file card laid in reveals that this leaf was seen to be present in a copy at Columbia, and one in the possession of Maynard Mack, but had been cancelled in copies at the British Library, the Bodleian, Cambridge, Harvard, Yale, Cornell, Illinois, Huntington, the Clark Library, and Texas; it was never seen by Griffith. Another curious feature occurs on pp. 61-64 of "The Memoirs of Martinus Scriblerus" (with p. 63 wrongly numbered "61"). The second leaf is clearly a cancel, but the result is that a substantial portion of the text has been repeated (with significant changes); in the reprint later the same year most of the text on pp. 61-2 has been omitted. Bound without the half-title. Griffith 566.

(vi) The works of Alexander Pope, Esq; Vol. IV. Containing the *Dunciad*, with the prologomena of *Scriblerus*, and notes variorum. London: printed for L. Gilliver, and J. Clarke, 1736. 256, 256-258 pp. The first of two very similar editions of 1736, from different settings of type. In this first edition there is a comma after Gilliver's name in the imprint. Griffith 431.

(vii-viii) The works of Alexander Pope, Esq; Vol. V. Consisting of letters, wherein to those of the author's own edition, are added all that are genuine from the former impressions, with some never before printed. London: printed for J. Roberts, 1737. (36), 2, (6), 159 pp. [With:] The works of Alexander Pope, Esq; Vol. VI. Containing the remainder of his letters. London: printed for J. Roberts, 1737. (2), 116, 217-224; (117)-308 pp. First edition thus. A very important printing of Pope's correspondence, published at about the same time as the "official" quarto version; the text reveals that Pope "improved" some of his letters for their appearance in the larger format. For a full discussion, see Sherburn I, pp. xiv-xv: "The small octavo editions of the same year were not acknowledged by Pope as his; but it is clear that he was responsible for most of them." In the table of contents, letters marked with a single asterisk were those previously printed without his consent, and those marked with a double asterisk had not been published previously. In this set, as in others that are known, pp. 1-46 of Vol. VI have been bound in Vol. V. This Roberts edition is very uncommon; the ESTC reports only eight complete copies (C, O; CtY [2], OO, PPL, VtMiM, OO). Griffith 461.

(ix) The works of Alexander Pope, Esq; Vol. VII. Containing the third and last part of Letters, between him and Swift. London: printed for T. Cooper, 1741. (12), 27, 16-224 pp. "This is a highly interesting edition since in it signatures C-L are a reissue of the sheets found in the clandestine volume sent to Swift in 1740, except for H6 and I3-6, which are cancels." -- Sherburn I, p. xxv (and see p. xviii). Presumably not many copies of this edition were

sold, as it is now rare; the ESTC lists nine copies (O, Owo; CaBViV, CaNSHPH, CaOHM, CtY, IU, MH). When this volume was reprinted later in the year, it was designated Vol. IV, Part III. Griffith 560.

This very attractive and interesting set was once owned by the distinguished bibliographer William B. Todd, who acquired it from Torgrim Hannas ca. 1973. Todd was clearly intrigued by the complexities of several of the volumes, and his typed file cards are laid, noting variant readings, etc. (including results from the use of a Hinman collator at Texas).

189. **Pope, Alexander.** The works. London: 1736-1742. Eight vols., sm. 8vo, contemporary mottled calf (some rubbing, but sound, lacks one label). £900

(i) The works of Alexander Pope, Esq; Vol. I. Part I. London: printed for H. Lintot, 1740. xxxix(1), (2), (19)-198 pp., including an engraved frontispiece portrait. A reprint of the edition published by Lintot in 1736. Lintot has here adopted the process of breaking up volumes into two parts, as begun by Dodsley and Cooper in 1738 (see preceding set). Griffith 510.

(ii) The works of Alexander Pope, Esq; Vol. II. Containing his Epistles, &c. London: printed for R. Dodsley, and sold by T. Cooper, 1739. (6), 15(1), 158, (2), 28, (2), (81)-110, (2), (152)-160 pp. Largely a reprint of Lawton Gilliver's edition of 1736, but with some revisions, and a leaf of directions to the binder; appearing here for the first time are five commendatory poems, one anonymous, and the others by C., J. R., R. D., and "a lady." The ESTC lists two variants of this imprint: (a) paginated as above, but without p. 160, and with a vase of flowers ornament on the title-page (Griffith 505); (b) with a double cornucopia ornament on the title-page, but not including the leaf of directions to the binder, the commendatory poems, or the imitations of Horace and Donne; the final section of epitaphs, however, has been extended to p. 168 (not in Griffith). The present copy is a hybrid, with the cornucopia ornament, but only a single additional epitaph at the end (of Isaac Newton), on the recto of the final leaf (p. 160), with the catchword "James," but the verso blank; in this last section, it should be stressed, the rectos have even numbered pages. The directions to the binder, the commendatory poems, and the imitations of Horace and Donne are all present.

(iii) The works of Alexander Pope Esq; Vol. III. Consisting of fables, translations, and imitations. London: printed for H. Lintot, 1736. vii(1), 198 pp. + a final leaf of publisher's advertisements. The second of two very similar printings of 1736, from completely different settings of type. In this edition the "a" of "imitations" on the title-page falls directly under the "t" in "translations" in the line above; in the first printing it is slightly to the left. Half-title present. Griffith 418.

(iv) The works of Alexander Pope, Esq; Vol. IV. Containing the Dunciad, with the prologomena of Scriblerus, and notes variorum. London: printed for L. Gilliver and J. Clarke, 1736. 256, 256-258 pp. The second of two very similar editions of 1736, from different settings of type. In this edition there is no comma after Gilliver's name in the imprint. Griffith 432.

(v-vi) The works of Alexander Pope, Esq; Vol V. Containing an authentic edition of his letters. London: printed for T. Cooper, 1739. (2), ii, (28), 240 pp. [With:] The works of Alexander Pope, Esq; Vol. VI. Containing the second

part of his letters. London: printed for T. Cooper, 1739. (16), 151(1), 145-236 pp. Largely a reprint of the "second edition" of 1737 (see above, item 184, v-vi), but with additions in the second volume: (a) two letter from Atterbury, on an inserted half-sheet (pp. 145-151); (b) two letters to Jonathan Richardson (Nos. XLII and XLIV, pp. 225-8). These volumes were sufficiently popular that they were reprinted page for page later the same year; the reprint can be quickly identified by the presence of a period after "Vol" in "Vol. V." Griffith 511.

(vii) The works of Alexander Pope, Esq; Vol. II. Part II. Containing all such pieces of this author as were written since the former volumes, and never before publish'd in octavo. London: printed for R. Dodsley, and sold by T. Cooper, 1738. (4), iii(1), 162 pp. + a final leaf of errata. A reprint of the first edition published earlier in the year (Griffith 507), but with continuous pagination. This edition is rare, and was overlooked by Griffith; the ESTC lists six copies (Ct, O [2]; CaOHM, CtY [2]). Half-title present.

(viii) The works of Alexander Pope, Esq; Vol. III. Part II. Containing the Dunciad, Book IV. And the memoirs of Scriblerus. Never before printed. London: printed for R. Dodsley, and sold by T. Cooper, 1742. (4), 70, (2), 132 pp. A reprint of the first octavo edition published earlier the same year (see preceding set), but with a number of significant changes: (a) the errata have been corrected; (b) the appendix following the poem has been dropped in its entirety; (c) there is a table of contents for "The Memoirs of Scriblerus," but this wrongly includes Chapter 9 ("How Crambe had some words with his master"), which has in fact been dropped. The numbering of the chapters here ends with Chapter 17, as in the earlier version, but this is because there is no Chapter 13. Half-title present; slight worming in the blank inner margins. Griffith 567.

In very good condition. The first seven volumes contain the early signature of J. Booth, of Queens College, Cambridge; the last volume was apparently added as an afterthought (lacks label, binding a bit more worn).

190. **Pope, Alexander.** The works. London: 1736-1740. Seven vols., sm. 8vo, contemporary calf, gilt, spines gilt, red morocco labels (spines rubbed, two labels neatly renewed). £450

(i) The works of Alexander Pope, Esq; Vol. I. Part I. London: printed for H. Lintot, 1740. xxxix(1), (19)-198 pp., including an engraved frontispiece portrait. A reprint of the edition published by Lintot in 1736. Griffith 510.

(ii) The works of Alexander Pope, Esq; Vol. II. Part I. Containing his epistles, &c. London: printed for R. Dodsley, and sold by T. Cooper, 1740. (8), 62, (2), (4), (65)-180, (1) pp. The arrangement of this volume has been substantially altered from what is found in the edition of 1739, as is explained by a note on the final leaf: "NB. Those satires and epistles of Horace, with the satires of Dr. Donne, hitherto printed in this volume, are in this new edition placed at the beginning of the second part, in their proper order with others of the same kind by the author, which compleat his poetical works." In addition, the final section has been expanded to include epitaphs on Isaac Newton, James Craggs, and the Duke of Buckingham, along with several epigrams and short poems. There is also a four-page table of contents for the four moral epistles

(to Cobham, etc.); Griffith describes this as misbound at the front of the volume, but in this copy it has been placed correctly. Half-title present. Griffith 523.

(iii) The works of Alexander Pope Esq; Vol. III. Consisting of fables, translations, and imitations. London: printed for H. Lintot, 1736. vii(1), 198 pp. + a final leaf of publisher's advertisements. The second of two very similar printings of 1736, from completely different settings of type. In this edition the "a" of "imitations" on the title-page falls directly under the "t" in "translations" in the line above; in the first printing it is slightly to the left. Half-title present. Griffith 418.

(iv) The works of Alexander Pope, Esq; Vol. IV. Containing the Dunciad, with the prologomena of Scriblerus, and notes variorum. London: printed for L. Gilliver and J. Clarke, 1736. 256, 256-258 pp. The second of two very similar editions of 1736, from different settings of type. In this edition there is no comma after Gilliver's name in the imprint. Griffith 432.

(v-vi) The works of Alexander Pope, Esq; Vol V. Containing an authentic edition of his letters. London: printed for T. Cooper, 1739. (2), ii, (28), 240 pp. [With:] The works of Alexander Pope, Esq; Vol. VI. Containing the second part of his letters. London: printed for T. Cooper, 1739. (16), 151(1), 145-236 pp. Largely a reprint of the "second edition" of 1737 (see above, item 184, v-vi), but with additions in the second volume: (a) two letter from Atterbury, on an inserted half-sheet (pp. 145-151); (b) two letters to Jonathan Richardson (Nos. XLII and XLIV, pp. 225-8). These volumes were sufficiently popular that they were reprinted page for page later the same year; the reprint can be quickly identified by the presence of a period after "Vol" in "Vol. V." Griffith 511.

(vii) The works of Alexander Pope, Esq; Vol. II. Part II. Containing imitations of Horace and Dr. Donne. London: printed for R. Dodsley, and sold by T. Cooper, 1740. 32, (2), (23)-187(1). The arrangement of the poems in this edition, along with that of Part I, above, was done according to Pope's wishes; he had written to Spence, as noted by Griffith, "My works are now well laid out." The volume now begins with nine imitations of Horace, followed by two satires after Donne. At the end is "Epilogue to the Satires: Written in 1738," in two dialogues; in the editions of this volume printed in 1738, these poems had appeared at the front, entitled simply "One Thousand Seven Hundred and Thirty Eight." On the last page is a list of errata for Parts I and II. Half-title present. Griffith 524.

Contributions by Pope

191. [Harte, Walter.] An essay on reason. London: printed by J. Wright for Lawton Gilliver, 1735. (4), 30 pp. + a final leaf of bookseller's advertisements. Folio, disbound. £100

First edition. Walter Harte (1709-1774) was educated at St. Mary Hall, Oxford, where as an undergraduate he was introduced to Alexander Pope, possibly by Spence. The two became good friends, and Harte clearly regarded Pope to some degree as his literary mentor. Joseph Warton, in his biography of

Pope (1782), asserts that "Pope inserted many good lines in Harte's *Essay on Reason*." As no correspondence survives between the two poets, the details are impossible to recover, but a letter from Pope to David Mallet, probably written in the spring of 1734, show how much Pope's was involved in seeing the poem into print:

"Pray tell Mr. Harte I have given Gilliver his poem to print, but whether he would chuse to publish it now, or next winter, let himself judge. I undertook to correct the press, but find myself so bad a reviser by what I see has escaped me in my last thing, that I believe he had best have it sent him to Oxford, & besides that may be but an amusement to his or your eyes which is indeed a pain to mine, since the frequency of my last headaches. You will order Gilliver accordingly, & upon the whole let Mr. Harte give him directions. I fancy the title of an *Essay on Reason* is the best, & am half of the opinion, if no name be set to it, the public will think it mine especially since in the index, (annext to the large paper edition of the *Essay on Man*) the subject of the next epistle is mentioned to be *Of Human Reason* &c. But whether this may be an inducement, or the contrary, to Mr. Harte, I know not. I like his poem so well (especially since his last alterations) that it would in no way displease me."

Harte did in fact decide to delay publication until the beginning of the following year, which was at this period widely thought to be the best time to launch a new work. Old repairs along the blank portions of the top and inner margins. Griffith 359; Foxon H93.

192. [Harte, Walter.] An essay on reason. London: printed by J. Wright for Lawton Gilliver, 1735. (4), 30 pp. + a final leaf of bookseller's advertisements. Folio, disbound. £150

Second edition. For this new edition the poem has been entirely reset, though all the printer's ornaments are the same; the leaf of advertisements at the end adds three new titles as "just publish'd," including Pope's *Epistle to Dr. Arbuthnot* and *Of the Characters of Women*. Unfortunately, line 540 was inadvertently omitted in this printing; Foxon records another "second edition" in which the missing line has been restored. A fine copy. Cf. Griffith 359; Foxon H94.

Popeiana

A War of Words

193. [Engraved satirical print.] The rivals printers. [London: 1735.] Etched print, oblong folio, 13" x 9 7/8"; neatly mounted on a larger sheet. £7500

A splendid print, satirizing a price war between Jacob Tonson, Jr., and Robert Walker. Walker had worked for Tonson as a printer, but tried to branch out on his own as a bookseller and publisher. In the summer of 1734 he decided that there was a market for inexpensive editions of single plays by Shakespeare. Tonson responded by flooding the market with single plays as well, selling them for a penny each, at a considerable loss. This rivalry was

enhanced by the fact that Walker employed Lewis Theobald's version of Shakespeare's text, and Tonson used Pope's, which he had himself published. The incident was brought to a close by the sudden death of Tonson on November 25, 1735, at the age of 52.

This print depicts a large open square, with a row of three-storey buildings in the background, somewhere in the Strand. In the center is the figure of Shakespeare's ghost, emerging from the ground with his hand raised, to address all those about him. Just to the left is Walker, pouring out a bag of "Walker's Plays," with a bailiff placing a hand on his shoulder, about to make an arrest. To the right is Tonson, also pouring out a bag of "Tonson's Plays." On either side of Tonson are Pope, who is weeping, and Theobald, pointing to "Theobald's Restor'd Shakespeare," a volume of which he has in his hand. Among the other figures in the crowded scene are "a very sagacious printer, admiring the wisdom of the man in the Strand," "a man of patience employ'd in the endless working of marking out the blunders in the new rival editions of Shakespeare," and "a cart of dancers and tumblers from Paris for the use of Rich and Handel." The last group is intended to mock the public taste for low entertainment, in which foreign singers, acrobats, and dancing dogs were preferred to the genius of Shakespeare. Below the scene is a 16-line poem, which begins as follows:

"Two brothers of the press, a scheme commence,
With equal candour, and with equal sense,
Both seem dispos'd to entertain the town,
At once with Shakespeare humours and their own."

This sixpenny print is described at length in the British Museum *Catalogue of Political and Personal Satires* (No. 1811), but it is wrongly dated 1728. In fact Theobald's edition of Shakespeare had only appeared in 1734, reviving the controversy between him and Pope, and prompting the essentially futile rivalry between Walker and Tonson. There were very few satirical prints at this early date dealing with the world of bookselling and publishing; this striking example is extremely rare. Some light toning, but in excellent condition; the measurements of the copy in the British Museum are given as 12 1/4" x 7 3/8", so that it must be rather trimmed, especially at the top and bottom.

1736

Bounce to Fop

A Dog's Life

194. [Pope, Alexander, with Jonathan Swift.] Bounce to Fop. An heroick epistle from a dog at Twickenham to a dog at court. By Dr. S----t. Dublin printed, London: reprinted for T. Cooper, 1735. 11 pp. Folio, disbound.

£3500

First edition. A charming Scriblerian poem. Bounce was the name of Pope's Great Dane, and Fop belonged to the Countess of Suffolk; the conceit is a contrast, sometimes bawdy, between life at court and life in the country. The

authorship of this poem was long in doubt; it was even once ascribed to John Gay. "It is generally agreed that the original idea was Swift's, but that the writing is largely by Pope." -- Foxon. As Harold Williams points out, when Faulkner reprinted this poem in Dublin he omitted the allusion to Swift on the London title-page; he never included it in his collected editions of Swift, "and this is a strong argument against Swift's authorship." If nothing else, the poem's conclusion seems to confirm Pope's hand:

"Yet Master Pope, whom truth and sense
Shall call their friend some ages hence,
Tho' now on loftier themes he sings
Than to bestow a word on kings,
Has sworn by sticks (the poet's oath,
And dread of dogs and poets both)
Man and his works he'll soon renounce,
And roar in numbers worthy Bounce."

As often with Scriblerian verse, there was no prior Dublin printing, despite the imprint. A very good copy, complete with the half-title. Not in Griffith; Foxon B326; Teerink 976; Williams, pp. 1135-6 ("Poems attributed to Swift," No. 24); Rothschild 1628; CBEL II, 507 (under Pope).

Contributions by Pope

195. **Voiture, Vincent.** The works of Monsieur Voiture. In two volumes. Containing, I. Letters, and characters of the most eminent persons in the court of France. With explanatory notes. By Mons. Richelet. II. Alcidalis and Zelida. A romance. An entertainment for Mademoiselle de Rambouillet. III. Metamorphoses of ladies into various flowers. Translated by the most eminent hands, viz. Mr. Dryden. Mr. Dennis. Dr. Drake. Mr. Cromwel. Mr. Cheke. Mr. Brown. Mr. Ozell. Mr. Webster. London: printed for A. Bettesworth, E. Curll, and J. Pemberton, 1736. (12), xxiv, 300, xxxiii; (2), 132, 287 pp., including an engraved frontispiece portrait in Vol. I. Two vols., 12mo, contemporary calf, spines gilt, red morocco labels (spines rubbed). £250

"The third edition, revised and corrected throughout by the last edition printed at Paris. Addressed to Miss Blount, by Mr. Pope." Vincent Voiture (1597-1648) was a protégé of Cardinal Richelieu; his poems, amorous tales, and love letters were much admired in England in the late 17th and early 18th century. Pope's poem, "To a Young Lady, with the Works of Voiture," was first printed in Lintot's miscellany in 1712; it was then incorporated into a collected edition of Voiture by Curll and his associates in 1715, where it was called "A Character of His Writings, by Mr. Pope." Pope included the poem, with revisions, in his *Works* of 1735, for the first time specifically addressed "to Miss Blount," and it is this new version that is reprinted here, at the beginning of Vol. I. A section of Voiture's poetry at the end of the first volume also contains several imitations, one of which is "Verses occasioned by Mr. Durfy's adding an &c. at the end of his name. In imitation of Voiture's verses of Neuf-Germain. By Mr. Pope." This amusing piece first appeared in Curll's *Miscellanea* in 1727 (item 86, above), but was never formally acknowledged by Pope. Wanting a flyleaf at the front of Vol. I, but a very good set; with early

bookplates bearing a crown and the initials "R. N.," and the later signatures of R. Bushont. Griffith 401.

Popeiana

196. [**Bridges, Mr.**] Divine wisdom and providence; an essay. Occasion's by the Essay on Man. London: printed by J. Huggonson, and sold by J. Roberts, 1736. 24 pp. Folio, disbound. £750

First edition. A response in verse to some of the doubts raised by Pope's theology. The author's prefatory note is almost apologetic:

"This poem was only design'd, at first, to be an answer to a system of Mr. Pope's, in his celebrated Essay on Man; in which that ingenious and admirable poet supposes the present state of the natural and moral world to be as perfect as their creator originally designed them, and their relation to the general order of the universe would admit. It was my opinion, not only that the atheist might be more reasonably argued with on the contrary hypothesis; but that the deist might be brought, by this means, to a better notion of revealed religion; which is entirely built on a supposition of the degeneracy and corruption of man; and gives us the most rational argument of the irregularities and disorders of nature. For this reason I enlarged my first design, and took the consideration of the deist's scheme of fitness into it. What that scheme is needs not to be explained here; but will be seen in the verses and the notes. I am the more sorry to oppose Mr. Pope's scheme; as I am persuaded, whatever ill use may be made of it against Christianity, it was not his intention it should serve any."

A second edition printed the following year bears the author surname; an inscription in a copy at Texas further identifies him as Robert Bridges, but nothing more is known of him. A very good copy of a scarce title. The ESTC lists 12 copies (L, BRu, LEu, O; CSmH, CLU-C, CtY, ICU, MH, MnU, NjP, TxU). Guerinot, p. 331 ("not in any sense a personal attack on Pope"); Foxon B443.

1737

The First Epistle of the First Book of Horace Imitated

197. **Pope, Alexander.** The first epistle of the first book of Horace imitated. London: printed for R. Dodsley; and sold by T. Cooper, 1737. (2), 17, 20-21 pp. Folio, disbound; in a marbled boards and cloth folding case. £250

First edition. This imitation of Horace is addressed by Pope to "S***," expanded in later printings to St. John, i.e. Bolingbroke, the figurehead of the opposition to Walpole's administration and the court; the original poem by Horace was dedicated to his patron Maecenas. The poem is an attack on political and public morality, but at the same time a meditation on the effect of advancing years on the writer's poetic gift:

"A voice there is, that whispers in my ear,
('Tis reason's voice, which sometimes one can hear)
Friend Pope! be prudent, let your Muse take breath,
And never gallop Pegasus to death;
Lest stiff, and stately, void of fire, and force,
You limp, like Blackmore, on a Lord Mayor's horse."

This satire provoked a number of replies from writers employed by the government. With Latin and English text on facing pages. A very good copy. Griffith 480; Foxon P877; Rothschild 1640.

The First Epistle of the Second Book of Horace, Imitated

198. [Pope, Alexander.] The first epistle of the second book of Horace, imitated. London: printed for T. Cooper, 1737. iv, 23 pp. Folio, disbound. £150

First edition. The original of this poem was addressed by Horace to Augustus; Pope's adaptation, invoking George II as the "great patron of mankind," drips with irony, as the King was notorious for his lack of appreciation for the arts. No Latin text is printed here on facing pages, as was done in other Horatian imitations; references to Horace's epistle are confined to a scattering of footnotes. This poem was sufficiently inflammatory that Pope did not put his name on the title-page; surviving Privy Council records indicate that he came close to being put under arrest for a passage in praise of Swift's opposition to the introduction of Wood's halfpence into Ireland, in his *Drapier's Letters*.

There are two quite distinct editions of this poem, the first printed in May, and the second, largely reset, in July. The entries in Woodfall's ledgers indicate that 2000 copies of the first edition were printed, along with another 150 on large paper, and the press run for the second edition was 500 copies. Griffith made a valiant attempt to distinguish between the two but his conclusions are muddled; the matter is largely sorted out by Todd in the *Book Collector* (Spring 1956, pp. 51-2). The essential differences are as follows: (a) in the first edition the spacing of the word "imitated" on the title-page is more ample, so that it extends beyond the "o" and "c" of "Horace" in the line above, whereas in the second edition it is well within the "o" and "c"; Griffith failed to notice this difference, though it is fairly obvious if the two printings are placed side by side; (b) in the first edition the reading in line 16 on p. 4 is "ninety nine," as opposed to "ninety-nine" in the second edition (this is the only "textual" variation); again, this small variation is not noted by Griffith; (c) the catchword "Charles" on p. 21 has either the superscript 37 (first state) or 38 (the corrected second state); in the second edition the superscript is 28, which is once more incorrect; (d) in the first edition there are ten press figures, with some variations, which Foxon says is probably an indication of an apprentice at work; in the second edition there are only four press figures, and they are entirely different. This copy of the first edition has the super-script 37 (first state), and the press figures are (iii)-2, iv-1, 3-dagger, 6-3, 9-4, 10-1, 15-dagger, 17-4, 19-4, 22-dagger. Slight tears in the blank inner margins at the beginning and end, otherwise in good condition. Griffith 458/467; Foxon P881.

199. [**Pope, Alexander.**] The first epistle of the second book of Horace, imitated. London: printed for T. Cooper, 1737. iv, 23 pp. Folio, stiff marbled wrappers. £200

First edition. Second state, with the superscript 38 for the catchword on p. 21. The press figures are (iii)-2, iv-dagger, 3-1, 6-3, 9-4, 10-1, 15-dagger, 17-4, 19-4, 22-1. A very good copy. Griffith 458/467; Foxon P881.

200. [**Pope, Alexander.**] The first epistle of the second book of Horace, imitated. London: printed for T. Cooper, 1737. iv, 23 pp. Folio, boards, dark grey cloth spine. £200

Second edition, thought not so designated, with the type largely reset. The word "imitated" on the title-page is more closely spaced, so that it falls well within the "o" and "c" of "Horace" in the line above; the reading in line 16 on p. 4 is "ninety-nine," and the superscript numeral for the catchword "Charles" on p. 21 is 28. The press figures are 3-1, 6-2, 20-1, 22-dagger. As one might expect from the press runs in Woodfall's ledgers, this second edition is much less common than the first; the ESTC presently lists 63 copies of the first edition, but only 13 of the second, which is pretty much the ratio one might have predicted. A trifle dusty at the beginning and end, otherwise a very good copy. Griffith 458/467; Foxon P883.

201. [**Pope, Alexander.**] The first epistle of the second book of Horace, imitated. London [i.e. Edinburgh]: printed for T. Cooper, 1737. 27 pp. 8vo, disbound. £250

A pirated edition, printed by Thomas Ruddiman in Edinburgh on the basis of the ornaments. As usual, Griffith was not aware of the Scottish origin of this printing, nor were the Twickenham editors. Minor old repair to a tear in the last leaf, but a fine copy, without outer edges uncut. Very scarce. Griffith 459; Foxon P884.

Horace His Ode to Venus

202. **Pope, Alexander.** Horace his ode to Venus. Lib. IV. Ode I. Imitated by Mr. Pope. London: printed for J. Wright, and sold by J. Roberts, 1737. (2), 7 pp. Folio, recent stiff marbled wrappers. £400

First edition. An imitation of a famous Horatian ode, in which the poet muses on his advancing years, and asks Venus to leave him in peace. Pope was approaching his forty-ninth birthday:

"Again? new tumults in my breast?
Ah spare me Venus! let me, let me rest!
I am not now, alas! the man
As in the gentle reign of my Queen Anne.
Ah sound no more thy soft alarms,
Nor circle sober fifty with thy charms."

Pope asks the goddess to turn her attention to his young friend, the Scottish lawyer William Murray, who went on to become the 1st Earl of Mansfield; the figure of Martha Blount hovers in the background. With Latin and English

text on facing pages. This slight but rather charming poem is not quite as common as some of the other folios of this period. Title-page just a trifle dusty, but a very good copy. Griffith 443; Foxon P896; Rothschild 1629.

Letters of Mr. Alexander Pope, and Several of His Friends

203. **Pope, Alexander.** Letters of Mr. Alexander Pope, and several of his friends. London: printed by J. Wright for J. Knapton; L. Gilliver; J. Brindley; and R. Dodsley, 1737. (36), (9)-222, 215-332 pp. 4to, contemporary mottled calf, gilt borders, neatly rebacked, spine gilt, original red morocco label preserved ("Pope's Prose Works"). £500

First edition. The quarto issue of the "official" version of Pope's letters, sold only by subscription; as with his earlier collection, copies in folio were available for public sale. This remarkable volume marks the culmination of Pope's scheme to publish his own letters, a scheme which had begun more than two years earlier with a trick played upon Edmund Curll. The base text is that of 1735, but a number of letters have been added, and many of the others have been significantly polished; in addition there is a new preface, describing in a misleading way the evolution of the volume, and, for the first time, a complete table of contents. As is often the case with Pope's books, there is ample evidence of last-minute tinkering; he appears not to have been unduly troubled by irregularities in pagination and the numbering of the letters, which is a bit erratic. At the end are six leaves containing four letters involving Swift, with the following introductory note: "P.S. Since the foregoing sheets were printed off, the following letters having been published without the consent of their writers, we have added them, tho' not in the order of time." However much this volume represents an authorized version of Pope's correspondence, the text was by no means final. Names of the nobility, for example, are printed here with dashes, but they were restored in later printings in a smaller format; over time, other alterations were rescinded as well. Pope saw this book as the first part of a larger project, and for this reason that half-title reads, "The works of Mr. Alexander Pope, in prose;" the appearance of a second volume, however, was delayed for a variety of reasons until 1741. With a vignette portrait of Pope on the title-page, after a design by Jonathan Richardson. When this volume was first issued, a glaring error was discovered in the very first letter, as here, written to William Wycherley from Binfield in Windsor Forest on December 26, 1724, "the author's age then sixteen;" in some copies the relevant gathering has been reprinted, correcting the date to 1704. A very good copy. Signature on the title-page of John Milbank, dated 1738; on the front pastedown is the later armorial bookplate of Mark Milbank, engraved by Huntley of Bond Street. Griffith 454; Rothschild 1633.

A Presentation Copy of the Folio Issue

204. **Pope, Alexander.** Letters of Mr. Alexander Pope, and several of his friends. London: printed by J. Wright for J. Knapton; L. Gilliver; J. Brindley; and R. Dodsley, 1737. (36), (9)-196, 189-307 pp. Folio, contemporary vellum (a trifle worn). £2000

First edition. The folio issue of the "official" version of Pope's letters; a copy on large paper, using the ornaments of the quarto issue as opposed to cheaper ornaments in the copies on ordinary paper, but here trimmed to a quarto size, very similar in dimensions to the copy described above. An interesting presentation copy, inscribed by the recipient on the verso of the half-title, "Dono dell'autore Cattolico a Paolo Rolli;" the epithet "Cattolico" appears to have been an afterthought. Paolo Rolli (1687-1765) first came to London in 1715, probably at the invitation of the Earl of Pembroke; he served for a time as secretary to the Royal Academy of Music. Rolli stayed in England for 29 years, and made his living by teaching Italian language and literature to the English aristocracy, including the children of George II. He published collections of his own poetry, and editions of Boccaccio and Ariosto, as well as a complete Italian translation of Milton's *Paradise Lost*. He seems to have been something of an intriguer, and at one point tried to start a controversy with Voltaire, on epic poetry. He is now perhaps best remembered as a prolific librettist, especially for a number of operas by Handel. Rolli and Pope must inevitably have known one another, but details of any relationship are elusive; his name does not appear in Pope's correspondence. The binding of this copy is clearly continental, and must have been done after Rolli's return to Italy in 1744. The sheets of this folio edition were largely printed from the same setting of type as the quarto, as Griffith explains in some detail; the change in format, however, required a different arrangement of lines on the page, and in the course of this realignment a number of small corrections were made. Pope considered the folio on large paper the best impression of the three sizes; that being said, the large headpiece above the very first letter has slipped in the forme, and is now printed at an angle. Half-title working loose, but a very good copy. Griffith 456.

The Second Epistle of the Second Book of Horace, Imitated

205. **Pope, Alexander.** The second epistle of the second book of Horace, imitated by Mr. Pope. London: printed for R. Dodsley, 1737. 19 pp. Folio, recent stiff marbled wrappers. £250

First edition. A wide-ranging survey of a poet's life and aspirations, addressed to "Dear Col'nel," who was probably Pope's military friend James Dormer, whom he occasionally visited at his estate at Rousham, in Oxfordshire. In this imitation of Horace there are only brief indications of the original Latin, in footnotes. Griffith has only a single entry for the folio printing of this poem, but as William B. Todd first pointed out in the *Book Collector* (Spring 1956, pp. 50-1), there are in fact two printings, one with pp. 3-12 reset, and the remainder reimpressed. Todd opted for the more carefully printed version as having precedence, but Foxon has reversed the order, on the assumption, no doubt correct, that deposit copies, which were on fine paper with a watermark "H," must be given priority. This copy is on ordinary unwatermarked paper, with the press figures 6-dagger, 9-1, 10-2, 13-1, 14-dagger; some copies exhibit slightly different press figures, but the setting is identical. One press correction was made during the print run. In this copy the footnote on p. 12 is wrongly numbered 16 (it should be 15). In very good condition. With a fair number of not uninteresting marginal notes in a unidentified contemporary hand (one or two a bit cropped), some explaining

Pope's allusions, and others commenting on the quality of his verse. From the way these notes are phrased, it appears that Pope was still alive. Griffith 447; Foxon P955.

206. **Pope, Alexander.** The second epistle of the second book of Horace, imitated by Mr. Pope. London: printed for R. Dodsley, 1737. 19 pp. Folio, disbound. £200

Another copy of the first edition. Second state, with the footnote on p. 12 correctly numbered 16. The press figures in this copy are 6-dagger, 9-1, 10-2, 14-1, 18-3; there is no press figure on p. 13 as in the preceding copy, and an additional press figure appears on p. 18. In very good condition. Griffith 447; Foxon P955.

207. **Pope, Alexander.** The second epistle of the second book of Horace. Imitated by Mr. Pope. To Colonel * * * * *. N.p. (Edinburgh): printed in the year 1737. 19 pp. 8vo, disbound. £175

Almost certainly a piracy of Scottish origin; as Foxon notes, a copy at the National Library of Scotland is bound with other Edinburgh imprints of a similar nature. No ornament were used in this edition, so that it is difficult to specify a printer. A fine copy, with outer margins uncut. Griffith 448; Foxon P958

The Sixth Epistle of the First Book of Horace Imitated

208. **Pope, Alexander.** The sixth epistle of the first book of Horace imitated. London: printed for L. Gilliver, 1738. (4), 15 pp. Folio, recent stiff marbled wrappers. £150

First edition. An adaptation of one of Horace's most famous poems, on the art of living well; the clue to happiness is suggested by the opening words, "Nil admirari" ("Marvel at nothing"). Pope's imitation is almost twice as long as the original; it has never been judged one of his best efforts. This folio, rather exceptionally, presents no bibliographical complexities. A very good copy, complete with the half-title. Griffith 476; Foxon P881.

Contributions by Pope

209. [**Russell, Richard, and John Martyn, editors.**] *Memoirs of the Society of Grub-Street.* London: printed for J. Wilford, 1737. (2), xxxiv, ii, ii, 313(1), (10); (2), 326, (10) pp. Two vols., 12mo, contemporary tree calf, spines gilt, red morocco labels. £1500

First edition. The essential text from Nos. 1-138 of the *Grub Street Journal*, the most celebrated literary weekly of the day; the period covered is from January 8, 1730, to August 24, 1732. This periodical is thought to have been set in motion by Pope, but the details of his involvement are problematical; the two day-to-day editors were Richard Russell, a disgruntled clergyman who ran a boarding-house for the sons of nonjurors, and John Martyn, an able botanist with a taste for literary squabbling. The *Grub Street Journal*

consistently supported the whole Scriberlian circle in carrying on the war against the "Dunces," and as a corollary, was ever in battle with such contemporaries as Theobald, Cibber, and Richard Bentley, and especially Henry Fielding; for a full discussion of the quarrels included in these two volumes, see Cross, *The History of Henry Fielding*, I, 114-141. This journal continued for another five years, but this is the only collected edition; original issues in any significant number are of great rarity. Included here are many original poems, some of them by Pope himself, though the precise identification of his contributions is fraught with difficulties, as few were ever acknowledged; the first volume has a long and quite interesting new preface. For a good summary of some of the issues raised by this weekly, see the Twickenham Pope, Vol. VI, pp. 324-5. The importance of this collected edition lies in the fact that many of the contributions are marked with initials to indicate authorship; those of Pope and "his particular friends" were designated by an "A." A fine copy of a scarce set; with the early armorial bookplate of John Montgomery, Ballyleck, co. Monaghan (in Vol. II). Griffith 452; Case 414; Crane and Kaye 290.

1738

One Thousand Seven Hundred and Thirty Eight

210. **Pope, Alexander.** One thousand seven hundred and thirty eight. A dialogue something like Horace. London: printed for T. Cooper, n.d. (1738). (4), 10 pp. Folio, recent stiff marbled wrappers. £100

First edition. The first of three impressions, with "Price ONE SHILLING" on the title-page, as opposed to "Price One Shilling." This poem, and its sequel, were later renamed, as a pair, "The Epilogue to the Satires;" Horace is the source of inspiration, but neither dialogue is based upon a particular poem. Pope's theme is that England must be rescued from the fraud and corruption of the Whig ministry, and that satire, to be effective, must be specific, and name names. Half-title present; bound without a final leaf of advertisements. In very good condition. Griffith 484; Foxon P932.

211. **Pope, Alexander.** One thousand seven hundred and thirty eight. A dialogue something like Horace. London: printed for T. Cooper, 1738. (4), 10 pp. + a final leaf of bookseller's advertisements. Folio, disbound. £200
Second edition, though not so designated; the type has been entirely reset. The price on the title-page here is "1 s," and an erratum has been added to the foot of p. 10. This reprint is very uncommon; the ESTC lists 11 copies (L; CaOHM, CSmH, CLU-C, CoU, CtY, IU, NIC, NBuU, NRU; AuQU). A very good copy, complete with the half-title. Griffith 498; Foxon P935.

One Thousand Seven Hundred and Thirty Eight. Dialogue II

212. **Pope, Alexander.** One thousand seven hundred and thirty eight. Dialogue II. London: printed for R. Dodsley, 1738. 16 pp. Folio, recent stiff marbled wrappers. £150

First edition. There was only a single folio edition of this poem, but one press correction was made during the course of printing. This copy has the misprint "Fools" for "Tools" in the last line on p. 10; the majority of copies have the correct reading. Griffith was not aware of the two variants. In very good condition. Griffith 494; Foxon P938; Rothschild 1643.

213. **Pope, Alexander.** One thousand seven hundred and thirty eight. Dialogue II. London: printed for R. Dodsley, 1738. 16 pp. Folio, disbound. £100

First edition. In this copy, the misprint in the last line of p. 10 has been corrected to "Tools." In very good condition. Griffith 494; Foxon P983; Rothschild 1693.

Poems, and Imitations of Horace

214. **Pope, Alexander.** Poems, and imitations of Horace. . . . Now first collected together. London: printed for J. and P. Knapton, L. Gilliver, J. Brindley, and R. Dodsley, 1738. (1), 39(1), 81(1), 7(1), 23 [i.e.25] pp. 4to, disbound. £300

First edition. A printed note on the verso of the title-page explains the existence of this collection of Pope's imitations of Horace: "The former works of this author having been published in quarto, it was thought fit to print these also which he has written since, in the same volume and character; to be had separate, for the conveniency of those who would compleat their setts." As far as can be determined, no changes were made to the text; that being said, this volume is not mentioned by the Twickenham editors. This selection is scarce, as few owners of prior collected editions in quarto appear to have taken advantage of the supplement on offer; the sheets do appear as part of larger sets, but not frequently. In the collation given by Griffith, the two dialogues of *One Thousand Seven Hundred and Thirty Eight* appear at the beginning; in most copies, as here, they come at the end, which is more appropriate, as Pope saw them as comprising an epilogue to the other Horatian imitations. Some very light soiling, but generally in good condition. Very scarce. Griffith 504.

The Universal Prayer

215. [**Pope, Alexander.**] The universal prayer. By the author of the Essay on Man. London: printed for R. Dodsley, 1738. 7 pp. Folio, recent half calf (slight wear to tip of spine). £300

First edition. William Warburton described this hymn as a coda to Pope's *Essay on Man*, but it is now known that he had written a version of it as early as 1715, and that there were a number of revisions to follow. The text is often cited as giving a clear definition of Pope's view on free will, when he describes God as one who "gave me, in this dark estate, / To see the good from ill; / And binding nature fast in fate, / Left free the human will." Small marginal repairs to the last two leaves, otherwise a good copy of an uncommon title. Griffith 492; Foxon P982; Rothschild 1644.

Popeiana

216. [Anon.] A dialogue on one thousand seven hundred and thirty-eight: together with a prophetic postscript as to one thousand seven hundred and thirty-nine. London: printed for T. Cooper, 1738. Folio, disbound. £450

First edition. A scarce anonymous poem on the state of satire, with particular reference to Pope, who is criticized for his false patriotism, his venality, and his deviousness in seeing his own letters into print. The general target here is the campaign by opposition wits to unseat Walpole, and in this context Fielding is coupled with Lyttleton and Amhurst as a threat to order:

Then L[y]tt[le]to[n] our government shall mend,
On F[ie]ld[in]g our grave lawyers shall attend;
Our poets all, from Agamemnon write,
And censor Am[hur]st then shall banish quite
All college learning, as pedantic stuff,
And treat each prelate as Tartuff.

A very good copy of a scarce poem. Guerinot, pp. 269-70; Foxon D286.

217. [Newcomb, Thomas.] A supplement to One Thousand Seven Hundred and Thirty Eight. Not written by Mr. Pope. London: printed for J. Roberts, 1738. 35 pp. 4to, disbound. £500

First edition. An attack on Pope in the form of a verse dialogue between Pope himself ("B") and a severe critic ("A"). Pope is castigated, as usual, for his Roman Catholicism and his Jacobite sympathies, and for his willingness to write opposition satires for money. Some of the couplets have a proper Twickenham flavor, as when Pope is made to confess that his verses are more splenetic than those of his model, Horace: "Applause runs heavy in my muse's strain, / I lash with rapture, but commend with pain!" Guerinot describes this poem merely as written by "a Walpole hack;" Foxon first identified the author from the presence of a copy on fine paper in a presentation volume in the Osborn collection at Yale. Thomas Newcomb (1692-1765) was educated at Corpus Christi College, Oxford, where he formed a lifelong friendship with the poet Edward Young. He was a clergyman by profession, who received modest patronage from various members of the Whig aristocracy. A very good copy, complete with the half-title. Very scarce. Guerinot, p. 270; Foxon N272.

Contributions by Pope

218. **Swift, Jonathan, and Alexander Pope.** A supplement to Dr. Swift's and Mr. Pope's works. Containing I. Miscellanies, by Dr. Arbuthnot. II. Several pieces, by Dr. Swift and Mr. Pope. III. Poems on several occasions. Now first collected into one vol. This volume contains all the pieces in verse and prose published by Dr. Swift and Mr. Pope in their miscellanies, which are not printed in Mr. Faulkner's edition of the Dean's works in six volumes, or Mr. Pope's in four volumes. Dublin: printed by S. Powell; for Edward Exshaw, 1739. (16), 5-354 pp. 12mo, contemporary calf, brown morocco label. £450

First edition thus. An attempt by a consortium of Dublin bookseller's to provide a supplementary volume to the collected editions of Swift and Pope recently published by Faulkner. The material here has been taken from the four volumes of *Miscellanies* published by Benjamin Motte in 1727-1732 (see above, item 125). The first third of this supplement is devoted to a preface signed by Swift and Pope (May 27, 1727), followed by Arbuthnot's *Law Is a Bottomless Pit*. A long prose section includes many pieces by Pope, such as his *Key to the Lock*, *The Narrative of Dr. Robert Norris*, and "The Art of Sinking in Poetry." The final selection of verse contains a fair number of short poems by Pope as well. Griffith says in his note that "many pieces have an author's name indicated," but in fact this is not true. His collation, as in the ESTC and Teerink, calls for only seven preliminary leaves. Preserved in this copy, however, following the title-page and table of contents, is a second Dublin title-page, simply called "Miscellanies" ("the third edition"), which was evidently meant to be cancelled; the ESTC reports a single copy at the British Library which contains this title, but does not have the other one. Curiously, there remains here a conspicuous stub, just before the second title-page; exactly what this signifies is difficult to fathom. A fine copy. With the armorial bookplate of the Marquess of Headfort. Griffith 513; Teerink 58.

Popeiana

The Second Known Copy

219. **Ayre, William.** Truth. A counterpart to Mr. Pope's *Essay on Man*. Epistle the second, opposing his opinions of man as an individual. London: printed for the author; and sold by Mrs. Dodd; Mrs. Nutt; Mr. Chappelle; and R. Minors, 1739. (4), 12 pp. 4to, recent wrappers. £1750

First edition. A second attempt in rhyme to refute Pope's theology in his *Essay on Man*; the first, published earlier the same year, is described on the title-page as "opposing his opinions of man with respect to the universe." The identity of William Ayre is a bit of a puzzle. Foxon records a folio poem by him published in 1734, called *The Saint*, a versification of a tale in Boccaccio's *Decameron*. More pertinently in 1745, shortly after Pope's death, Ayre published *Memoirs of the Life and Writings of Alexander Pope, Esq.*, "printed by his Majesty's authority, for the author," in two volumes (see below, item 251). Straus discusses this book at some length (*The Unspeakable Curll*, pp. 194-7), describing it as a muddled pseudonymous attempt by Edmund Curll to have

the last word on Pope, but he was not aware of William Ayre's other publications. Baines and Rogers, in their recent biography of Curll (pp. 302-6), announce the discovery of a neighbor of his named William Ayre, and accept Curll's probable involvement in the book, but are otherwise cautious about Ayre's identity. This second part of *Truth* is of great rarity. Guerinot knew of it from a newspaper advertisement, but was unable to locate a copy; Foxon and the ESTC now record a single copy, at the University of Michigan. The first part of *Truth* is also very rare; both parts were reprinted in Ayre's *Four Ethic Epistles*, published in 1753, of which two copies are recorded (for a third, see item 262, below). Trimmed a bit close, not affecting the text, slight archival repairs to the margins of the last leaf, otherwise in good condition. Guerinot, pp. 277 and 326 (no copy located); Foxon A377.

220. [Hill, Aaron.] *The northern star: a poem.* Originally publish'd in the life-time of Peter Alexiovitz, great Czar of Russia. London: printed for T. Cooper, 1739. viii, 22 pp. + a final advertisement leaf. 8vo, disbound. £450

Fifth edition, "revised, and corrected, by the author;" first published in 1718, with a second edition in 1724, and a third in 1725 (no fourth edition is known). When this poem was written, it prompted a brief squabble between Aaron Hill and Pope. Evidently it had been shown to Pope in manuscript by the bookseller Bernard Lintot, who was not directly involved in its publication. Lintot, according to Hill, reported to him that Pope thought "printing anything in praise of the Czar of Russia wou'd be receiv'd as a satyr on the government." Hill was offended by this remark, and responded by adding a preface to the printed version, in which he acknowledged Pope's abilities as a poet, but expressed contempt for his vanity. Eventually, in 1720, this whole affair was sorted out in an exchange of letters which inaugurated a long correspondence between the two poets (Sherburn II, pp. 35-7); Pope denied ever having said anything derogatory at all. In this later revised edition, Hill has replaced the original preface with a new "advertisement to the reader," in which all references to Pope have been eliminated. All editions of this poem are very rare. Of this printing the ESTC lists three copies only (Os; MH, NNUT), none of which appears to have the final leaf announcing a forthcoming tract also relating to Russia; Foxon records an additional copy at the Worcester Public Library, in which this leaf is presumably present. Half-title a little dusty, a bit dog-eared, otherwise a good copy. Cf. Guerinot, pp. 74-5; Foxon H228.

1740

221. **Pope, Alexander.** Autograph letter signed, one page, 4to; dated April 18, 1740. £1250

The first of two surviving letters from Pope to Swift's friend Samuel Gerrard, who was shortly to serve as the unwitting intermediary between Pope and Swift, in Pope's devious scheme to see their correspondence into print, despite Swift's reservations. Pope had managed to retrieve his letters to Swift in 1737. Three years later he had them set in type, and anonymously sent a set of sheets to Gerrard's residence in Bath, for him to take back to Dublin, thus setting in motion a sequence of events which culminated in the "authorized" appearance of the letters in Vol. II of Pope's *Works in Prose*

(1741). For an account of these confusing events, see Teerink, pp. 139-140, and Maynard Mack, pp. 668-671; it appears that only one copy of Pope's clandestine edition has survived, at Harvard (Teerink 1581). This letter does not bear Gerrard's name, but it is clear that he was the recipient, and that he had not yet been sent the mysterious parcel. Pope apologizes for having missed an opportunity to meet:

"I was sorry not to be able to wait on you when you sent me Dr. Swift's letter: I was at dinner with my Lord Burlington, & a great deal of company, at his table. I cd only reply that as soon as I returned to London, I wd receive ye pleasure of seeing a friend of Dean Swift's."

The only other known letter to Gerrard is one dated May 17, in which he thanks him for letting him know of his intended return to Ireland, but says that he no longer needs him to take anything back to Swift, as he has just sent "a very long & full letter by a safe hand." This appears to have been a ruse on Pope's part to prevent Gerrard from suspecting that he had anything to do with the mysterious parcel of printed sheets. Pope concludes this first letter by saying that he will shortly return to London from Windsor Forest, at which point a meeting can be arranged: "If you leave a line to acquaint me where you may be found, I will do myself that satisfaction." This letter has frayed outer margins, costing a couple of letters, and has been professionally silked. Sherburn IV, p. 234.

Deane Swift's Copy

222. **Pope, Alexander, editor.** *Selecta poemata Italorum qui Latine scripserunt. Curâ cuiusdam anonymi anno 1684 congesta, iterum in lucem data, unâ cum aliorum Italorum operibus, accurante A. Pope.* London: impensis J. & P. Knapton, 1740. (4), 270; (8), 252 pp. Two vols., sm. 8vo, contemporary calf, black morocco labels (traces of rubbing). £900

First edition. A collection of neo-Latin verse, by such writers as Fracastorius, Sannazarius, Vida, etc. The anonymous editor referred to by Pope on the title-page was Francis Atterbury, whose anthology was published in 1684. Pope has rearranged Atterbury's selection, with many additions and omissions; Pope has 119 pieces, as opposed to Atterbury's 81. The year 1740 was a quiet one for Pope as far as publications were concerned; Griffith describes this collection as "the most interesting thing put forward in this year, but it has been little studied." A fine set. At the front of each volume is the signature of Deane Swift, dated 1740. He was the grandson of Swift's uncle, Godwin Swift; in 1755 he published a response to Orrery's biography of Swift, and he also owned and edited forty of the letters of Swift's *Journal to Stella*. Griffith 517.

Popeiana

223. [Miller, James.] *Are these things so? The previous question, from an Englishman in his grotto, to a great man at court.* London: printed for T. Cooper, 1740. (4), 15 pp. Folio, disbound. £500

Second edition, "corrected: with the addition of twenty lines omitted in the former impression;" first published earlier the same year. The poem is a satire on Robert Walpole, which quickly elicited a number of replies. It is written in the form of a mock-epistle to Walpole from Pope. On the verso of the half-title is an "Advertisement," which begins as follows:

"The first publication of the following poem having been entrusted to the care of the printer, it came, thro' either his ignorance or timorousness, extremely mutilated, and incorrect from the press. The twenty last lines were left out, which made the conclusion very abrupt, and in a great measure destroy'd the intention, as well as unity, of the whole piece. The characters of some great personages were entirely omitted, and fictitious names placed to others, instead of the real ones inserted by the author, who was always of opinion, that deserved praise, as well as just satire, should disdain a mask."

A very good copy of a popular poem. This corrected edition is rare. An early owner has wrongly ascribed the poem on the half-title to Paul Whitehead. Foxon M237.

224. [Miller, James.] Are these things so? The previous question from an Englishman in his grotto, to a great man at court. By Alexander Pope, Esq. [sic]. London printed; Dublin: reprinted in the year 1740. 16 pp. Sm. 8vo, disbound. £200

One of several Dublin printings; in this edition, the signature "A2" appears under "my" (in another printing it is under "lolling," and in a third the leaf is unsigned). The Dublin printers evidently took the phrase "an Englishman in his grotto" literally, and added Pope's name to the title-page. In very good condition. Griffith 520 (the only edition noted by Griffith, because of the presence of Pope's name); Foxon M241.

1741

225. **Pope, Alexander.** Autograph letter signed, one page, with an integral address leaf, sm. 4to; dated "Wednesday ye 14" (October 14, 1741?), to Slingsby Bethel, "on Towerhill, London." £750

A six-line note, asking a favor: "I give you the trouble of this to desire you will pay in to Mr. Drummond the banker at Charingcross the small debt of interest, to me, Mrs. Blount being to go to Bath to morrow for some time." Slingsby Bethel handled some of Pope's financial affairs, and he was involved in some way with a man named Major Roberts, from whom Martha Blount had at some time in the past purchased an annuity; it appears that the interest payments did not always arrive of time. Both Slingsby Bethel and his brother Hugh Bethel were old friends of Pope, and they were also well acquainted with the Blount family. Sherburn has transcribed this letter to read "the 1 small debt," but it appears as if the numeral may have been a slip of the pen. Pope's signature also appears as an endorsement on the address panel, and beneath it is written "to Hardy," which Sherburn suggests may be a postman's signature. With a triangular postmark (smudged), reading "Peny

Post Paid" on the outside and "TTH" in the center. In very good condition. Sherburn IV, pp. 365-6.

"I Fear I Live in Vain"

226. **Pope, Alexander.** Autograph letter signed, two pages, 4to; dated Bath, November 3, 1741, to George Lyttelton Esq., "in Pall-Mall, London." £4000

A substantial and very revealing letter to a young friend. George Lyttelton (1709-1773) was the nephew of Richard Temple, Viscount Cobham, and Pope seems to have first met him in 1734, at Cobham's family seat at Stowe, in Buckinghamshire, shortly after Cobham's dismissal from the Walpole ministry in a purge of Whig stalwarts who had criticized the government for suppressing an investigation of the affairs of the South Sea Company. Lyttelton was on the point of becoming deeply involved in the political scene, as part of a group of young men in their twenties known variously as Cobham's Cubs, or the Boy Patriots, who attracted much praise for their apparent patriotism, and who attached themselves to the circle around Frederick, Prince of Wales; Lyttelton soon became the prince's secretary. Pope was already something of a hero to this set, though his occasional forays into the squabbles of Grub Street were not what they wanted from him; Lyttelton had already, in fact, published in 1730 a poem called *An Epistle to Mr. Pope, from a Young Gentleman at Rome*, in which the ghost of Virgil reprimands Pope for wasting his time on "meaner satire." The Young Cubs wanted something in a loftier vein.

In 1741 Pope was contemplating some last grand literary gesture. "An epic fiction, he seems to have decided, offered the right solution, and could possibly have the further advantage of giving imaginative life to certain aspirations of the Young Patriots, who looked to him for that sort of leadership." -- Maynard Mack, pp. 771-2. The opposition, however, was as yet frustrated by Walpole's ability to cling to power, and Pope himself seems at times to have suffered from a loss of spirit, which he conveys to his young friend in this letter:

"I do not ask what you are doing? I am sure it is all the good you can do. I do not ask any thing but to know that you are well. I see no use to be drawn from the knowledge of any publick events; I see most honest men melancholy, & that's enough to make me enquire no more. When I can do anything either to assist, or not assisting to comfort them, I will; but I fear I live in vain, that is, must live only to myself. Yet I feel every day what the Puritans calld outgoings of my soul, in the concern I take for some of you; which upon my word is a warmer sensation than any I feel in my own, and for my own being. Why are you a courtier? Why is [James] Murray a lawyer? It may be well for other people, but what is that to yr own enjoyment, to mine? I wd have you both pass as happy, & as satisfied a life I have done; you will both laugh at this, but I wd have you know, had I been tempted by nature & providence with the same talents that he & you have, I wd have done as you do. But if either of you ever become tired, or stupid, God send you my quiet & resignation."

Four days later Lyttleton penned a long and passionate reply to this letter, invoking the spirit of Lord Bolingbroke, then in exile on the continent:

"I wish he was in England upon many accounts, but for nothing more than to exhort and animate you not to bury your excellent talents in a philosophical indolence, but to employ them, as you have so often done, in the service of virtue. The corruption, and hardness of the present age is no excuse; for your writings will last to ages to come, and may do good a thousand years hence, if they can't now; but I believe they wou'd be of great present benefit; some sparks of publick virtue are yet alive, which such a spirit as your's might blow into a flame, among the young men especially."

Pope, of course, never wrote a new epic, and was shortly to return to the world of the *Dunciad*. Lyttelton went on the a long career as an impractical politician of unimpeachable integrity; he was a patron of literature as well, and particularly close to his one-time schoolmate Henry Fielding, who dedicated *Tom Jones* to him.

Pope and Lyttelton were clearly frequent correspondents over the last seven or eight years of Pope's life, but not a great many of their letters survive. Sherburn prints only three letters from Pope to Lyttelton, of which this is the last, along with six long letters from Lyttelton to Pope; all of these are listed by Sherburn as in the Lyttelton archives at Hagley Hall, in Worcestershire (though one, curiously, has since appeared at auction). Six further letters from Lyttelton were sold at Christie's in 1983, and are now in the Brotherton collection at Leeds. The first leaf of the present letter is cleanly separated along an old vertical fold, and there are the remains of a hinge on the back of the second leaf, but it is otherwise is very good condition. Sherburn IV, pp. 367-8.

The Works in Prose . . . Volume II

227. **Pope, Alexander.** The works of Mr. Alexander Pope, in prose. Vol. II. London: printed for J. and P. Knapton, 1741, (16), (v)-vi, (2), 84, *85-108, 85-173(1); (2), (299)-312; 70, (2); (2), (189)-248, (259)-266; 257-280; (241)-257 pp. Folio, contemporary calf, spine gilt, (worn, covers detached). £200

First edition. A copy on fine paper; there were also copies on ordinary paper, and a quarto issue as well. The most important feature of this volume is the large selection of letters to and from Swift, which Pope contrived to see into print by a notoriously circuitous route (see above, item 218), overcoming at last Swift's reservations, and the objections of Martha Whiteway, Swift's cousin once removed, who was by this time managing most of his affairs in Dublin. Pope feigned amazement upon learning that Faulkner was beginning to reprint the letters from the set of sheets Pope had supplied by stealth, but he managed at the same time to persuade the Irish bookseller to hold back until Pope's own edition had been published. Also new to this collection are the "Memoirs of Martin Scriblerus," co-authored by Pope and his fellow Scriblerians.

As usual, Pope's care with the text of this volume was to some extent undermined by the chaotic way in which it was produced; despite the

presence of various "directions to the binder," it cannot have been clear precisely how the book was meant to be assembled, and as a result surviving copies show considerable variation. It appears that the folio copies on ordinary paper were the first to be produced, and in some of these at least Letter LXXXIX, from Orrery to Pope, is not included (it does not appear in the table of contents in any format), nor does the first of the selection of numbers from the *Guardian* (for April 27, 1713). Ordinary-paper and fine-paper copies of the folio have different ornaments; in copies on ordinary paper, for example, the ornament on p. 312 is a basket of flowers, but in copies on fine paper, as here, there is a large vignette of Mercury, engraved by Foudrinier after a design by William Kent. In the quarto issue, these embellishments were replaced by a list of errata. The present copy displays a certain amount of binder's confusion. The separate title-page for "Tracts of Martinus Scriblerus," and a leaf containing "The Booksellers to the Reader," have wrongly been bound at the front. Two leaves that were meant to follow p. 108 (first count) have been wrongly placed between pp. 166-167, and the fly-title to the section of selections from the *Guardian*, with text on the verso, has been omitted entirely. Aside from the broken binding, a sound copy; copies on fine paper are rare. Early signatures at the front and back of Burrell Neale, surgeon, of Uxbridge. Griffith 530.

228. **Pope, Alexander.** Memoirs of the extraordinary life, works, and discoveries of Martinus Scriblerus. Dublin: printed by and for George Faulkner, 1741. (2), 12, 165(1) pp. 12mo, contemporary calf, neatly rebacked, spine gilt, red morocco label. £1500

First separate edition; published in London earlier the same year in Vol. II of Pope's prose *Works*. The satirical manifesto of the Scriblerians, presumably the joint effort of Pope, Swift, Arbuthnot, and perhaps Gay. The Scriblerus Club was founded in 1714 by Pope and his fellow wits, to dine, drink, talk, and write a collaborative biography of the imaginary lunatic polymath, Martinus Scriblerus, in effect an elaborate attempt to ridicule false learning. There was a revival of the club in 1716-8, and another in 1726-7, following visits by Swift; from the earliest meetings also emerged the germ of *The Dunciad* and *Gulliver's Travels*. Pope inherited the Scriblerian papers after the death or default of his collaborators, and saw them into print. The result is a kind of farcical novel, beginning with "the birth and parentage of Scriblerus," and containing such entertaining chapters as "A Dissertation upon Playthings," "How Martin became a Critick," "The Double Mistress," and "Of the Secession of Martinus, and some Hints of his Travels." A very good copy. Uncommon. Griffith 538; Teerink 984.

Curll's Version

229. **Swift, Jonathan.** Dean Swift's literary correspondence, for twenty-four years; from 1714 to 1738. Consisting of original letters to and from Mr. Pope, Dr. Swift, Mr. Gay, Lord Bolingbroke, Dr. Arbuthnot, Dr. Wotton, Bishop Atterbury, D. & Dss. of Queensbury. London: printed for E. Curll, 1741. (4), 310, 6, (4) pp. + an engraved frontispiece portrait of Swift by George Vertue. 8vo, contemporary calf, spine gilt (neatly rebacked, original spine laid down). £1250

First Curll edition. As soon as Vol. II of Pope prose *Works* had been published, Edmund Curll set about producing his own edition of the letters involving Swift, as a kind of supplement to the five volumes of *Mr. Pope's Literary Correspondence* he had begun to issue in 1735. He had no right, of course, to extract the most notable part of Pope's volume, but the temptation was difficult to resist, and he sought to justify what he knew would infuriate Pope by an extraordinary preface:

"A late honourable writer has most judiciously remarked, that, It is a liberty peculiar to libellers, to turn truth into lyes by false insinuation. The public have seen many instances of this kind versified by Alexander Pope, Esq; in the conduct of several of his performances.

As to the present case, it is well known, that the Dublin edition of these letters is lawful-prize here; and whatever we print is the same there. The safe hand to whom Dean Swift delivered them, conveyed them safely to us; so that all the pretences of sending a young peer to go in search of them, or the attempts of an old woman to suppress them, was arrant trifling. Many false insinuations therein are refuted in our notes; and we have also given a clavis to the whole.

The philosophical topics discussed by Dr. Arbuthnot and Dr. Wotton, and the classical observations sent by Bishop Atterbury to Dr. Freind, will, we doubt not, render this sixth volume of our literary correspondence as acceptable as the former have proved.

Mr. Pope's mean artifice of tacking eight old pieces and one new one, for the sake of a guinea, or even half-a-one, is scandalously mean, and may be thus justly reprimanded:

Pope will at length, we hope, his errors own,
'Tis Curll diverts, but Pope defrauds the town.

The false charge, relating to the publication of Mr. Pope's Letters by Mr. Curll, are herein fully refuted, and the calumny is despised."

Curll's claim that he was using a Dublin printing is a brazen falsehood, as in fact Faulkner's edition had not yet appeared. Pope responded immediately by bringing a Chancery suit, which is important as the first case in English law regarding copyright in personal letters; for a full discussion, see Baines and Rogers, *Edmund Curll Bookseller*, pp. 285-290. As noted in his preface, Curll has added a number of footnotes, and has bulked out his volume with two additional pieces, "A Philosophico-Critical History of the Deluge," by Arbuthnot (pp. 229-284), and "Classical Remarks," addressed by Bishop Atterbury to Dr. Freind (pp. 285-307). At the very end is a three-page letter from David Crichton, M.D., to Curll, of doubtful relevance, at the conclusion of which is printed Pope's "Epitaph for Himself." Griffith thought this was the first printing of this well-known eight-line poem, but it had already appeared in a newspaper; Pope never acknowledged this epitaph, but Warburton reprinted it without comment, and its authenticity cannot be doubted. A very good copy, complete with two different Curll catalogues at the end; one or both of these appear to be missing from most of the copies noted by the ESTC. Uncommon. Griffith 534; Teerink 61.

The Earl of Orrery's Copy

230. **Swift, Jonathan.** Dean Swift's literary correspondence, for twenty-four years; from 1714 to 1738. Consisting of original letters to and from Mr. Pope, Dr. Swift, Mr. Gay, Lord Bolingbroke, Dr. Arbuthnot, Dr. Wotton, Bishop Atterbury, D. & Dss. of Queensbury. London: printed for E. Curll, 1741. (4), 310, 6, (4) pp. + an engraved frontispiece portrait of Swift by George Vertue. 8vo, contemporary mottled calf, spine gilt (spine worn, front cover loose).
£2500

Another copy of the preceding. A rather wonderful association copy, signed on the front pastedown by Robert Boyle, Early of Orrery ("Orrery," dated 1741), with his armorial bookplate on the flyleaf opposite. Beneath his signature, Orrery has penned the following note:

"Upon a motion made by Mr. Murray in the Court of Chancery agt the sale of this book, an injunction was granted agt it and the sale prohibited, but no injunction can ever stop Curl's insolence, of which this and the preceeding volumes are flagrant examples."

Orrery was, of course, a good friend of both Pope and Swift, and in 1737 he had played a crucial role in securing for Pope their correspondence, notwithstanding Curll's claim in his preface that the whole affair was "a pretence." Rather charmingly, Curll's reference to Orrery as "a young peer" has here been neatly underlined. For an account of the assistance provided by Orrery in overcoming what he called Swift's "shyness" about giving back Pope letters, see Maynard Mack, pp. 665-9. Aside from the binding wear, in very good condition, complete with both Curll catalogues at the end. With the later bookplate of Ralph Edward Gathorne-Hardy. Griffith 534; Teerink 61.

1742

231. **Pope, Alexander.** Autograph letter signed, one page, 4to, with an integral address leaf; dated Wednesday, (April or May, 1742), to George Arbuthnot, "in Castle Yard."
£4500

An interesting letter to the son of Pope's old Scriblerian ally Dr. John Arbuthnot; George Arbuthnot had become a successful London solicitor, and was a good friend of Pope as well. Pope had been meeting with Henry Lintot, the son of his old publisher Bernard Lintot, to look into past financial affairs, in which certain ambiguities had arisen, and at this point there was a need for clarity:

"The other day Mr. Lintot came to me at Twitnam, & says he has found a receipt in his father's books, wch will satisfy me that I gave him a discharge in full for all books remaining of my Homers and desired I wd get you to look on it. If you please to send to him any morning from Nando's [a coffee-house next to Lintot's shop], (where he tells me you come) to his chambers, he, or his servant will show you the books. I wish you wd. It is certain I have no memory of having given him any such books, & I believe it can only be some annual receipt for ye vols. of

that year, or a partial one. But I wd not proceed in our Bill, till you see what it is."

The Bill in question was a suit in Chancery brought by Pope in 1743, over rights to the *Dunciad*, the details of which are explained by Foxon in his *Pope and the Early Eighteenth-Century Book Trade*, pp. 249-250. Henry Lintot had acquired the rights to Pope's poem in 1739/40 from Lawton Gilliver, who was heading for bankruptcy, but by 1742 Pope was deep in his preparation for a revised and expanded edition, for which he did not wish a rival. What exactly happened in court is not known, but it appears that by May, 1743, some sort of compromise had been reached, and the new quarto *Dunciad* was put on sale in October. The tone of this letter suggests that relations between Pope and Henry Lintot were reasonably cordial, and that Pope's suit was essentially an effort to resolve uncertainties in the law. In very good condition. Sherburn IV, p. 394.

232. **Pope, Alexander.** Two autograph letters signed, each one page, , with address panels, 8vo; dated "Thursday," (?June 3, 1742) and "Twitnam, June 10th, 1742," to Jonathan Richardson, the elder. £2500

Two letters to one of the leading portrait painters of the early 18th century. Jonathan Richardson (1667-1745) was also the most important English writer on art of his generation, and his books were widely read and admired. He was for many years a good friend of Pope, who sat for his likeness on many occasions. "Richardson was a productive and skilled draughtsman, especially during the last fifteen years of his life, when he executed numerous portrait drawings in two media: small lead-on-vellum studies, mainly of friends and family members; and larger chalk drawings (often on blue paper) which included many self-portraits and portraits of his eldest son. Very few of his drawings were preparatory sketches for paintings; they were finished works (sometimes derived from paintings or pencil sketches) produced for his own retention. After being preserved by his son, they were sold with Richardson the younger's drawing collection on 5 February 1772. Numerous examples survive in the British Museum and elsewhere." -- Oxford DNB.

In the first of these letters Pope apologizes for having to postpone a meeting:

I am sorry for it, but cannot help putting off my engagemt. to sit to you, till ye end of ye next week. It is truly a concern to me, when I am not able to express an equal readiness & warmth to comply with any desire of yours, who show so great a degree of both in executing any of mine."

Pope has provided only a day of the week for this letter, but the year has been added in another hand, presumably that of either the recipient, or his son, Jonathan Richardson the younger (1694-1771), who also did drawings, but was not a professional artist, as he was raised as a gentleman; he became an important art collector. The second letter, more specifically dated, has the year added in the same hand. This one sets a new date, involving a second sitter:

"You may be certain it was no common cause that has hindered my acquainting you till now of ye day for executing your kind intention, of another picture of my great (truly great) friend. He has been not well,

& not in town. But Saturday about 12 he will wait on you, with much affection, as will also, dr. Sir, yr very faithful servant A. Pope."

In a postscript Pope has noted, "He returns next week to France." Richardson has identified the "great friend" as Lord Bolingbroke. One letter window-mounted on a larger sheet; both in good condition. Sherburn IV, pp. 399-401.

The Guinea Fowl Are Ready

233. **Pope, Alexander.** Autograph letter signed, two pages, 4to; dated October 31st, 1742, to Margaret (Hamilton) Boyle, Countess of Orrery. £3000

The second of two surviving letters from Pope to the wife of his good friend John Boyle (1707-1762), 5th Earl of Cork and Orrery; the other had been sent two weeks before. Together the two illustrate well the charm of Pope's social banter towards the end of his life. In the earlier letter Pope had written to the Countess of Orrery about her wish to obtain a pair of guinea fowl from the entrepreneur and philanthropist Ralph Allen (1693-1764), a mutual friend who lived in Bath, where Pope was then staying; Allen was later to be immortalized by Fielding as Squire Allworthy in *Tom Jones*. In this second letter he begins by thanking her for what was apparently the gift of some Irish linen, for which she had insisted no thanks were necessary:

"I receiv'd a note . . . which says I must not write to my Lady Orrery; but I desire her to tell my Lord, that his Lady has sent me so fine a present that it shall never lye on my unworthy table, till his Lordship & she will do me the honour to use it at Twittenham; in the order to which I am improving that place all I can this winter, to make it happier than it was last year, in seeing them oft'ner."

Pope goes on to speak of Orrery's impending return to London ("the Land of Perdition") for the imminent opening of Parliament ("Pandemonium"), before taking up once more the subject of guinea fowl:

"But if there be such as Eve in our days, as will keep her husband in Paradise, instead of driving him out, and prefers to pick sloes and feed chickens half ye winter; she is desired to send hither, in four or five days, for a sober pair of guinea fowl, already marry'd, & of proper years to breed, & perhaps better qualify'd to educate their children, than a young, disorderly, unexperienc'd couple yt may over-run each other with fondness, or make love to strange poultry, thro mere ignorance. You may please to try both; these are now ready, & ye others will not in some time. The thing I wish is, that you would be content to see the present pair settled, then leave them to their mutual embraces for some time, & let me accompany you to London at any time within this month. Yr time should be mine, & Mr. Allen's chariot is to attend me."

In fact Lady Orrery was pregnant at the time, and gave birth to a little boy on November 21; as Pope did not leave Bath until the end of the month, there probably was no meeting in London. A few minor repairs to the folds, but in very good condition. The letter is endorsed on the back, "Mr. Pope, No. 2" (the earlier letter is similarly endorsed, as "No. 1"). Sherburn IV, pp. 423-4.

The New Dunciad

Book IV

234. [Pope, Alexander.] The new Dunciad: as it was found in the year 1741. With the illustrations of Scriblerus, and notes variorum. London: printed for T. Cooper, 1742. (8), 39 pp. 4to, disbound. £600

First edition. The first printing of Book IV of the *Dunciad*, and the beginning of Pope's last great literary project. Pope had for some time been contemplating a kind of sequel to his *Essay on Man*, but in the end he had not the energy for so ambitious an undertaking. He turned instead to another sort of sequel, guided and urged on by his new friend, the prominent clergyman William Warburton, later Bishop of Gloucester (1760), but perhaps now best remembered for the monopoly he acquired over Pope's literary affairs and reputation. This new instalment of the *Dunciad* fulfils the prophecies of Book III, made fourteen years earlier, but in some ways is a different kind of poem, as the Twickenham editor James Sutherland explains (V, pp. xxix-xxx):

"The satire of 1742 goes far beyond the pedantries of Theobald, who (though he was still alive) is not even mentioned. Pope is looking critically at contemporary England after twenty years of Walpole's administration, and exposing the nation's follies and stupidities one after another: the decay of the theatres, of the schools and universities, of the aristocracy, of the arts and sciences, of the Church, of public and private morality, of liberty; the growth of luxury, of free thinking, of political corruption; the follies of virtuosi, of young peers who patronize the Opera or who make the Grand Tour, of gourmets, of freemasons . . . The tone is graver, the satire (with one or two notable exceptions) less purely personal in its application. Like almost all his later work, it shows clearly his sharpened interest in politics."

The most notable exception of all was a passing reference to one of Pope's oldest enemies, Colley Cibber, now poet laureate; this small gibe inaugurated Pope's last literary quarrel, and led to a revision of the entire *Dunciad*, with Cibber replacing Theobald as king of the dunces. Half-title present; a fine copy. Griffith 546; Foxon P787.

235. [Pope, Alexander.] The new Dunciad: as it was found in the year 1741. With the illustrations of Scriblerus, and notes variorum. London: printed for T. Cooper, 1742. (8), 39 pp. 4to, contemporary drab paper wrappers (spine perished). £1500

First edition. Another copy, possibly on large paper, with outer and lower margins untrimmed, and measuring 12" in height and just over 9 1/2" in width. As Foxon notes, all copies of the *New Dunciad* are printed on the same paper, with a Strasburg bend watermark. The notion of copies on large paper appears to begin with T. J. Wise, who describes in his Ashley Catalogue (IV, pp. 27-8) a slightly taller copy, presumably untrimmed at the top as well; the Rothschild copy, "unbound, stabbed, uncut," is also described as being on large paper, with the same dimensions as the present copy. Whether or not there were indeed copies printed on two different sizes of paper awaits

further investigation. The margins here do appear to be unusually large; the measurements of the preceding copy, which looks perfectly normal, are only 9 3/4" x 7 5/8". Small old patched repairs to the blank verso of the half-title; some very faint waterstains in the gutters, but generally in very good condition. Uncut copies are very rare. Griffith 547 (citing the Ashley copy only, unexamined); Foxon P787; Rothschild 1598.

236. [**Pope, Alexander.**] The new Dunciad: as it was found in the year 1741. With the illustrations of Scriblerus, and notes variorum. London: printed for T. Cooper, 1742. (8), 44 pp. 4to, recent half calf and marbled boards, gilt, spine gilt. £400

Second edition, though not so designated; the first edition had appeared five or six days earlier. Both the text and notes for this edition have been slightly revised, and the printing is a little plainer; the first edition had an engraved headpiece at the beginning of the poem, and an engraved capital for the first word, but there is nothing of the sort here. The Bowyer ledges show that 2000 copies were printed, but half of these were used for a re-issue, with a new title-page (see next item). In very good condition, complete with the half-title. Griffith 549; Foxon P789.

237. **Pope, Alexander.** The dunciad: book the fourth. By Mr. Pope. With the illustrations of Scriblerus, and notes variorum. The second edition. London: printed for T. Cooper, 1742. (4), 44 pp. 4to, disbound. £250

Second edition. A re-issue of the sheets of the preceding, with a new title-page, offering a slightly altered title, and with the author identified and a proper edition statement added. Both the half-title, and a leaf containing "To the Reader," have been dropped; Griffith is wrong in stating the leaf with "The Argument" has also been cancelled. A bit dust-soiled at the beginning and end, slight tears in the blank margins of the title-page, otherwise a good copy. This re-issue is significantly less common than the first issue. Griffith 556; Foxon P790.

238. [**Pope, Alexander.**] The new dunciad: as it was found in the year 1741. With the illustrations of Scriblerus. And notes variorum. London: printed for J. H. Hubbard, MDCCXIII [i.e.1742]. 36 pp. 8vo, disbound. £400

A pirated edition; the text is that of the first quarto edition (Foxon P787), without Pope's preliminary note, "To the Reader." The identity of J. H. Hubbard, purportedly with premises "in the Old-Bailey," is obscure. His imprint also appears in a "second edition" of the *New Dunciad*, and in an anonymous satire on Sir Thomas De Veil called *The Devil Repriev'd from the Jaws of Death*, published in 1742 (Foxon D244). Griffith suggests that Curll may have been involved with the Hubbard printings, but there is no real evidence of this. The faulty date in the imprint here is possibly deliberate. As Foxon notes, the second "I" is faint in most copies; in this one, the printing of "III" is faulty. This piracy does not appear to have been widely circulated; the ESTC lists nine copies only (L, O; CaOHM, CtY, KU-S, MH, NjP, NIC, NcD). A very good copy. Griffith 548; Foxon P791.

The End

239. [Pope, Alexander.] The dunciad, in four books. Printed according to the complete copy found in the year 1742. With the prologomena of Scriblerus, and notes variorum. To which are added, several notes now first publish'd, the Hypercritics of Aristarchus, and his dissertation on the hero of the poem. London: printed for M. Cooper, 1743. x, (2), 235(1), (12) pp. 4to, early 20th-century half calf and marbled boards (some rubbing, a bit scuffed). £600

First edition of the final version of the *Dunciad*, substantially revised, with Colley Cibber replacing Lewis Theobald as king of the dunces. This was Pope's last major literary work. His rewriting of the earlier poem, with Warburton an active participant, was not wholly successful, and contemporary readers found the new text obscure. From a modern vantage point, however, it is evident that somewhere within the various transformations of the *Dunciad* lies Pope's masterpiece, with its phantasmagorical vision of the world not wholly unlike, as some have noted, that of Eliot's *Waste Land*. The final couplets serve as a fitting end to a remarkable career:

"Lo! thy dread empire, Chaos! is restor'd;
Light dies before thy uncreating word:
Thy hand, great Anarch! lets the curtain fall;
And universal darkness buries all."

A little foxed at the beginning, but a very good copy, complete with the half-title, and with the outer margins untrimmed. With the bookplate of Oliver Brett, Viscount Esher. Griffiths 578; Foxon P796; Rothschild 1599.

Popeiana

240. [Carte, Thomas.] The blatant-beast. A poem. London: printed for J. Robinson, 1743. 12 pp. Folio, disbound. £750

First edition. A virulent attack on all aspects of Pope's career, ranging from his translations of Homer to the final version of the *Dunciad*. "Almost an omnium gatherum of the charges against Pope. There is a certain fittingness in its appearance towards the end of our study." -- Guerinot. Some of the details in this poem are amusing, such as Pope's habit of writing verse on the backs of letters:

"Beware all ye, whom he as friends carest,
How ye entrust your secrets to his breast.
On backs of letters was his Homer wrote,
All your affairs disclos'd to save a groat.
He valu'd not to whom he gave offence;
He sav'd his paper, tho' at your expence."

The poem was entered in Strahan's ledger to the Jacobite historian Thomas Carte (1686-1754); Carte was not known for this kind of verse, but as Foxon points out, all the other attributions to Carte in Strahan's ledger are accurate, so that his authorship of this piece seems probable. Only 250 copies of the poem were printed, and it is now rare; the ESTC lists nine copies (L, Ct, LAM;

CtY, DFo, KU-S, MH, TxU; AuANL). Small hole in the title-page, without loss of text; leaves loose, and somewhat worn and dusty around the edges. On the title-page is the contemporary inscription, "This belongs to Georges Coffee [House], Temple Barr." Guerinot, pp. 305-8; Foxon C55.5

Saving Little Homer for the Nation

241. **Cibber, Colley.** A letter from Mr. Cibber to Mr. Pope, inquiring into the motives that might induce him in his satyrical works, to be so frequently fond of Mr. Cibber's name. London: printed and sold by W. Lewis, 1742. 66 pp. 8vo, recent marbled boards, red morocco label. £200

First edition. One of the most famous literary pamphlets of the 18th century, which "either provoked Pope into making Cibber the new hero of the *Dunciad* or gave him an excuse for continuing the revisions he had already contemplated." -- Guerinot. "No one has ever explained why Cibber, who had borne Pope's sneers with good nature for so many years, should at length in 1742 allow himself to be provoked into a reply. The only line in the *New Dunciad* that could have annoyed him was that which described how he reposed in the lap of Dulness: 'Soft on her lap her Laureat son reclines.' This may, of course, have been for Cibber the last straw." -- Sutherland, *Twickenham Pope*, V, p. xxxii. For whatever reason, Cibber here recounts at length the history of his relations with Pope, and in doing so creates his own masterpiece of abuse. The most famous passage describes a youthful visit to a brothel, from which Pope emerges as a figure of fun:

"But Mr. Pope has so particularly picked me out of the number to make an example of: why may I not take the same liberty, and even single him out for another to keep me in countenance? He must excuse me, then, if in what I am going to relate, I am reduced to make bold with a little conversation: but as he has shewn no mercy to Colley, why should so unprovok'd an aggressor expect any for himself? And if the truth hurts him, I can't help it. He may remember, then (or if he won't I will) when Button's Coffee-House was in vogue, and so long ago, as when he had not translated above two or three books of Homer; there was a late young nobleman (as much his Lord as mine) who had a good deal of wicked humour in him, and who, though he was fond of having wits in his company, was not so restrained by his conscience, but that he lov'd to laugh at any merry mischief he could do them: this noble wag, I say, in his usual *gayeté de coeur*, with another gentleman still in being, one evening slyly seduced the celebrated Mr. Pope as a wit, and myself as a laugher, to a certain house of carnal recreation, near the Hay-Market; where his Lordship's frolick propos'd was to slip his little Homer, as he call'd him, at a girl of the game, that he might see what sort of figure a man of his size, sobriety, and vigour (in verse) would make, when the frail fit of love had got into him; in which he so far succeeded, that the smirking damsel, who serv'd us with tea, happen'd to have charms sufficient to tempt the little-tiny manhood of Mr. Pope into the next room with her: at which you may imagine, his Lordship was in as much joy, at what might happen within, as our small friend could probably be in possession of it: but I (forgive me all ye mortified mortals whom his fell satyr has since fallen upon) observing he had staid as long as without hazard of health he might, I, *Prick'd to it by foolish honesty and*

love, as Shakespear says, without ceremony, threw open the door upon him, where I found this little hasty hero, like a terrible Tom Tit, pertly perching upon the mount of love! But such was my surprize, that I fairly laid hold of his heels, and actually drew him down safe and sound from his danger. My Lord, who staid twittering without, in hopes the sweet mischief he came for would have been compleated, upon my giving an account of the action within, began to curse, and call me an hundred silly puppies, for my impertinently spoiling the sport; to which with great gravity I reply'd: pray, my Lord, consider what I have done was, in regard to the honour of the nation! For would you have had so glorious a work as that of making Homer speak elegant English, cut short by laying up our little gentleman of a malady which his thin body might never have been cured of? No, my Lord! Homer would have been too serious a sacrifice to our evening merriment. Now as his Homer has since been so happily compleated, who can say, that the world may not have been obliged to the kindly care of Colley that so great a work ever came to perfection?"

Copies of this rather wonderful pamphlet display a certain number of press variants, but there is only one setting of type. In this example the catchword on p. 39 is correct ("Si" as opposed to "S"), and there is a price of 1s on the title-page; in most copies the half-title is wrongly signed A2, but in this one there is no signature mark. Slight soiling at the beginning and end, but a good copy. On the half-title is the contemporary signature of L. Fletcher. Guerinot, pp. 288-294.

1743

242. **Pope, Alexander.** Autograph letter signed, one page, with an integral address panel, 8vo; dated Thursday night, (?March, 1743), to David Mallet.
£2000

One of the last of about twenty surviving letters from Pope to David Mallet (1701/2?-1765), who was born in Perthshire, but came to London at an early age to pursue a literary career. Pope met Mallet in 1729, and gave him assistance in the staging of a play the following year; the two remained close friends, and Mallet was present at Pope's deathbed. This letter is difficult to date with any certainty, but it clearly refers to Mallet's second wife, Lucy Elstob, whom he married in October, 1742, and from whom he acquired a considerable dowry; she was a lively young woman, once described by Gibbon as a "talkative, positive, passionate, conceited creature," though "not destitute of wit and learning." Pope is trying in this letter to arrange a dinner, but the emphasis is on the poor health of everyone concerned:

"I was quite grieved to hear your self & Mrs. Mallet were at my door yesterday, tho I fear it was but your first flight after yr illness. Mr. [Jeremiah] Brown had sent his chariot to desire me to go in it to Apscourt, & return early (he having been, & still being extremely ill). I am my self in no respect better than when I saw you; but it wd have been a great pleasure to me to have detain'd you two just for a dining-time, and a just excuse to him. I expect Ld Bolingbroke this week, but am not certain his day will be so soon as to morrow, as he intends to

stay five or six days. If you can dine with him without hurting you, I'll send you word what day?"

Slight tear from the remains of a seal, but in very good condition. Sherburn IV, p. 451 (printed from a facsimile in the catalogue of the Bordoni Collection).

243. [**Pope, Alexander: commemorative medal.**] A copper medal, just over an inch in diameter. On the front is a bust of Pope, engraved by the Swiss medallist J. A. Dassier; on the reverse, within a wreath, is the legend "Poeta Anglus," and the date 1743. There are also examples of this medal dated 1741. In very good condition. £200

An Essay on Man (ed. Warburton)

244. [**Pope, Alexander.**] An essay on man: being the first book of ethic epistles to H. St. John L. Bolingbroke. With the commentary and notes of W. Warburton, A. M. London: printed by W. Bowyer; for M. Cooper, 1743. (6), 111(1); (4), 60 pp. 4to, recent calf, red morocco label. £100

First edition as prepared for the press by William Warburton. Warburton's *Vindication of Pope's Essay on Man*, published in 1740, led quickly to a friendship which dominated the last years of Pope's life; the ambitious Warburton emerged as the custodian of Pope's literary archive, from which he derived great profit, though he did not produce a collected edition until 1751. This new edition introduces a number of new passages; Warburton's extensive commentary appears at the bottom of each page. Included in this volume is a new edition of the *Essay on Criticism*, also with revisions and a substantial commentary; these sheets were issued without a proper title-page, and are usually found as they appear in this volume, or in a volume containing the final edition of the *Dunciad* as well. Several gatherings rather waterstained, otherwise a sound copy; the half-title has been wrongly bound to follow the title-page. Griffith 589 and 590; Foxon P865 and P819.

245. **Pope, Alexander.** An essay on man. . . . Enlarged and improved by the author. With notes by William Warburton, M. A. London: printed for John and Paul Knapton, 1745. xxviii, 66 pp. + an engraved frontispiece, and a final leaf of bookseller's advertisements. 8vo, bound with another work by Warburton, as described below, contemporary calf, gilt, spine gilt, later red morocco label (some rubbing, but sound). £350

First octavo edition. For this edition Warburton's commentary has been significantly revised and abridged. Appearing here for the first time is his four-page "Advertisement," in which he describes the new allegorical frontispiece as "designed and drawn by Mr. Pope himself." As Foxon points out, citing an article by K. I. D. Maslen in *PBSA* 62 (1968), pp. 177-188, Griffith failed to notice that there are two quite distinct printings of this octavo. This first edition can be identified by the presence of the press figures 24-2, 32-1; near the bottom of p. v, in the passage describing the frontispiece, the reading is, "the several inscriptions, have all the force and beauty of his best wrote satires." In very good condition. With the early armorial bookplate of Thomas Davison. Griffith 607; Foxon P867.

Bound in at the back is the following:

Warburton, William. A critical and philosophical commentary on Mr. Pope's Essay on Man. In which is contain'd a vindication of the said essay from the misrepresentations of Mr. Deresnel, the French translator, and of Mr. de Crousaz, Professor of Philosophy and Mathematics in the Academy of Lausanne, the commentator. London: printed for John and Paul Knapton, 1742. xx, 188 pp. First edition. The second of Warburton's two defences of the philosophy and theology of the *Essay on Man*, for both of which Pope was very grateful. Ironically, Warburton's earliest judgments had been less kind. "When in 1733-34 the *Essay on Man* first appeared, Warburton is reliably reported to have read weekly essays refuting it to a club of Pope's enemies to which he then belonged, and to have written, though he did not publish, a treatise proving it to be 'atheism, spinozaism, deism, hobbism, fatalism, and what not.'" -- Maynard Mack, p. 744. Conspicuous here is the effusive dedication to Ralph Allen, an entrepreneur, philanthropist, and friend of Pope, whose favorite niece Warburton married in 1745; the financial benefits of this alliance proved substantial.

246. **Pope, Alexander.** An essay on man. . . .Enlarged and improved by the author. With notes by William Warburton, M. A. London: printed for John and Paul Knapton, 1745. xxviii, 66 pp. + an engraved frontispiece. 8vo, late 18th-century half calf, spine gilt (rubbed, joints cracked, piece missing from foot of spine). £100

Second octavo edition, though not so designated. The preliminaries have largely been printed from the same setting of type, but the passage at the foot of p. v has been altered to read, "the several inscriptions on the fastidious ruins of Rome," etc. (a change not preserved in later editions). The rest of the text has been wholly reset, though the "revisions" mentioned by Foxon appear to be minor. This edition has the press figures 15-3, xxvii-3, 50-3. Frontispiece a bit soiled; wanting a leaf of bookseller's advertisements at the back. Not in Griffith; Foxon P868; Rothschild 1619.

Popeiana

Christopher Smart's First Separate Publication

247. **Smart, Christopher, translator.** Carmen Cl. Alexandri Pope in S. Cæciliæam Latine redditum a Christophero Smart, Aul. Pemb. Cantab. alumn. & schol. academiæ. Cambridge: typis academicis excudebat J. Bentham; impensis authoris, 1743. (2), 12 pp. Folio, bound at the back of a collection of academic miscellanies, in two volumes, as described below, contemporary calf, spines gilt red morocco labels (repairs to joints, slight rubbing). £2500

First edition of Christopher Smart's first publication, a rendering in Latin of Pope's *Ode for Music*, which had first appeared in 1713 (see above, item 19). When Smart learned that Pope approved of his translation, he wrote to him, on November 6, 1743, to ask permission to try his hand at the *Essay on Man*. Pope replied twelve days later to say that this task had already been carried out in part by others, and to suggest an alternative: "I believe the Essay on

Criticism will in general be the more agreeable, both to a young writer, & to the majority of readers." Smart treasured this letter, and is known to have carefully preserved it for the rest of his ill-fated career; the original is now lost, but the text survives from an early transcript. In fine condition. Griffith 581; Foxon S490; Rothschild 1862; Mahony and Rizzo, *Smart*, 117

Smart's Latin poem is bound at the back of the second of two handsome volumes of polyglot academic miscellanies, published in Cambridge between 1748 and 1763. The faculty and students of Oxford and Cambridge had, since the Elizabethan era, contributed to these collections, issued on the occasion of notable historical events, in order to display the breadth of scholarship and learning at England two celebrated universities.

(a) [Poetical miscellany: Cambridge University.] *Gratulatio Academiae Cantabrigiensis de reditu Serenissimi Regis Georgii II. Post pacem & libertatem Europae felicitem restitutam anno M.DCC.XLVIII.* Cambridge: typis academici excudebat J. Bentham, 1748. 144 pp. (not paginated) First edition. A polyglot miscellany of congratulatory poems addressed to the King, in celebration of the end of the War of the Austrian Succession; the poems are in Latin, Greek, Hebrew, Arabic, and English. One of the English poems, "To the King," is signed C[hristopher] Smart, M.A., Fellow of Pembroke-Hall; among the other contributors are Christopher Anstey, John Duncombe, Richard Hurd, William Mason, and William Whitehead. For a fine description of this book, see Donald D. Eddy, *A Bibliography of Richard Hurd* (1999). In all, 409 copies were printed, of which 125 were on large paper. Of the small-paper copies, 250 were stitched in blue paper, and 24 covered with marbled paper; of the large-paper copies, 21 were stitched in marbled paper, 84 were bound in calf, and 20 were bound in crimson velvet. Eddy's census of copies includes 15 copies on small paper, and 21 on large paper, of which two are bound in velvet, one his own copy and one at Princeton (the King's own copy, at the British Library, is now in library buckram). He mentions at one point having seen six other copies in various bookshops. This copy is on small paper, with no watermark. Case 459; Eddy, *Hurd*, 2; Mahony and Rizzo, *Smart*, 295.

(b) [Poetical miscellany: Cambridge University.] *Academiae Cantabrigiensis luctus in obitum Frederici celessimi Walliae Principis.* Cambridge: excudebat Josephus Bentham, mense Maio, 1751. 156 pp. (unpaginated). First edition. A miscellany on the death of the Prince of Wales, with poems in English, Latin, Greek, Hebrew and Arabic. With a poem in English by Erasmus Darwin.

(c) [Poetical miscellany: Cambridge University.] *Carmina ad noblissimum Thomas Holles Ducem de Newcastle inscripta, cum Academiam Cantabrigiensem bibliothecae restituendae causa inviseret prid. kalend. Maias, MDCCCLV.* Cambridge: typis academicis excudit J. Bentham, 1755. (4), 47 pp. First edition. A collection of poems in English and Latin in honor of the Duke of Newcastle, then the Prime Minister. Wanting a plate, which appears not to have been issued with all copies. Uncommon.

(d) [Poetical miscellany: Cambridge University.] *Academiae Cantabrigiensis luctus in obitum augustissimi Regis George II, Et gratulationes in serenissimi Regis Georgii III inaugurationem.* Cambridge: excudebat Josephus Bentham,

mense Decembi, 1760. 130 pp. (unpaginated). First edition. Poems in English, Latin, Greek, Hebrew, and Arabic, on the occasion of the death of George II, and the succession of George III.

(e) [Poetical miscellany: Cambridge University.] Gratulatio Academiae Cantabrigiensis auspiciatissimas Georgii III Magnae Britanniae Regis, et serenissimae Charlottae Principis de Mecklenburgh-Strelitz nuptias celebrantes. Cambridge: excudebat Josephus Bentham, mense Octobri, 1761. 128 pp. (unpaginated). First edition. Poems in English, Latin, Greek, Hebrew, and Arabic, celebrating the marriage of George III.

(f) [Poetical miscellany: Cambridge University.] Gratulatio Academiae Cantabrigiensis natales auspiciatissimos Georgii Walliae Principis augustissimi Georgii III Magnae Britanniae Regis et serenissimae Charlottae Reginae filii celebrantis. Cambridge: typis academicis excudebat Josephus Bentham, 1762, 108 pp. (unpaginated). First edition. Poems in English, Latin, Greek, Hebrew, and Arabic, celebrating the birth of the Prince of Wales.

(g) [Poetical miscellany: Cambridge University.] Gratulatio Academiae Cantabrigiensis in pacem augustissimi Principis Georgeii III Magnae Britanniae Regis auspiciis Europae feliciter restitutam anno M.DCC.LXIII. Cambridge: typis academicis excudebat Josephus Bentham, 1763. 120 pp. (unpaginated). First edition. Poems in English, Latin, Greek, Hebrew, and Arabic, celebrating the signing of the Treaty of Paris, which brought to an end the Seven Years' War. With this collection of poems the tradition of polyglot miscellanies at Oxford and Cambridge came to an end; the last such Oxford miscellany had appeared the year before.

With Smart's Own Ode

248. **Smart, Christopher.** Carmen Cl. Alexandero Pope in S. Cæciliam Latine redditum. Editio altera. To which is added Ode for Musick on Saint Cecilia's Day, by Christopher Smart, fellow of Pembroke-Hall in the University of Cambridge. Cambridge: printed by J. Bentham; and sold by R. Dodsley, 1746. (2), 36 pp. + a final leaf with a bookseller's notice. 4to, half calf and marbled boards (a trifle rubbed). £1500

First edition. Smart's Latin translation of Pope's poem had been separately printed as a folio in 1743 (see preceding item), but his own English ode on the same theme appears here for the first time, with a preface discussing the merits of the relevant poems of Dryden and Pope. The final leaf, which is missing from many of the surviving copies, contains an announcement: "There is preparing for the press, by the same hand, a Latin version of Pope's Essay on Criticism, and of the L'Allegro and Il Penseroso of Milton." The translation of Pope's poem had been recommended by Pope himself, but Smart never carried out his plan, nor did he ever produce a Latin version of "Il Penseroso;" his translation of "L'Allegro" was first printed in his *Poems* of 1752. A very good copy. Griffith 618; Foxon S491.

1744

249. **Pope, Alexander.** Autograph letter signed, one page, 4to, with an integral address leaf; dated Wednesday (1744?), to Slingsby Bethel, "on Tower Hill, London." £750

This letter is difficult to date with any certainty, but it appears to have been written during the last few months of Pope's life, when he was much involved not only with his own health, but also the health of those around him. The plight of his friend Hugh Bethel was a major concern:

"I must repeat the enquiry after yr brother, & beg, that whenever you have any further account, you will communicate it to me or Mrs. Blount at Lady Gerard's in Marlborow Street. No people can be more truly concerned in his health . . ."

The address given presents a problem, but it may indicate a bit of confusion on Pope's part. "Obviously undatable, the letter is placed here [at the start of 1744] because during his last weeks Pope was repeatedly solicitous concerning Hugh Bethel's health. But since Lady G. moved from Marlborough to Welbeck Street in 1739, the letter is probably misplaced. . . . Possibly 'Marlborow' was miswritten for Welbeck." -- Sherburn. Small repairs to the fore-edges, affecting several letters of the salutation ("[affec]tionate"), otherwise in good condition. With a triangular postmark, "Peny Post Payd," with "WWE" in the center. Sherburn IV, p. 488.

Popeiana

250. **Cibber, Colley.** Another occasional letter from Mr. Cibber to Mr. Pope. Wherein the new hero's preferment to his throne, in the *Dunciad*, seems not to be accepted. And the author of that poem his more rightful claim to it, is asserted. With an expostulatory address to the Reverend Mr. W. W-----n, author of the new preface, and adviser in the curious improvements of that satire. Glasgow: printed for W. Macpherson, n.d. (1744?). 56 pp. 8vo, disbound. £100

First Glasgow edition; first published in London in 1744. The last pamphlet attack on Pope to be published in his lifetime. Cibber responds here to his elevation as king of the dunces in the same bantering tone he had used in the pamphlet which had precipitated Pope's revision of the *Dunciad* (see above, item 238). The new "letter" is just as abusive as the first one, and just as amusing. One theme is the increasing involvement of William Warburton in Pope's affairs, which Cibber may have seen as a symptom of a career coming to a close. The text is dated January 9, 1743/4, and concludes on a valedictory note:

"But, in all this, let us not be our own judges! Let us jointly appeal to thy reverend friend Mr. W. W. who ought to be better skilled, in cases of conscience, than either of us; let us ask him, I say, whether to have followed his advice, or mine, viz. to have given the Laureat this finishing stroke in thy *Dunciad*, or not to have eased thy restless heart, by so

feeble a fuss about him, would have redounded more to thy reputation?
And so, as Cicero says, --

Valetudinem tuam cura diligenter. Vale.

Take care of thy health, and good-by to thee."

Two leaves with clean tears (possibly original paper flaws), without loss, otherwise a good copy. Guerinot, pp. 316-9.

Alexander Pope died at Twickenham on May 30, 1744. David Mallet, who was among those in attendance, wrote to the Earl of Orrery, "He dyed on Wednesday about the middle of the night, without a pang, or a convulsion, unperceived of those that watched him, who imagined he was only in a sounder sleep than ordinary. -- But I cannot go on."

Three Books from Pope's Library

Piers Plowman (1561)

251. [**Langland, William, attributed author.**] The vision of Pierce Plowman, newlye imprinted after the authours olde copy, with a brefe summary of the principall matters set before every part called Passus. Whereunto is also annexed the Crede of Pierce Plowman, never imprinted with the booke before. London: imprinted by Owen Rogers, 21 February, 1561. 286 pp. (unpaginated). Sm. 4to, full red morocco, gilt, by Sangorski & Sutcliffe; in a red cloth slipcase. £20,000

Fourth edition; preceded by three editions of 1550, all published by Robert Crowley. The great English visionary poem of the 14th century. *Piers Ploughman* survives in two quite different version, designated by Skeat as the A and B texts; the former is known only from manuscripts, not having been printed at an early date. This copy of the black-letter B text includes the "Crede" at the end, with its own fly-title and register. Though announced on the title-page, this section is not present in many copies; it has no real connection with the *Vision*, and was probably suppressed because of its Wycliffite tendencies. The "Crede" was first printed separately in 1553, but only a handful of copies of the original edition are known. Wanting a final blank, but in very good condition. STC 19908; Hayward 12; Pforzheimer 799.

This copy belonged to Alexander Pope, and has a distinguished provenance. On a blank leaf preserved at the front is the signature of the poet and literary historian Thomas Warton, dated 1770, noting that he had been given the volume by Pope's literary executor William Warburton, Bishop of Gloucester ("ex dono Rev. in Chr. Patris Gulielmi Glocestrensis"). Beneath this inscription is a second note signed by Warton: "Liber olim A. Pope cuius manu nonnulla attinuntur," i.e. "a book once owned by A. Pope, with a certain amount in his hand." Warton describes this volume, and Pope's annotations, in the first volume of his *History of English Poetry*, published in 1774 (p. 287):

"In a copy of the Crede lately presented to me by the Bishop of Gloucester, and one belonging to Mr. Pope, the latter in his own hand has inserted the following abstract of its plan:

'The contents. An ignorant plain man having learn'd his Paternoster & Ave Mary wants to learn his Creed. He asks several religious men to teach it him, of ye several orders. First of a Friar Minor who bids him beware of ye Carmelites, & assures him they can teach him nothing, describing their faults, &c. but that the Friars Minors shall save him, whether he learns the Creed or not. He goes next to the Friars Preachers, whose magnificent monastery he describes; there he meets with a fat fryer, who declaims against the Augustines. He is shocked at his pride, & goes to the Augustines; they rail at the Minorites. He goes to the Carmes, they abuse the Dominicans; but promise him salvation, without the Creed, for mony. He leaves them with indignation, & finds an honest, poor Plowman in the field, tells him how he was disappointed by the 4 orders; the Plowman answers with a long invective against them.'

Warton became poet laureate in 1785, and died in 1790. His relic of Pope was next in the collection of the historian William Roscoe, whose fine library was sold in Liverpool in 1816 (lot 1321); it reappeared at auction in the sale of the library of the Greek scholar Thomas Gaisford, in 1890 (lot 1431). The book has since been rebound, and contains the bookplate of Samuel Ashton Thompson Yates, and the later book label of Austin Smith. This must have been the earliest English imprint owned by Pope, and the 15-line note in his hand, on the verso of the fly-title to the "Crede," is especially appealing.

The New Testament in Greek (1632)

252. **Bible. New Testament: Greek.** [In Greek:] He Kaine Diatheke. Novum Testamentum. Cambridge: apud Tho. Buck, 1632. 624, 627-648 pp. + an engraved title-page (but see below). 8vo, early 18th-century red morocco, gilt borders with a central gilt lozenge on each cover, spine gilt, a.e.g.; in a half red morocco folding case. £5000

The first Cambridge printing of the New Testament in Greek. Alexander Pope's copy, given to him by Henry St. John, 1st Viscount Bolingbroke, his philosophical mentor; inscribed by Pope on a front flyleaf, "V. I. Henrici St. John, Vice-com. de Bolingbroke, donum Alexandro Pope, 1728." Lord Bolingbroke was ousted from the Tory government in 1714 and fled to France, where he briefly acted as secretary of state to the Pretender; after receiving a royal pardon in 1723, he returned to England in 1725, and purchased Dawley Manor, near Uxbridge in Middlesex, which he re-named Dawley Farm. "Frequent visits between Twickenham and Dawley (the two 'villas' were only four miles apart) whetted Pope's interest in philosophic studies of the sort his friend had undertaken in France and was now continuing at his English farm." -- Maynard Mack, p. 511. Bolingbroke's ideas play a great role in the composition of the *Essay on Man* (1733-4), but the gift of a Greek New Testament from a declared deist is a bit unexpected. This book is No. 20 in Maynard Mack's list of Pope's books (*Collected in Himself*, Appendix A), but it was known to Mack only from a sale at auction in 1933 (see below); the fact that Pope's inscription is dated is very unusual.

A curious feature of this copy is that the first two leaves, the engraved title and the first leaf of text, are in expert pen facsimile; the reproduction of the title-page, in brown ink, is signed J. Thomason, "calamo fecit," i.e. "done by pen." It appears that these two leaves were supplied at the time the book was elegantly bound (for presentation to Pope?), but no other example of the skilful work of J. Thomason has been found; the phrase "calamo fecit" does not seem to have been used after the 18th century. A genuine copy of the engraved title is laid in, supplied from another copy. This book from Pope's library first appeared at auction in the sale at Sotheby's of the celebrated library of Richard Heber (1773-1833), on May 5, 1834 (lot 5836, sold for £5 7s 6d); the catalogue description mentions the supplied leaves, and Heber's ownership stamp is on the front flyleaf. With the subsequent stamp of Fitzjames Watt, and the Durdans library stamp of Archibald Philip Primrose, 5th Earl of Rosebery. At the Rosebery sale at Sotheby's on June 27, 1933 (lot 347A), the volume was purchased for £25 by the American dealer Alvin Scheuer, who had been a major buyer at the Jerome Kern sale in 1929. Also laid in is a catalogue slip from the New York bookseller James F. Drake, from whom the book was acquired by the collector Halsted B. Vander Poel, whose library was sold in London by Christie's on March 3, 2004 (lot 69). An attractive volume with a splendid provenance. STC 2796; Darlow and Moule 4678.

Sandys's Paraphrase (1638)

253. **Sandys, George.** A paraphrase upon the divine poems. London: [printed by John Legatt] at the Bell in St. Pauls Church-yard, 1638 (colophon dated 1637). (22), 55(1), (12), 171(1), 15(1), 33(1) pp. Sm. folio, contemporary calf, neatly rebacked, much of the original spine preserved along with an old manuscript label. £8500

First edition. Alexander Pope's copy, inscribed by him on the title-page, "Ex Libris Alex. Pope." In 1743 Pope told Joseph Spence that he was "led" from Ogilby's translation of Homer to the version of Ovid's *Metamorphoses* by Sandys, "which I liked extremely." Also according to Spence he shared Dryden's judgment of Sandys as "the best versifier" of his age. In about 1716 he wrote a ballad called "Sandys's Ghost" (first published in 1727), satirizing two rival translations of Ovid then in preparation. The present volume of more serious verse is not mentioned in Pope's correspondence, nor in his conversations with Spence, but its relevance to Pope's early reading is self-evident. Included are verse paraphrases of Job, the Psalms, Ecclesiastes, the Lamentations of Jeremiah, and a few songs collected out of prose books of the Bible. Many of the Psalms are accompanied by musical notation. Included as well are commendatory verses by various hands, among them Henry King, Thomas Carew, and Edmund Waller (his second appearance in print). Old ink smudge on the title-page, some faint dampstains, but generally in very good crisp condition. As in almost all copies, the divisional title to Lamentations (AAA1) has been cancelled; this is the variant with a dedication to Charles I on the verso of the title-page (in some copies this page is blank). STC 21725.

This volume has an appropriate early provenance. On the front pastedown, in a 19th-century hand, is "Easthampstead Park, Berks." This was the home of the Trumbulls, and in particular of Sir William Trumbull (1639-1716), Pope's

early patron; Pope's home in Binfield was about two miles from Easthampstead Park. Pope later told Spence that "it was while I lived in the Forest that I got so well acquainted with Sir William Trumbull, who loved very much to read and talk of the classics in his retirement. We used to take a ride out together three or four days in the week, and at last almost every day." Pope was under sixteen when he met Trumbull, and Trumbull was over sixty, but their friendship was "perhaps the most intimate and affectionate of his early career" (Maynard Mack). Pope is known to have sought books for Trumbull in London, and the two exchanged their own volumes. Precisely when this volume of Sandys was acquired the Trumbull family is unclear, but the association is highly appropriate; it passed by descent in the family to the Marquess of Downshire, and was sold at Sotheby's on July 19, 1990 (lot 48).

Posthumous Works, and Posthumous Popeiana

1745

254. **Ayre, William.** *Memoirs of the life and writings of Alexander Pope, Esq; Faithfully collected from authentic authors, original manuscripts, and the testimonies of many persons of credit and honour: adorned with the heads of divers illustrious persons, treated of in these memoirs, curiously engrav'd by the best hands.* London: printed by his Majesty's authority, for the author, and sold by the booksellers, 1745. xii, (2), 340, (16); (4), 389(12) pp. + a frontispiece portrait in Vol. I, and twelve other plates. Two vols., 8vo, contemporary calf, gilt, spines gilt, red morocco labels (a bit worn, joints slightly cracked). £250

First edition. The first full-scale biography of Pope, curiously presented with a leaf containing a royal patent, signed by the Duke of Newcastle as Secretary of State. Straus discusses this work at some length (*The Unspeakable Curll*, pp. 193-8), and concludes that "amongst the hundred worst books the *Memoirs* must be given a high place;" in his dismissive appraisal he assumes that "William Ayre" is a fiction, and that the true author was Edmund Curll. The truth lies somewhere in between. William Ayre does seem to have been a real person (see above, item 216), but contemporary readers assumed, no doubt correctly, that Curll was closely involved with the publication of his book. The text does display Curll's characteristic lack of coherent organization, but at the same time it is not unsympathetic to Pope, nor does it entirely avoid Curll's own sometimes less than savory machinations. Baines and Rogers, in their recent biography of Curll (p. 305), style Straus's opinion "too hasty a verdict," and allow for some merit: "As a repository of information, the two volumes easily outdistance anything produced on Pope up to this time, including Jacob's *Lives of the Poets* and the two instant lives from 1744. Much of the information happens to be accurate, too." In very good condition. Some copies of this work have a duplicate of the portrait of Pope in Vol. I as a frontispiece in Vol. II as well, as called for in the "directions to the binder for placing the cutts;" the same list, however, omits the final portrait in the second volume, of Lord Bolingbroke. With the contemporary signature of Cath. William in each volume. Griffith 606.

The Celebrated Grotto

255. **Serle, John.** A plan of Mr. Pope's garden, as it was left at his death: with a plan and prospective view of the grotto. All taken by J. Serle, his gardener. With an account of all the gems, minerals, spars, and ores of which it is composed, and from whom and whence they were sent. To which is added, a character of all his writings. London: printed for R. Dodsley; and sold by M. Cooper, 1745. (2), 5-29 pp. + a folding engraved frontispiece and two other plates. 4to, disbound. £2500

First edition. A charming description of Alexander Pope's celebrated garden at Twickenham. With verses on the grotto, the garden's most conspicuous feature, in English, Latin, and Greek, including passages from Pope himself and Robert Dodsley; at the end is an extract on Pope's poetry from Book II of William Thompson's *Sickness*, first published earlier in the year. Of particular note is the large folding frontispiece, showing a plan of the entire garden; the two other plates contain a plan and a perspective view of the grotto. Light vertical mark on the frontispiece where it was once misfolded, but a fine copy of a very scarce pamphlet; no half-title is required, despite the pagination. Griffith 610.

1746

256. [**Pope, Alexander.**] Verses upon the late D-----s of M-----. By Mr. P---. London: printed for W. Webb, 1746. 5(1) pp. Folio, recent marbled boards, dark brown morocco spine, lettered in gilt. £600

First edition. There were three impressions, according to Foxon, with no priority assigned, and distinguishable by the spacing between the first three letters of "Verses" on p. 3. The measurements given by Foxon, however, are puzzling, as he cites the gaps as being either 12.5 and 12 mm, 14 and 10 mm, or 11 and 13.5 mm. In this copy, however, they are pretty clearly only 10 and 11 mm; further examination is required. This folio is a separate printing of the famous "Atossa" passage in Pope's *Of the Characters of Women*, omitted from the poem as it was first published, and first printed in 1744 in *Epistles to Several Persons*, with commentary by Warburton; this collection was rigorously suppressed, and is now of the greatest rarity. The title-page here suggests that the portrait of Atossa was based upon Sarah Churchill, Duchess of Marlborough, and this notion is affirmed by a note printed on the last page:

"These verses are part of a poem, entitled *Characters of Women*. It is generally said, the D---s gave Mr. P. £1000 to suppress them: he took the money, yet the world sees the verses; but this is not the first instance where Mr. P's practical virtue has fallen very short of those pompous professions of it he make in his writings."

The writer of this remarkable statement was Lord Bolingbroke, Pope's old friend, who turned against him because of what he felt were unpleasant discoveries in the poet's manuscripts, which he had inherited; for the full story, see Maynard Mack, pp. 746-752, and the Twickenham edition, Vol. III ii, Appendix A ("Who was Atossa?"). Ironically, Pope's lines are now generally

seen as having been inspired by the Duchess of Buckingham. Title-page once torn across the middle, and now mended, otherwise a sound copy. A rare title in any form; the ESTC now lists a total of thirteen copies of Foxon's three variants, but makes no mention of what appear to be the measurements in this copy. Griffith 613; Foxon P984-6; Rothschild 1647.

257. **Pope, Alexander, attributed author.** The character of Katharine, late Dutchess of Buckinghamshire and Normanby. By the late Mr. Pope. London: printed for M. Cooper, 1746. 7 pp. Folio, recent wrappers. £650

First edition. The Duchess of Buckingham died on March 13, 1743; a note at the end of this tribute states that "the above character was written by Mr. Pope some years before her Grace's death. The matter is not quite so straightforward, and is discussed by Pope in a letter to Col. James Moyser on July 11, 1743. After denying having written a sketch of the Duke of Buckingham, Pope goes on to speak of a prose portrait of the Duchess:

"There was another character written, of her Grace by herself, (with what help I know not) but she shewed it me in her blotts, & press'd me, by all the adjurations of friendship, to give her my sincere opinion of it. I acted honestly, & did so. She seem'd to take it patiently, & upon many exceptions which I made, ingaged me to take the whole, & to select out of it just as much as I judg'd might stand, & return her the copy. I did so. Immediately she pick'd a quarrel with me, & we never saw each other in five or six years. In the meantime, she shewed this character (as much as was extracted of it in my handwriting) as a composition of my own, in her praise. And very probably, it is now in the hands of Lord Hervey."

This folio was printed several months after the first publication of the missing passage from *Of the Characters of Women* (see preceding item), and serves to reinforce the misguided notion that the sketch of "Atossa" was based upon the Duchess of Marlborough. The precise source of this text is as yet unclear. Signs of prior folding, with tears in the first and last leaf repaired on the verso; title-page a bit browned, otherwise in good condition. Very scarce. Griffith 617; Rothschild 1653

1747

Impertinence

258. **Mason, William.** Autograph letter signed, one page, sm. 4to; dated St. Johns, December 15, 1747, to "Sir" (undoubtedly, from the content, Robert Dodsley). £1500

An amusingly condescending letter from a young poet, aged 22, to a distinguished bookseller and publisher, more than twenty years his senior. Robert Dodsley was then in the course of compiling the first three volumes of his *Collection of Poems*, the most important verse anthology of the 18th century, whose aim was to set a new standard for modern poetry. Earlier in the year Dodsley had published William Mason's first appearance in print, an anonymous poem called *Musæus: A Monody to the Memory of Mr. Pope, in*

Imitation of Milton's Lycidas, and had subsequently, it appears, written to the young man as ask his permission to include it in his forthcoming miscellany; he seems also to have asked if Mason had anything new to offer. One would have thought Mason would have been flattered, but the arrogance of youth is, at times, almost breathtaking:

"As you think proper to insert my Monody in your collection you may also prefix my name to it if the rest of the authors are also distinguished. I did once think to have made some little alterations in it, but as they were of no great consequence & the thing has had its fate, it wont be worth while to give myself the trouble. If the contents of your Miscellany be printed or you can get them transcribed without much trouble I cou'd wish you woud send me them, because I shou'd not like to put any thing new into it till I saw my company, for I dont think the good reception you talk of to be a sufficient recommendation. If you insert my name I woud only have you print Mr. Mason without any other addition of degree or college &c."

Whether or not Dodsley complied with Mason's impertinent request is difficult to say, but he did include *Musæus* in Vol. III of his anthology, albeit identified as "by Mr. M----." He also included, in Vol. I, another anonymous first poem of 1747, Gray's *Ode on a Distant Prospect of Eton College*. Gray provided Dodsley with two new poems, one of them his famous "Ode on the Death of a Favourite Cat;" his younger friend Mason, on the other hand, did not bother to send "any thing new." In very good condition, and apparently unpublished.

The Pope-Swift Miscellanies

259. Swift, Jonathan, with Alexander Pope, John Arbuthnot, and John Gay. Miscellanies. London: printed for Charles Bathurst [and/or C. Davis], 1747 (dates vary). Together 13 vols., sm. 8vo, contemporary calf, spines gilt (a little worn, but sound). £750

A complete set of the so-called Pope-Swift Miscellanies in eleven volumes, along with two further volumes at the end, containing *Gulliver's Travels* (fifth edition, 1747) and *A Tale of a Tub* (11th edition, 1747); this was the first edition to appear after the death of the two major contributors. As always with these sets, there is a mixture of dates, editions, and publishers, since no volume was reprinted until earlier stocks had been exhausted. The first four volumes contain works by Pope, Swift, Arbuthnot, and Gay, and were edited in 1727-1732 by Pope; these are present in a fifth edition of 1747. The remaining volumes are largely by Swift; Vols. V-VI are the third edition of 1745, Vols. VII-IX the fourth edition of 1748, and Vols. X-XI are first editions (1745-6). Detailed collations of these volumes are provided by Teerink. In Vol. XI both the cancellandum of Q7 and the cancellans (printed as part of sheet X) have been preserved; the cancellans omits "Verses upon the Late Countess of Donegal." Conjugate with this cancellans is a trial half-title, which reads, "The Works of Dr. Swift. Volume the Thirteenth. Consisting of his sermons; with some letters and poems never before printed." This leaf shows that the proprietors were already thinking about turning the *Miscellanies* into a collected edition of Swift, by placing *Gulliver's Travels* (in two volumes) and *A Tale of a Tub* at the beginning, so that Vol. X of *Miscellanies* would become Vol.

XIII of *Works*. This scheme was in fact adopted in 1751. In very good condition, complete with two leaves of music in Vol. XI, six plates in *Gulliver's Travels*, and seven plates in *A Tale of a Tub*. Complete sets of this sort are no longer easy to find. Griffith 626; Teerink 67-67A.

1748

Translated out of Desperation

260. **Gahagan, Usher, translator.** Mr. Pope's Temple of Fame. And his Messiah, a sacred eclogue, in imitation of Virgil's Pollio: translated into Latin. With the English prefix'd to each poem. London: printed for B. Dickinson, 1748 (i.e. 1749). 8vo, disbound. £750

First edition. These Latin renditions of Pope were produced out of desperation in Newgate prison, and prefaced with a Latin verse dedication to the Duke of Newcastle, then the Prime Minister. Usher Gahagan was a young Irish classical scholar of good family, who fell into bad company in London and got involved in a scheme to make money by filing coins ("diminishing current coin of the realm"). After a few months one of the gang turned informer, and Gahagan was arrested, tried, and sentenced to death. The present remarkable plea for clemency was a failure; Gahagan was executed on February 20, 1749, four days after the date of his dedicatory poem. With Pope's English text on facing pages; Samuel Johnson's first published poem, fifteen years earlier, had also been a translation of Pope's *Messiah*. Title-page a little dusty, but a very good copy. Very scarce; the ESTC lists eleven copies (L, ABu, MY, O; CSmH, CLU-C, CtY, IU, MH, NIC, NN). Griffith 634; Foxon G4.

A Reply to David Mallet

261. [**Warburton, William.**] A letter to the editor of the Letters in the Spirit of Patriotism, The Idea of a Patriot-King, and the State of Parties, &c. Occasioned by the editor's advertisement. London: printed for J. Roberts, 1749. (4), 27 pp. 8vo, sewn, as issued. £250

First edition. An indignant response to David Mallet's preface to the recently published edition of Lord Bolingbroke's *Letters of the Spirit of Patriotism*, in which Mallet had accused Pope of having privately printed an edition of these letters some years earlier; Pope was further charged with manipulating the text, and distributing copies against Bolingbroke's wishes. Mallet had been very friendly with Pope, but after Pope's death he allied himself with Bolingbroke, and shared Bolingbroke's change of heart with respect to Pope's motives (see item 253, above); Mallet later became Bolingbroke's literary executor. In this pamphlet Warburton defends Pope against any wrongdoing, and suggests that Mallet alone was responsible for the offensive preface: "I must still persist in believing, that that noble person had no hand in your Advertisement." Half-title a trifle dusty, but a fine copy in original condition.

1750

262. [**Dodd, William.**] A new book of the Dunciad: occasion'd by Mr. Warburton's new edition of the Dunciad complete. By a gentleman of one of the Inns of Court. With several of Mr. Warburton's own notes, and likewise notes variorum. London: printed for J. Payne and J. Bocquet, 1750. viii, 27 pp. 4to, disbound. £250

First edition. The author's fourth poem, published shortly after he had left Clare College, Cambridge, to pursue a literary career in London. A parody of Pope, in which William Warburton replaces Colley Cibber as King of the Dunces; the preface is signed J. F. Scriblerus, Jun., and the poem is adorned with a full complement of mock-scholarly Scriblerian footnotes. Warburton had a reputation as an irascible pedant of questionable accuracy; the target here is not so much his involvement with Pope's *Dunciad*, but his edition of Pope's Shakespeare, published in 1747, which the DNB character-izes as "marked by both audacious and gratuitous quibbling." Dodd makes fun of Warburton's attempt to enlist Shakespeare in the service of the goddess Dulness:

"Deluded Dulness -- God's! I did not see
Thy kind intention in that choice to me:
Blest foe! nor can my soul enough admire
Thy kind ambition, and thy fond desire
To put thy friend on such a grand design,
As melting down thy Shakespear into mine."

Not long after this poem appeared it became apparent to the young poet that he could not support himself by literature, and he returned to Cambridge to become a clergyman. Dodd's later life was extravagant, and in 1777 he was convicted of having forged Lord Chesterfield's name to a bond; for this crime he was hanged, despite attempts by Samuel Johnson and others to save his life. Wanting the half-title, title-page a bit dust-soiled; with a few marginal tears, blank margins of last leaf extensively repaired, not affecting the text. Foxon D363.

1751

The Death-Bed Edition

263. **Pope, Alexander.** The works of Alexander Pope Esq. In nine volumes complete. With his last corrections, additions, and improvements; as they were delivered to the editor a little before his death: together with the commentaries and notes of W. Warburton. London: printed for J. and P. Knapton, H. Lintot, J. and R. Tonson, and S. Draper, 1751. Nine vols., 8vo, contemporary calf, neatly rebacked. £500

First edition. The much delayed but eagerly anticipated "death-bed" edition of Pope's works, edited and annotated by William Warburton, to whom Pope had left the copyright in all his published works. No modern editor can afford to ignore Warburton's handiwork, but his influence on the text of Pope's writings has long been widely condemned, most notably by Pope's

bibliographer, R. W. Griffith: "As an editor of Pope Warburton, early or late, is to be lifted down from any pedestal of respect, and is to be treated with a great deal of skepticism and very little of reverence" ("Early Warburton? or Late Warburton?" in *Studies in English*, University of Texas, Vol. XXIV, 1944). There is ample evidence, however, that the format and presentation of this edition was in accordance with Pope's last wishes. "It appeared not as a quarto but as an octavo in nine volumes. We can see now that that was not a betrayal of Pope's intentions but a realization of them. Warburton produced the edition for a general readership that would always have been the result of the grand edition in quarto. Foxon, *Pope and the Early Eighteenth-Century Book Trade*, p. 152. Aside from the general title-page in Vol. I, each volume has an individual title-page, with a brief description of the contents. With an engraved frontispiece in Vol. I, and 23 further plates. In very good condition. Griffith 643-651.

264. **Cooper, John Gilbert.** Cursory remarks on Mr. Warburton's new edition of Mr. Pope's Works. Occasioned by that modern commentator's injurious treatment, in one of his notes upon the Essay on Criticism, of the author of the Life of Socrates. In a letter to a friend. London: printed for M. Cooper, 1751. 32 pp. 8vo, disbound. £200

First edition. John Gilbert Cooper (1723-1769) came from a Nottinghamshire family, and was educated at Westminster School and Trinity College, Cambridge. It has only recently been discovered that he began his literary career at an early age with the publication, in 1742, of an anonymous poem called *The Temples of Virtue and Pleasure*, which he never reprinted (Foxon T117). He was still a young man, and perhaps a bit arrogant, when seven years later he published his *Life of Socrates*, in which he conspicuously disregarded prior scholarship, and attacked the writings of William Warburton. Warburton soon retaliated and a brief squabble ensued, which became rather vituperative when Cooper described Warburton's work in this pamphlet as nothing more than what "the inflamed brain of a monk could conceive, or the oyster-selling maids near London-Bridge could utter." Title-page dust-soiled; upper corner of the last leaf torn, not affecting the text. Uncommon.

1753

265. **Ayre, William.** Four ethic epistles opposing some of Mr. Pope's opinions of man, as set forth in his Essay. I. With respect to the universe. II. As an individual. III. With respect to society. IV. With respect to happiness. London: printed for Samuel Paterson, 1753. 40 pp. 8vo, sewn, as issued. £1500

First edition; the first two epistles had been separately published in 1739 (see above, item 216). The final publication of the shadowy William Ayre, who in 1745 had produced for Edmund Curll the first full-scale biography of Pope (item 251, above). The attack on Pope's orthodoxy in his *Essay on Man* had begun in England on 1739 with the appearance of various translations, one by Samuel Johnson, of a commentary on the poem by the Swiss theologian Jean-Pierre de Crousaz. This belated contribution to the controversy by Ayre is very rare; the ESTC lists a single copy at the British Library, and Copac adds

another in the Dyce collection at the V&A. A little dog-eared, but a nice copy in original condition, entirely uncut. Guerinot, p. 277 (no copy seen).

266. **Bolingbroke, Henry St. John, Viscount.** A letter to William Windham. II. Some reflections on the present state of the nation. III. A letter to Mr. Pope. London: printed for A. Millar, 1753. (2), 531 pp. + an etched frontispiece portrait. 8vo, original pale blue boards (a bit soiled, spine perished). £125

First edition. Bolingbroke's will allowed David Mallet to reprint any of his published works or to publish any of his manuscript works for the first time. This volume concludes with what was essentially his guide to the philosophical principles in Pope's *Essay on Man*: "Since you have begun, at my request, the work which I have wished long that you would undertake, it is but reasonable that I submit to the task you impose on me." The Bowyer ledgers reveal that no fewer than 5000 copies of this work were printed, but it attracted little critical notice. "By contrast, when Mallet published the collected works of Bolingbroke in March 1754, the response was a positive flood of hostile comment. Bolingbroke was widely condemned, by Samuel Johnson among others, as a scoundrel for attacking religion and a coward for publishing his diatribes posthumously." -- Oxford DNB. Aside from the binding wear, a very good copy in original condition. Some copies have a variant title-page, with "printed for the editor" added to the imprint.

1756

267. [**Warton, Joseph.**] An essay on the writings and genius of Pope. London: printed for M. Cooper, 1756. xii, 334 pp. [With:] An essay on the writings and genius of Pope. Volume the second. London: printed for J. Dodsley, 1782. (2), ii, 495(1) pp. Two vols., 8vo, contemporary polished calf, spines gilt, contrasting red and green morocco labels (small chip at the top of one spine). £600

First edition of both volumes. One of the most important early appraisals of Pope's career. The first volume was expected to cause controversy, which is perhaps why the publisher Robert Dodsley did not include his name in the imprint along with that of the distributor Mary Cooper. Joseph Warton's dedication to Edward Young conveys a sense that Pope now belonged to the past, and that the course of English poetry was about to change: "No love of singularity, no affection of paradoxical opinions, gave rise to the following work. I revere the memory of Pope, I respect and honour his abilities; but I do not think him at the head of his profession. In other words, in that species of poetry wherein Pope excelled, he is superior to all mankind: and I only say, that this species of poetry is not the most excellent one of the art." Warton's book was in general well received, despite his reservations. In a review for the *Literary Magazine*, Samuel Johnson called it "a just specimen of literary moderation;" he was rather less generous when he sided with Pope in his *Lives of the Poets*.

Vol. I concludes with "End of the first volume," but for a long time there was nothing more to come. When the second volume finally appeared some twenty-six years later, also anonymously, an apologetic preliminary note

revealed that much of it had been printed long before the text was complete: "In order to account for the anachronisms that appear in this essay, it is necessary and respectful to inform the reader, that this volume was printed, as far as the 201st page, above twenty years ago." In the meantime, the first volume had been several times reprinted, and it is therefore rather unusual to find the first edition of both volumes bound as a matched set; the bindings differ slightly, but form an attractive pair. In excellent condition. Rothschild 2523 (Gibbon's copy, with the 1762 second edition of Vol. I).

1757

An Anonymous Supplement

268. **Pope, Alexander.** A supplement to the works of Alexander Pope Esq. Containing such poems, letters, &c. as are omitted in the editions published by the Reverend Dr. Warburton. To which is added, a key to the letters. London: printed for M. Cooper, 1757. (2), v(1), (2), 206 pp. 8vo, contemporary mottled calf, spine gilt, red morocco label (a little rubbed, small chip at the top of the spine). £125

First edition. Much of what appears in this "supplement" has been culled from various volumes of Curll's *Literary Correspondence*. The anonymous compiler has also included John Gay's *Three Hours after Marriage*, in which Pope had a hand. In some cases he was on shaky ground:

"Sure nothing can be objected against the *Essay on Human Life*, which was printed soon after the *Essay on Man*, was ushered into the world by the same publisher, and asserted in the title to be done by the same author. This was never contradicted by him, and the stile evinces to be true."

The poem was in fact by Lord Paget, and was only attributed to Pope on the title-page of a pirated edition. A very good copy.

With an Important Text of a Play by Gay

269. **Pope, Alexander.** A supplement to the works of Alexander Pope, Esq; Containing, such poems, letters, &c. as are omitted in the edition published by the Reverend Doctor Warburton; with the comedy of the Three Hours after Marriage; and a key to the letters: to which is added, (not in the London edition) A Key to the Three Hours after Marriage, and a letter giving an account of the origin of the quarrel between Cibber, Pope, and Gay. Dublin: printed for W. Whitestone, 1758. viii, 232 pp. 12mo, contemporary polished calf. £350

First Dublin edition. This Irish edition is of considerable interest because it prints for the first time a text of Gay's *Three Hours after Marriage* divided into five acts rather than three. A modern editor, John Harrington Smith (Augustan Reprint Society, 1961) has argued that this version derives from "an authentic acting MS of the play." In fine condition, and very scarce; the ESTC records two copies with the title-page dated 1757.

1759

270. **Dilworth, W. H.** The life of Alexander Pope, Esq; With a view of his writings. And many curious anecdotes of his noble patrons. As well as of his cotemporary wits, friends, and foes. London: printed for G. Wright, 1759. (4), 151 pp. 12mo, recent marbled boards, dark brown morocco spine, spine gilt, light brown leather label. £200

First edition. An account of Pope for young readers, or an otherwise unsophisticated audience; the author, of whom little is known, produced a number of similar biographies, including lives of Swift, Marlborough, and Frederick the Great. Blank inner margins of a few leaves at the beginning and end neatly restored, not affecting the text, otherwise a good copy, complete with the half-title. The ESTC reports a copy at Princeton with a final leaf of advertisements, but this does not appear in other copies, and is clearly not required.

1766

Only One Copy Located

271. **[Anon.]** An essay on patriotism, in the style and manner of Mr. Pope's Essay on Man. In four epistles. Inscribed to the Rt. Hon. the E--- of C-----. By a member of a respectable society. London: printed for the author; and sold by J. Wilkie, 1766. 28 pp. 4to, disbound. £1500

First edition. A poem addressed to William Pitt, 1st Earl of Chatham, at a time when he was about to form a new ministry after five years in opposition. Pitt acceptance of a peerage had prompted accusations of false patriotism, and had done much to damage the reputation of the Great Commoner. The poem has a number of prose notes, purportedly written by an unnamed "editor." In one passage, the annotator comments that "the poet has closely imitated Mr. Pope, in his concluding address to Lord Bolingbroke." The style of Pope was perhaps no longer as popular as it had been a generation earlier, as this poem is now extremely rare, despite having been offered for sale by a major London bookseller; the ESTC records one copy only, at Harvard. In fine condition.

1769

272. **Pope, Alexander.** Letters of the late Alexander Pope, Esq. to a lady. Never before published. London: printed for J. Dodsley, 1769. 87 pp. 8vo, sewn. £400

First edition. A series of twelve letters from Pope to Judith Cowper, a niece of the former Lord Chancellor William Cowper, 1st Earl Cowper. Pope carried on a year-long flirtation with this young lady in 1722-3, which ended upon her marriage to Martin Madan. This edition appears to have been arranged by the lady herself, in her old age, though a brief preface ends by stating that "the originals of these letters are in Mr. Dodsley's possession." In modern times, all but one were at one time in the collection of Arthur A.

Houghton; ten of them were sold at Christie's in 1980; for the eleventh, a brief note, see above, item 70. Half-title a bit dust-soiled, with slight chipping of the margins, otherwise a very good copy, entirely uncut, as issued. Rothschild 1648.

273. **Ruffhead, Owen.** The life of Alexander Pope, Esq., compiled from original manuscripts; with a critical essay on his writings and genius. London: printed for C. Bathurst, H. Woodfall, W. Strahan, J. and F. Rivington, W. Johnston, B. White, T. Caslon, T. Longman, B. Law, Johnson and Payne, S. Bladon, T. Cadell, and the executors of A. Millar, 1769. (6), 578 pp. + an engraved frontispiece. 8vo, contemporary speckled calf, gilt, spine gilt (a little rubbed, joints slightly cracked, lacks label). £150

First edition. A substantial biography, which much new information; written at the suggestion of Warburton, to whose collection of Pope's manuscripts Ruffhead was given access; Warburton read the proofs of this book, and made corrections. Owen Ruffhead (ca. 1723-1769) grew up in London, where his father was a baker; the proceeds of a winning lottery ticket were used to give him a good education, and he became a lawyer. His venture into literary biography had a mixed reception; Samuel Johnson famously remarked that Ruffhead "knew nothing of Pope and nothing of poetry." Despite such opinions, the syndicate of booksellers who published this biography quickly reprinted it in quarto to accompany a new four-volume collected edition of Pope's works. The frontispiece depicts a commemorative monument. A very good copy.

1776

274. **Pope, Alexander.** Additions to the works of Alexander Pope, Esq. Together with many original poems and letters, of contemporary writers, never before published. London: printed for H. Baldwin, T. Longman, R. Baldwin, G. Robinson, T. Caslon, G. Kearsly, and J. Ridley, 1776. (4), xiii(1), (6), 236; (8), 276 pp. Two vols. in one, 8vo, 19th-century divinity calf, decorated in blind and gilt, spine gilt, red morocco label. £200

First edition. An interesting if not wholly reliable gathering; the claim that all of the poems and letters here had "never before been published" is an exaggeration, though some had only very recently appeared in such periodicals as the *St. James's Chronicle*. "Many of the letters and poems . . . were transcribed with accuracy from the originals, in the collections of the late Lords Oxford and Bolingbroke, who are well known to have lived in the strictest intimacy with Mr. Pope, as well as his literary friends and associates." -- Preface. Included are numerous editorial notes, variously attributed to George Steevens or William ("Conversation") Cooke. In very good condition; a later portrait of Pope has been inserted as a frontispiece. With the bookplate of W. E. Clegg of Oldham. Rothschild 1649.

1782

275. [Tyers, Thomas.] An historical rhapsody on Mr. Pope. By the editor of The Political Conferences. London: printed for T. Cadell, 1782. xi(1), 143 pp.

8vo, early 19th-century calf, gilt, spine gilt, dark brown morocco labels (traces of rubbing). £350

Second edition, "corrected and enlarged," with a new preface; the first edition published earlier the same year was only half as long. "A non-chronological series of biographical anecdotes relating to Pope, and unmitigated praise for the poet throughout." -- Oxford DNB. Thomas Tyers (1724/5-1787) was the proprietor of Vauxhall Gardens. He was a good friend of both Johnson and Boswell; Johnson portrayed him in the *Idler* as Tom Restless, an "ambulatory" student who wandered about coffee houses and debating clubs looking for ideas, but paid little attention to books. He was, however, extremely well read, and Johnson later confessed that Tyers always told him "something he did not know." This book is described in the ESTC as having a plate, but this is an error; the only illustration is an engraved vignette of Memory on the title-page. With a few small manuscript corrections in the text; there are similar markings in the copy Tyers gave to Johnson, now in the Hyde collection at Harvard. A very good copy, complete with the half-title. With the engraved bookplate of the historian John Adolphus (1768-1845). Very scarce.

1785

276. **Pope, Alexander.** The poetical works. Glasgow: printed by Andrew Foulis, 1785. Three vols., folio, contemporary polished tree calf, gilt, spines elaborately gilt, green and black morocco labels with the volume numbers in small red morocco onlays, yellow edges. £3000

One of the finest productions of the Foulis Press, in a particularly handsome binding of the period. Each volume has a separate dedication, the first to the Earl of Mansfield, the second to Lord Viscount Stormont, and the third to John Foster. At the end of Vol. III is a four-page list of "names of the persons by whose encouragement this edition has been printed." In fine condition. With the 20th-century bookplates of Robert Henry Follett Houstoun. Gaskell 678.