

Descriptive Bibliography: Exploring and Evaulating *The Hermit*, 1727.

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About this project:

Bibliography, as Carter and Barker observed, has "two main meanings ... a reading list, [and] the study of books as physical objects." Gaskell further emphasized the importance of such work, noting, "an analytically descriptive bibliography can increase our understanding of the transmission of other texts of their period ... and serves as a means of identifying other copies of the books it deals with and of evaluating their status."

In this exercise, students engaged with an assigned book, registered as readers with the Rare Book Division at NYPL, and prepared descriptive and analytical bibliographic reports. Materiality of the book and other details were addressed, including: collation formula, binding, paper, type elements, and design attributes.

Descriptive and Analytical Bibliography:

Author: Longueville, Peter (attributed name).	
Title: THE HERMIT: Or, the Unparalled SUFFERINGS And Surprising ADVENTURES OF Mr. <i>PHILIP QUARLL</i> [swash Q], <i>An Englishman</i> . Who was lately discovered by Mr. <i>Dorrington</i> a <i>Brifol</i> merchant, upon an uninhabited Iland in the <i>South-Sea</i> ; where he has lived above Fifty Years, without any human Affilience, till continues to refide, and will not come away. CONTAINING	
	I. His Conferences with Thofe who found him out, to whom he recites the moft material Circumftances of his Life; as, that he was born in the Par- rish of St. <i>Giles</i> , educated by the charitable Contribution of a Lady, and put 'Prentice to a Lock-Smith.
	II. How he left his Mafter, and was taken up with a notori- ous Houfe-breaker, who was hanged; how, after this E- fcape, he went to Sea a Cab-
	bin-Boy, married a famous Whore, lifted himfelf a com- mon Soldier, turned Singing- mafter, and married Three Wives, for which he was tried and condemned at the <i>Old-Bailey</i> .
	III. How he was pardoned by King CHARLES II. turned Merchant, and was ship- wracked on this defolate Iland on the Coaft of <i>Mexico</i> . With a curious Map of the Iland, and other Cuts.
	[rule] <i>WESTMINSTER</i> : [swash Ts] Printed by J. CLUER and A. CAMPBELL, for T. WARNER in <i>Pater-noffer-row</i> , and B. CREAKE at the <i>Bible</i> in <i>Jernyn-freet</i> , St. <i>James's</i> . 1727.
Date: 1727.	
Imprint: Westminster (London): J. Cluer and A. Campbell for T. Warner and B. Creak.	
Collation: 8 ^o in 8s and 4: A[-A1]-R ⁸ S ⁴ [S4 (-A2)]; 138 leaves, pp. [3] <i>iii</i> -xi, 1-68, 69, 70-156, 157, 158-205, 207, 206, 208-264. [=276].	
Pagination: vi-xi, 1-264 p., [3] leaves of plates.	
Contents: A2: title (verso blank), A3~A8 ^o : preface, B1~S4 ^o : text ^o	
Binding:	Contemporary sprinkled calf over pasteboard with plain paper pastedowns; spine gilt in compartments with stamped flower vases and filler borders; "ENGLISH HERMIT" and "DE FOE" stamped in gilt Roman capitals over goatskin lettering-pieces on second and third compartments. Cambridge panel-style covers: blind-tooled fillet frame with rolled concentric inner frames, blind-stamped fleurons at frame joints. Gold stamped floral motif on edges. Traces of red sprinkled top, fore-edge, and tail coloring. Separation at headcap, rubbing at spine and corners, otherwise good. Unsigned binding.
Type Design:	Caslon(?) font, roman and italic. Special characters, including "Q" on title page.
Provenance:	Henry Grey, Duke of Kent (1671-1740) to his granddaughter; to her nephew, Thomas Philip, Earl de Grey (1751-1859); to Gordon Lester Ford (1823-1891); donated by his sons to the Library, 1889.
Technical Notes:	Unsigned copperplate engravings are not part of the collation and are found before A2 (frontispiece), A8 ("A Map of the Island Drawn by Philip Quarll"), and L6 (tall-masted ship at sea in a storm). ³ Laid paper, vertical chainlines, watermark half "M" appears on A8, B2, E1, F4, G4, I1, L4, M1, O2, P2, and S2) ⁴ at head of spine fold. Paper maker undetermined.
Copy-specific Notes:	New York Public Library, New York, New York, U.S., *KC 1727 (Longueville, P. Hermit) Catalog Physical Description: xi (1) p., 2 l., 264 p., front., fold. plate, map. 20 cm. (8vo.) No half-title? In preliminaries, the third and fourth leaves are signed (A3 and A4), and no other leaves are signed. Irregularities in collation: i-v and xii-xvi implied; 69 and 157 not numbered, 206 misprinted as 207, 207 as 206. Collation resumes at 208 and continues the sequence. Unfolded bifolium endleaves. Invoice (?) on partial 8.5" x 11" dot-matrix printed page tipped in. Bookplates of Henry Grey, Duke of Kent and Thomas Philip, Earl de Grey on inside front cover. Ford Collection dedication bookplate on inside back cover.

Authorship

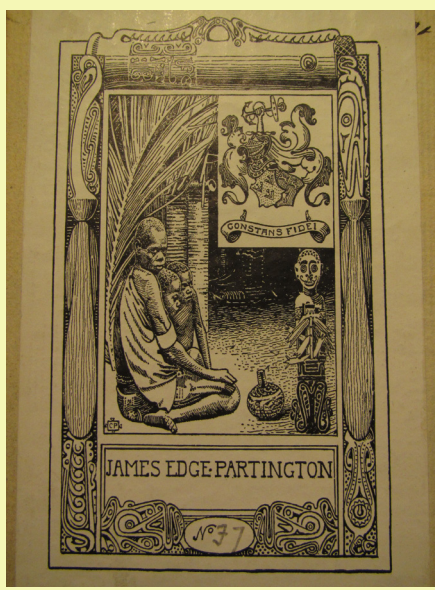
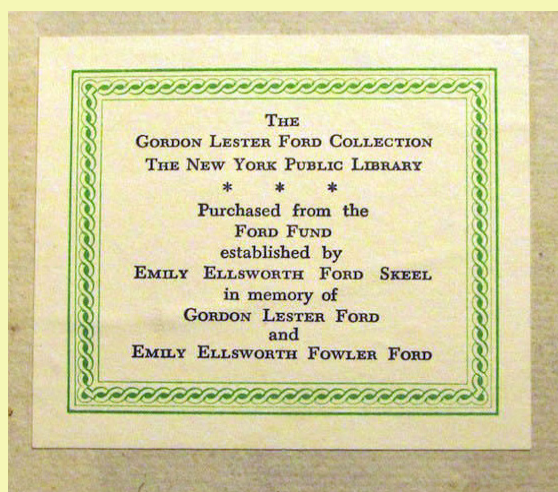
In a 2003 sale , the lot description for *The Hermit* reads:

This work has been variously attributed to Alexander Bicknell and Edward Dorrington. . . . however, a copy of the 1727 edition in the British Library has the initials 'P.L.' on the title; the dedication is signed 'Peter Longueville' and the preface 'P.L.'. In the dedication, Longueville claims to be the author of the book and in the preface he denounces the bookseller for substituting Edward Dorrington's name for his own. (Christie's South Kensington, Ltd., 2003)

The New York Public Library's (NYPL) 1727 copy bears the same initialing, and the NYPL catalog record notes that "Dorrington" is a pseudonym. The same record also notes: "ascribed by some authorities to Alexander Bicknell," and lists him as an additional author (Control Number 23625785, 2015).



Left to right: Fig. 4, bookplates of Henry Grey, Duke of Kent and Thomas Philip, Earl de Grey; Fig. 5, dedication bookplate, Ford Collection; Fig. 6, bookplate of James Edge Partington.



Provenance

This copy has three bookplates (see Figs. 4-6), indicating ownership by Henry Grey, 1st Duke of Kent (1671-1740), Thomas Philip, Earl de Grey (1751-1859), and Gordon Lester Ford (1823-1891). Reviewing his vital dates in relation to the book's publication, it is likely that Henry Grey was the first owner of this book. His bookplate is dated 1733. The book passed to Thomas Philip de Grey, presumably, at the death of his maternal aunt (Henry Grey's great-granddaughter) in 1833, whereupon he also gained the title of 2nd Earl de Grey. It is less clear how Ford acquired the book, but the purchase was likely through an auction or private sale. At the time of donation to NYPL, Ford's collection was the "most valuable private library" in the United States (Marquis Who's Who, 2015).¹³

Generally regarded as "indolent and self-seeking" as well as "odious," Grey was an ostensibly unpopular royal advisor and politician, but his library was esteemed. Reviewing auction catalogs¹⁴ of the collection sold after de Grey's death, one can surmise that the elder Grey collected books on foreign travel and adventure stories, so it follows that *The Hermit* would be among his holdings.

De Grey was seemingly more popular and successful in politics than his great-great grandfather, was elected a fellow of the Royal Society and the Society of Antiquaries, and served as first President of the Royal Institute of British Architects in London. The estate he designed and lived on for twenty years, Wrest Park (now a national Listed property), is named in his bookplate. The collection was disassembled after his death and sold in several auctions in the decades that followed.

Gordon Lester Ford was a railroad magnate, lawyer, tax collector, and bibliophile, who founded the Brooklyn Academy of Music and the Brooklyn Art Association.

Research Value

In the history of English literature, Daniel Defoe's *Robinson Crusoe* marked a watershed moment upon its publication in 1719. Four editions⁵ were printed in eight months, readers clamored for more "true" travelogues, and the novel eventually was credited as the first in a new category: realistic fiction. A genre, *Robinsonade*, grew from the novel's popularity and the subsequent imitations that followed.⁶ *The Hermit* is one such imitative tale. That it had eight English editions, four abridged versions, and nine translations by the end of the nineteenth century speaks to *The Hermit*'s unique popularity (Ulrich, 1898). Robinsonade endures in the contemporary literary-media landscape, with examples ranging from television (*Lost*, *Survivor*, Gilligan's Island, *Savin Family Robinson*, *Lost in Space*) to literature for adults and children (*The Mysterious Island*, *Lord of the Flies*, *The Island of Dr. Moreau*, *Hatchet*, *Life of Pi*, etc.).⁷ Robinsonade, the upcoming three hundredth anniversary of Defoe's book, and the novel's legacy make *The Hermit* a rather attractive item for exhibition, as well as scholarship. That said, this particular copy is moderately fragile and careful handling is recommended; lending this book out for anything other than exhibition is not recommended, due to the item's condition. There are numerous digital surrogates for this book and its subsequent editions.

Resources Consulted, and Further Reading:

Churchill, W. A. (1935). *Watermarks in paper in Holland, England, France, etc., in the XVII and XVIII centuries and their interconnection*. Amsterdam: M. Hertzberg & Co.
Defoe, D. (1869). *The works of Daniel Defoe, carefully selected from the most authentic sources. With Chalmers' life of the author, annotated.* (J. S. Keltie, Ed.). Edinburgh: W.P. Nimmo.
Eisdale, A. K. (1948). *The British Museum Library's short history and survey*. London: G. Allen & Unwin, Ltd.
Gale Group. (2003). *Eighteenth century editions online* (ECCO). Farmington Hills, MI: Thomson Gale.
Ginsburgh, B. (2004). *How to Identify Prints*. (2nd ed.). New York, NY: Thames & Hudson.
Gaskell, P. (1995). *A new introduction to bibliography*. New Castle, DE: Oak Knoll Press.
Glaister, G. (1960). *An encyclopedia of the book, terms used in paper-making, printing, bookbinding and publishing. With notes on*

illuminated manuscripts, bibliophiles, private presses, and printing societies. Cleveland: World Publishing Co.
Hewwood, E. (1950). *Watermarks, mainly of the 17th and 18th centuries*. Hilversum, Holland: Paper Publications Society.
Leah, K. K. (Ed.). (2006). *American book prices current: ABPC*. (Bancroft-Parkman, Inc.) Retrieved March 31, 2015, from www.searchup.com
Marquis Who's Who. (2015, April). Gordon Lester Ford. *Who Was Who in America*. New Providence, NJ: Moser, D. W., Sullivan II, E. W., Hatfield, L., & Radcliffe, D. H. (1996-). *The Thomas L. Grevel Watermark Archive*. Retrieved April 2015 from www.grevel.org
OCLC Online Computer Library Center, Inc. (2015, April). Control Number 23625785. OCLC. Dublin, OH: Oxford University Press. (2004). *The Oxford dictionary of national biography*. Oxford: Oxford University Press.

Pearson, D. (2005). *English bookbinding styles 1450-1800: a handbook*. London: British Library.
Plomer, H. R. (1922). *A dictionary of the printers and bookbinders who were at work in England, Scotland and Ireland from 1668 to 1725*. (A. Eisdale, Ed.) Oxford: The Bibliographical Society at the Oxford University Press.
Plomer, H. R. (1916). *A short history of English printing, 1476-1900*. London: Kegan Paul, Trench, Trubner & Co., Ltd.
Pollard, A. W., Wing, D. G., British Library, & ESTC (Project). (2000). *English short title catalogue* (ESTC). London: Sabin, J., Gale (Firm), & Thomson Gale (Firm). (2005). *Sabin Americana, 1500-1926*. Farmington Hills, MI: Gale Cengage Learning.
Ulrich, H. (1898). *Robinson and Robinsonades: Bibliographische geschichte, kritisch. Ein Beitrag zur vergleichenden Literaturgeschichte, in besonderer zum geschichte des romans und zur geschichte der jugendlitteratur*. Weimar: E. Felber.



Rarity, Prior Sale Value, and Condition

OCLC includes twenty-five individual catalog records⁸ of the 1727 edition held worldwide.⁹ ECCO and ESTC list twenty-seven copies of this edition. The book is in good condition, with separation at the headcap and between covers and spine, some staining, usual wear at edges and some rubbing (see images, left). Pages and plates are clean (Figs. 1, 15), there is some marginal worming (Fig. 12). American Book Prices Current (ABPC) lists information from three sales of this book, described in like condition. A 2005 auction in Australia rendered a sale price of A\$4,000 (\$3,083); prior listed sales show a continuous rise in value from 1976 (£105/\$172, Sotheby's) to 1995 (£440/\$702).

Rationale

The Hermit followed Daniel Defoe's *Robinson Crusoe* into the marketplace at a time when public interest in "real-life" adventure stories was high. In *The Works of Daniel Defoe...* John Keltie editorialized,

Defoe had, of course, to submit to the penalty which is almost invariably paid as the price of popularity, that of being imitated. The most notable English imitation is entitled, 'The Hermit' ... It appeared in 1727 and, says, Mr. Wilson, was the first edition of a work which has been often printed on coarse paper for the common people, but never attained to any reputation. The preface sufficiently shows that it was suggested by envy at the popularity of Defoe's writings, which the author vainly imagined to supersede by his own lucubrations. (1869, p. 34)

Plainly, *The Hermit* was a knock-off novel, the first English-language imitation of *Crusoe* to achieve sales of any note, and possibly the ultimate progenitor of *Survivor* and other stranded-in-the-wilderness works that followed the model of Defoe's novel. The book likely garnered attention for the publishers, increased their business, and facilitated expansion of their enterprise.

Thoughts on the "Defoe" Panel Mystery

The lettering-piece on the spine's third compartment reads "DE FOE," which might lead one to believe that the book's author was Daniel Defoe, or might imply something else.¹⁰ There are a few possibilities: 1) Defoe is the author (and three centuries of scholarship is wrong); 2) the binder made a mistake; 3) it was a marketing device (judging a book by its spine?); 4) a previous owner wanted to camouflage this opportunistic and otherwise derivative book as something more highbrow (lest his society friends snoop around his library); 5) a previous owner categorized all realistic adventure novels under "Defoe," and the panel denotes categorization, not authorship; or, unlikely: 6) it's some kind of eighteenth century riddle about the enemy ("the foe").

Of all the authors ascribed to this book, Mr. Defoe is not one of them, and research for this project did not produce a clear answer as to why his name appears on the panel. Certainly, *The Hermit* is similar to *Robinson Crusoe*, and—following the earlier work by eight years—perhaps the panel was an attempt to link the books together.¹¹ Wear on the spine suggests that the Defoe panel is original to the binding, so one could speculate that the book is more or less as it appeared in Henry Grey's library. It seems implausible that Grey cared about anyone's opinion, so—if the book was indeed bound as a form of disguise—the panel was probably added as a move made by the binder and publishers, and not one orchestrated by the owner.¹⁸

Attribution

Who really wrote this book? What is the Esdaile reference, and why is it so hard to find?

The catalog record—and a lot of copycat ones in WorldCat—hints that Arundell Esdaile definitively delineates the attribution rationale for this book, but I was unable to locate said Esdaile composition, and so investigated the listed authors individually, to varying degrees of success. Merrett writes that Bicknell was "of obscure origins," adding,

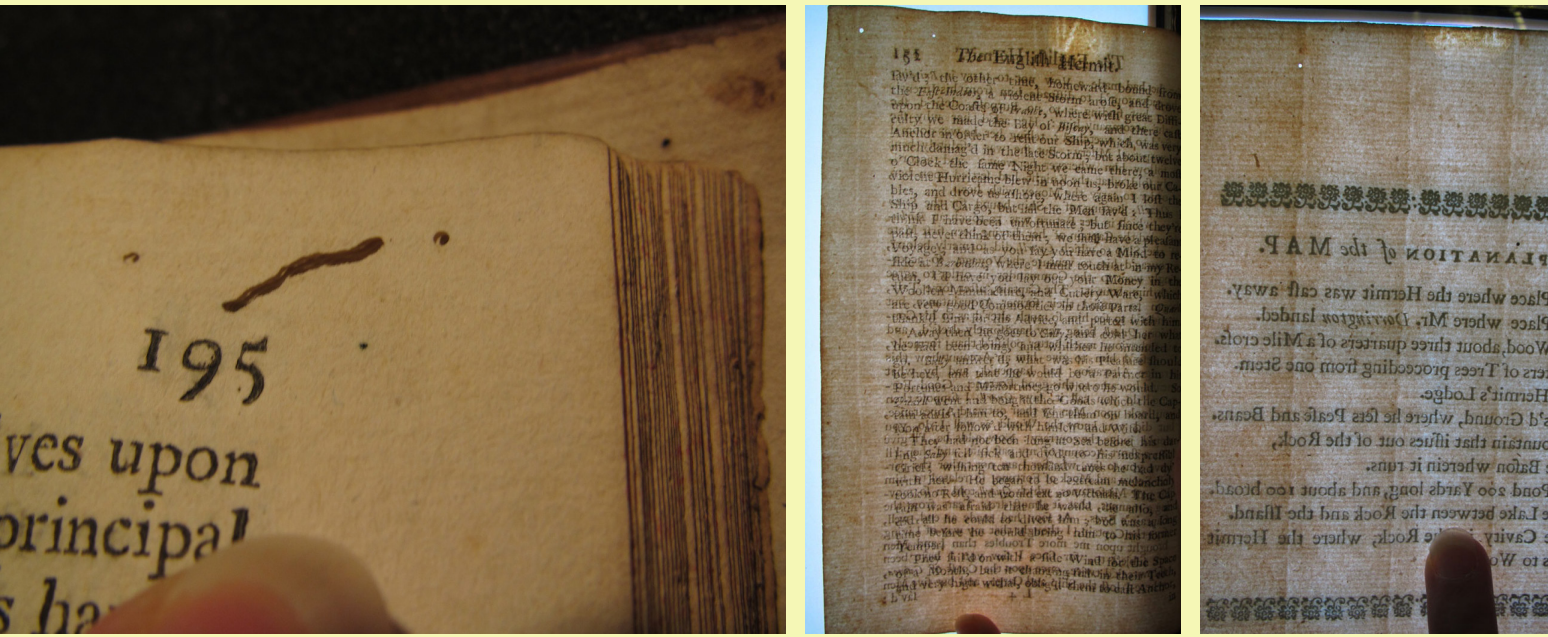
Of his life little is known except that his books appeared between 1775 and 1794, his first four titles being anonymous. . . . Bicknell must have worked on other compilations, such as the abridgement of Peter Longueville's *The Hermit* (1727) that, according to ESTC, was published in Hartford by John Babcock in 1799. (Oxford University Press, 2004)

Bicknell's murky age notwithstanding, it seems possible that 1) he alone authored *The Hermit* at a very young age, and/or 2) he was established enough to be called upon to work on *The Hermit*'s abridged edition that was published shortly after his death. Perhaps the best editor, in this case, was also the original author?

Furthermore, it was strange that none of the major biographical resources bore an entry for Peter Longueville. All things considered, then, one might justifiably suspect that Longueville was just as correspondingly fictitious as *The Hermit*'s protagonist, Philip Quarll.

Paper

This copy of *The Hermit* features different kinds of paper, for the text and the engraved plates, a typical feature of books of the hand-press period. Details are illustrated below.



Clockwise from top left: Fig. 12 detail of worming at margin. Figs. 13-14: watermark "M" at bead of spine fold (image enhanced). Fig. 15: unsigned engraved foldout plate. Fig. 16: Detail: plate mark, engraved frontispiece.

Printers

The book was printed by Westminster-based John Cluer (d. 1728) and his partner Alexander Campbell (active 1725-1731) for T. Warner (active 1720-1727) and Bezael Creak (1716-1754), whose names all figure prominently on the title page.²

Cluer was a significant music publisher, who printed "pocket playing cards" with Creak, and "invented moveable types for printing music" (Oxford University Press, 2004). In the year that followed *The Hermit*'s publication, Cluer died and his business transferred to his wife, Elizabeth Dicey, whose second husband and family turned the publishing business into a powerhouse that included music, children's books, prints, woodcuts, and the *Norhampton Mercury* newspaper.

Special thanks to all the staff at the New York Public Library Archives | Manuscripts | Rare Books Division, and to Kyle Triplett.



Footnotes:

1. Circa 1790, printed and sold by John Marshall, 24th.
2. Much of the information on printers' names comes from OCLC records for this book.
3. Gaskell, p. 374-376; Bowers, p. 289-299.
4. Gaskell, p. 23-24.
5. Bowers, p. 287-289.
6. Not in Churchill, Gaskell, or Hewwood.
7. Four impressions in eight months seem more likely.
8. Not "Defoe" was not the author's surname in another manner entirely.
9. Advertising subterfuge, eighteenth century style.
10. Frankly, the catalog record should reflect this aspect of the binding. Nothing indicates that it appears in any other extant copy.

8. Including microform copies and electronic resources.
9. The figure does not, obviously, include microform copies from private collections or elsewhere.
10. List from ECCO. See List of Resources Consulted for full citation.
11. ECCO, E-text Digital Edition v. Book, Sabin, University of Pittsburgh's digitized copy via Gale.
12. According to the NYPL OPAC.
13. Because of the verbiage on the Ford Collection bookplate, I'm not actually sure this book was part of the donation in 1889.
14. Apparently, Grey was also *valerius*. Arthur Marquand called Grey "His Stinkings." (See *Oxford National Biography*.)
15. See Resources Consulted.
16. Not "Defoe" was not the author's surname in another manner entirely.
17. Advertising subterfuge, eighteenth century style.
18. Frankly, the catalog record should reflect this aspect of the binding. Nothing indicates that it appears in any other extant copy.