

Lunacy, Thomas Gordon, and the Man in the Moon

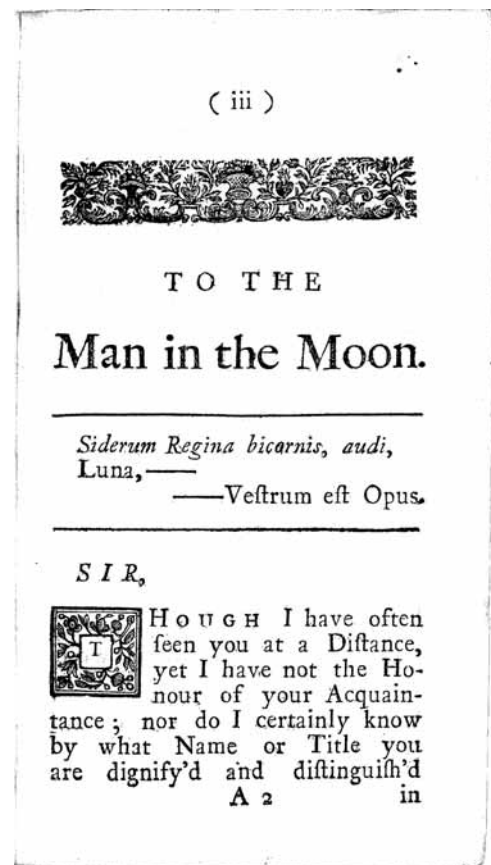
Irving N. Rothman

ABSTRACT—Thomas Gordon's book *The Humourist* (1720) is a satirical attack upon irrational behavior in his society. He levels an Horatian attack against self-serving government officials, fanatical preachers, and fraudulent businessmen. He conducts an attack on press censorship. In his discourse, he explains his view on life to the Man in the Moon who proves himself a rational listener and a level-headed correspondent. In contrast is Luna, the Moon, herself, who imposes the distemper of "lunacy" upon clergymen, politicians, authors, and playwrights and causes the madness that disrupts society and prevents its repair.

Thomas Gordon (1692–1750) published a series of humorous essays in *The Humourist* (1720) with a dedication to the Man in the Moon.¹ His dedication, 37 pages in length, deals primarily with the moon's influence upon mankind. In particular, he claims that aberrant behavior, selfish motives, oppressive government, and other forms of errant conduct are a consequence of the influence of the moon upon human beings. Common knowledge holds that the terms "lunatick" and "lunacy," derive from the word "luna," the Roman goddess of the moon. Long-held belief holds that psychological or psychiatric non-conforming behavior is adversely affected by lunar influence on given occasions. The Romans perpetuated the myth; literature ever since abounds in examples of moon madness highlighted by the Dracula myth, termed the "Transylvanian Effect."²

The origin of belief in the moon's adverse influence is explained by the "Greek physician Hippocrates (ca. 460–ca. 370 B.C.) [who] stated emphatically that 'madness comes from the brain's moistness.' Aware of the Moon's effects on tides, both the Greeks and Romans believed that the Moon also affected moisture and therefore had some effect on madness."³ Owens and McGowan, however, discount the relationship of madness or lunacy as attributed to the cycles of the moon. They quote from Wilkinson et al. who "examined general practice consultation rates for anxiety and depression and showed [that] no statistically significant lunar effect was evident."⁴ Nevertheless, Owens and McGowan report that in the twentieth century "43% of healthcare respondents believed lunar phenomena altered human behavior" whereas "81% of mental healthcare professionals reported a belief in behavior being influenced by lunar cycles."⁵

The extent to which eighteenth-century humankind believed in lunar cycles, lunar gods, or moon madness cannot be measured statistically, but it may be assumed to have been a popular belief in Gordon's time. If Gordon believed at all in the efficacy of the moon upon human conduct, this work, to the contrary, serves to parody such superstition. He utilizes the myth satirically to attack immoral, political, and self-indulgent



Dedication, *The Humourist*, p. iii.

behavior. One assumes the satirist is an objective observer and a reliable narrator, even if characters he creates to ridicule are distorted, unstable, malicious, or mad. It is clear, however, that Gordon draws a distinction between the moon "Luna," with her psychological implications, and the Man in the Moon whom he can appeal to as a rational respondent empathetic to his attack upon human conduct. The Man in the Moon is capa-

ble of identifying and explaining the influence of the Moon with her menstrual cycles and concomitant changes of mood.

A survey of Gordon's argument will explicate his attack upon human conduct. He begins by paying obeisance to the Man in the Moon, his *Lunar Majesty*, because he could find no one on Earth deserving of his respect. Between the four Seas, he states, he could find "none but the Worthless willing to be extoll'd." There is no subtlety in his assertion: "I am forc'd to forsake for a while my own Earth, and the dirty Crowd that inhabit the same." His purpose, then, is to "seek Subject-Matter for Panegyrick in the Sky."⁶ It is apparent that the reader is being treated to satire; the issue is what sort of attack is being levelled against his peers. Traditionally, the satire of the Latin poet Juvenal (writings, ca. A.D. 100–120) and the Hebrew prophet Jeremiah (ca. 605–586 B.C.) is an attack on the populace, utilizing invective to bring about reform. The satire of the Greek Menippus (3d century B.C.) employs distortion in the appearance of beings—people as giants while animals possess human qualities—to effect corrective behavior. The satire of the Latin poet Horace (65–8 B.C.) is intended to seek reform by laughter and raillery. Because we are witness at the beginning of the essay to several quotations from Horace, it is apparent that Gordon wishes to advance his attack to evoke humor and laughter and to reform the conduct of people by a welcome and ingratiating laughter.⁷

The narrator recognizes that he is not the first to address the man in the moon. He mentions Francis Godwin's (1562–1633) famous voyages of Don Gonzales (1638) who rode to the moon on a team of wild geese.⁸ In informing the Man on the Moon of lunatic action on Earth, he identifies Cardinal Alberoni (1664–1752) who, having "conquer'd all *Europe* by *Plots* and *Proclamations*, intended to have invaded you with a bloody Army of Priests and *Irish Catholics*."⁹ Gordon's narrator repeats the greatest fear of Englishmen, an invasion from France or Spain, Roman Catholic countries, whose leaders sought to restore to the throne of England the exiled James II, an avowed Roman Catholic. Thus, he urges the Man in the Moon to cure the malignity of priests—"sacred Servants of the Altar"—who have ravaged their people and nations.¹⁰ He identifies himself as a dissenter, *i.e.*, a non-Anglican. Any Protestant who refused to follow the Book of Common Prayer and chose to reject the English Episcopal Church was a dissenter, forbidden rights. (Roman Catholics were totally anathema and Jews, a people to be converted; neither group held English citizenship in the eighteenth century.) Dissenters, however, comprised half the population of England and were a force to reckon with. Dissenters were also inclined to be Whigs so that Gordon essentially advocates a more liberal position than high church officials and members of the Tory government. From this point, the satirical attack is levelled against a number of agents or agencies that comprise the governing classes of England.

The narrator sustains himself as a reliable narrator, indicating that the spokesman of the narrative reflects the ideas of the author. Thus, it will not be amiss to characterize Gordon and the narrator as one and the same and to use these terms indiscriminately. The narrator continues to celebrate the wisdom of the Man in the Moon whom he has observed "every Moon-

light Night" and one who has helped him late at night (probably when he was inebriated) escape "the Perils of Bulks, Post, and Gutters, with many a crack'd Head, and many a broken Shin."¹¹ The Man in the Moon becomes an authority, bearing the White Staff intimating leadership in Parliament and serving the "Royal Mistress and her Empire."¹² The allusion is quite clear that Gordon, himself, in his assessment of the depravity and mendacity of mankind, respects legitimate rule. To the extent that he respects the crown, he is at a loss to explain the miscreant behavior of office holders. He claims that those affected with "Giddiness," *i.e.*, lunacy, are "*Patriots* of this world...wofully inspir'd with that *Disease*, which derives its Name from the Name of your Earth."¹³

The narrator finds much wrong with his world. Those with influence, "Freaks," ignore the advice of "Men of perfect Health" and fail to represent "People in the *Straw*...utterly neglected, or miserably misled into...Ailings," those who need their judicious aid.¹⁴ Earth people are constantly engaged in war, wasting resources and funds: "We are always going round the World, in Quest of Adventures and Battles, and will go round it again for more, in Defiance of the Expence and the *Danger*."¹⁵ People are throwing away their money and their lives and are in need of common-sense advice.¹⁶ The Man in the Moon can offer this needed advice.

He proceeds into the milieu of business, urging that people ought not sign "Paper-Indentures *Offensive* and *Defensive*, and all other terrible Instruments of Delusion whatsoever."¹⁷ People are cheated by business transactions they do not understand or circumstances by which they are manipulated to their disadvantage. The narrator is cynical about the judgment of men. They do not benefit from their mistakes. The satire is unrelenting. The Man in the Moon is asked "to perswade us *Europeans*...that those who have deceiv'd us a *Hundred and Fifty Times* already, may not be credited by us above a *Dozen Times* more,...."¹⁸ People can be easily duped by predators.

The Humourist was published 76 years after John Milton published *Areopagitica* (1644), his treatise against the censorship of publications in England.¹⁹ Gordon sought to repeal Parliament's Licensing Order of June 16, 1743. In 1695, twenty-five years before Gordon published his work, the earlier Licensing Act had expired in England without renewal. Prior to that date, the number of printers in England had been restricted. Afterwards, publishing expanded exponentially with the growth of the newspaper industry, the publication of pamphlets, and the development of the modern novel. Gordon, himself a newspaper editor and pamphleteer, laments the lunatic behavior of those who would restrict publication: "Its first Symptoms shew'd themselves in a strange Aversion of the *sick Person*, to *printed Books and Pamphlets*." Censorious readers who oppose the critical or opinionated writing of the pamphleteers respond with irrational fervor: they "...would fly upon the foresaid helpless Pamphlet, and bite, and tear, and burn it, with dreadful Fury and *Cursing*."²⁰ One has only to reflect upon contemporary critics of newspaper columnists and objections to reports in daily newspapers to understand the point of Gordon's satire.²¹

Gordon criticizes church sermons and fanatic clergymen and levels his attack upon pamphlets delivered by "*pious*

Lunaticks...with lamentable Language and Distortions.” He laments that “neither *Charity* nor *common Sense* would suffer to believe a Word they said.” The remedy for these fulminating sermons is reading a chapter in the Gospel and saying “a *serious Prayer* against all *Hatred, Malice, and Uncharitableness.*”²² Gordon’s attack upon censors is most intense when he responds with heightened sarcasm: “pity these poor Churches, whose *divine Right* is establish’d by *human Laws,....*”²³ Authority lies with the man of good sense, the journalist and the pamphleteer. In explaining English society, Gordon separates the Man in the Moon from the influence of Luna, the Moon, itself. She has established rule over public officials who suffer lunacy; his is the voice of rational understanding. Folklore and literature have established the femininity of the moon whose thirty-day cycles represent the menstrual cycles with their consequent moodiness and changing behavior. The appeal to the Man in the Moon is designed to aright the moodiness characterized as lunacy.

In a paean of praise to the Man in the Moon, Gordon seeks the assistance of this arbiter, this intercessor between himself and human beings. He recognizes that “Men of sound Wit”²⁴ have utilized the Moon for their instruction and profit. Others who have sought inspiration from the Moon—“Poets, Politicians, Orators, Divines, and Historians, do all in their several Productions confess and demonstrate your Power and Operation.”²⁵ However, they prove ingrates in turning, on occasion, to patrons other than the Man in the Moon to sponsor their works. The implication is that authors will dedicate their books to men of wealth who will immediately compensate them with honoraria for dedications and recognition.

Gordon satirizes dramatic productions in the “Dedication.” He appears at the onset to pay compliments to “an *inimitable Tragedy*, which owns and *Inspiration* from *your Orb* in every Line.” However he offers the caveat that the play is incomprehensible to the reader and thus inadequate to the purpose of sublime literature intended “to create great Wonder and Pity.”²⁶ Thus, the play fails of its tragic impulse, and the playwright is mad. Gordon appears to be attacking Edward Young’s *Busiris, King of Egypt, A Tragedy*, performed in 1719. Sublimity is one of the highest aims of the writer in eighteenth-century literature, based upon Longinus’ *Peri Hupsos*,²⁷ which seeks to impress upon the reader that which is great (the concept of creation), that which is terrific (invoking terror and thus inspiring moral behavior), and that which is wonderful (inspiring by acknowledging the wonders of the world). Young’s drama apparently falls short of these aims and becomes the subject of the ridicule of the critics.

Gordon’s attack upon science concludes the dedication. He attributes to “*Philomaths* and *Astrologers*” powers derived from their understanding of the actions of the Man in the Moon and the decisions of his “Privy-Council.” The “learned Society,” presumably members of the Royal Society, are able to cure illness by studying the urine of human beings; these physicians, however, are self-serving and seek payment for their work: “they send none away with heavy Hearts who come not to them with *empty Hands.*”²⁸ Gordon ridicules the practitioner and the methodology, although the medical world today fully understands the importance of urinalysis.

Gordon attacks the aristocracy, the members of the House of Lords, for example, who boast a long lineage and ancient roots. The truth, however, lies in the realization that “the Wainscot in his Dining-Room, and the Stag’s Horns in his Hall, are elder than the first of his Name.”²⁹ In this, his words resemble the diction of Daniel Defoe in the *True-Born Englishman* who counters the claims of those who trace their lineage to the Norman conquest: “A Turkish horse can show more history / To prove his well-descended family.”³⁰ Gordon also levels his attack upon lovers—“the Corporation of Beaus” whose “Understandings are shaped by your Honour and their Persons by their Taylors.”³¹ The implication, of course, is that they are madly in love and vain in their dress.

Gordon concludes his argument by asking for a response from the Man in the Moon who, he believes, has been misrepresented by earth people. They have engaged in rebellions and have taken up arms at the Full-Moon, claiming that they are following the example of the Man in the Moon who, himself, is storied to have led a great army against neighboring islands,³² a myth perpetuated by warmongers on earth, Gordon implies, to justify their conduct. The narrator asks a rational explanation from a reasonable being, the Man in the Moon, who cannot prevent the people of Earth from subjecting themselves to the influence of Luna.

ENDNOTES

1. Anon. [Gordon, Thomas], *The Humourist: Being Essays upon Several Subjects*. London: Printed for W. Boreham at the Angel in Pater-noster-Row, 1720. (For complete details about this edition, see the bibliographic description below; hereafter, cited as *Humourist*.) According to Ohio State University researchers of the Laboratory of Space Geodesy and Remote Sensing, Laramie V. Potts and Ralph R.B. von Friese who “utilized “NASA’s Clementine and Lunar Prospector satellites to map the Moon’s interior,” “the ‘Man in the Moon’ is a collection of dark plains on the Earth-facing side of the Moon, where magma from the mantle flowed out onto the surface and flooded lunar craters. The Moon has long since cooled, but the dark plains that help to provide the appearance of a man’s face remain from that early active time,” in “Ancient impacts created man in the moon,” *Moon Daily*, Columbus, OH (Feb. 9, 2006) <http://www.moondaily.com/reports/Ancient_Impacts_Created_Man_In_The_Moon.html>. See also, Potts, L. and von Frese, R.B. Impact-induced mass flow effects on lunar shape and the elevation dependence of nearside maria with longitude. *Physics of the earth & planetary interiors* **153.1-3**, 165-74 (2005).
2. Mason, T. Seclusion and lunar cycles. *J. Psychosocial Nursing & Mental Health Services* **35.6**, 14-18 (1997).
3. Data in <<http://www.channel4.com/science/microsites/M/mon/lunacy.html>> (March 2008). See also, Szasz, T. *A lexicon of lunacy: Metaphoric malady, moral responsibility, and psychiatry*. (New Brunswick, NJ, Transaction, 1993).
4. Wilkinson, G., Piccinelli, M., and Roberts, S. Lunar cycles and consultations for anxiety and depression in general practice. *International Journal of Social Psychiatry* **43**, 3

- (1997), in Owens, M. and McGowan, I.W., Madness and the moon: the lunar cycle and psychopathology. *German Journal of Psychiatry* 9, 123-127 (2006).
5. Owens and McGowan, p. 2.
 6. *Humourist*, p. iv.
 7. *Quò virtus tua te vocat, i pede fausto*. Hor. Ep.2.Bk. 2: "Wherever your valor calls, go with prosperous foot [i.e., expectation]."
 8. *Humourist*, p. v. See Godwin, F. *The man in the moone or a discourse on a voyage thither by Gonsales. The speedy messenger*. (London, printed by John Norton for John Kirton and Tho. Warren, 1638.) Other notable works of the period are Bergerac, Cyrano de, *Histoire comique ou voyage dans la lune* (1656), trans. Lovell, A. as *The comical history of the states and empires of the worlds of the moon and the sun* (1687). Also, Cressy, D. Early modern space travel and the English man in the moon. *American Historical Review* 3.4, 961-82 (2006).
 9. *Humourist*, p. v. See Harcourt-Smith S. *Alberoni; or, the Spanish conspiracy*. (London, Faber and Faber Ltd., 1943). Alberoni caused the unwarranted invasion of Sardinia (Nov. 1717) and Sicily (1718). He sought to reverse terms of the Treaty of Utrecht (1713) in an effort to restore the Catholic Stuarts to the throne of England. His actions led to the formation of the Quadruple Alliance (England, France, Austria and Holland) against Philip V of Spain. In *Encyclopedia Britannica*. Vol. 1. (Chicago, The University of Chicago and Encyclopedia Britannica, Inc., 1948), p. 519.
 10. *Humourist*, p. xviii. The last Roman Catholic ruler to sit on the throne of England was James II, forced from his throne in 1688. "James's first and only Parliament met on 19 May 1685. James had assured himself of a favorable collection of members by instigating an election campaign engineered by his secret Catholic conclave, Arundel, Belsyse, Talbot, and Jermyn. The conclave was thorough and successful; nearly four hundred of the 513 members were new, and very few were Whigs," in Defoe, D. *The Consolidator or memoirs of sundry transactions from the World in the Moon*." Ed. Seidel, M., Novak, M.E., and Kennedy, J.D. Gen. eds. for the edition. Borck, J.S., Rothman, I.N., Schonhorn, M., and Novak, M.E. Assoc. Gen. Ed. Peters, J.G. (New York, AMS Press, Inc., 2001), p. 184.
 11. *Humourist*, p. viii.
 12. *Humourist*, p. ix.
 13. *Humourist*, p. x.
 14. *Humourist*, p. xi.
 15. *Humourist*, p. xiii.
 16. *Humourist*, p. xv.
 17. *Humourist*, p. xvi.
 18. *Humourist*, p. xvii.
 19. Milton, J. *Areopagitica; a speech for the liberty of unlicenc'd printing*. (London, 1644).
 20. *Humourist*, p. xviii.
 21. Berninghausen, D.K. *The flight from reason: essays on intellectual freedom in the academy, the press, and the library*. (Chicago, American Library Association, 1975); Black, J. *The English press in the eighteenth century*. (Philadelphia, University of Pennsylvania Press, 1987); Rothman, I.N. Editorial responsibility, not administrative censorship. *College Press Review* 3.6, 7-12 (1963), reprinted in *Freedom and Censorship of the College Press*. Ed. Estrin, H. A. and Sanderson, A.M. (Dubuque, Iowa, Wm. C. Brown Company Publishers, 1966), pp. 205-17. Gordon and John Trenchard (1662–1723) began publication of *The Independent Whig* (1720–1747). Together, they penned 144 "Cato's Letters" in both the *London Journal*, later republished in the *British Journal* from 1720–27, in the *Cambridge bibliography of English literature* [CBEL], ed. Bateson, F.W. CBEL 2, 662 (1966). Gordon and Trenchard were chief editors of the *London Journal*, in Novak, M. E. *Daniel Defoe: master of fictions, his life and ideas*. (Oxford, Oxford University Press, 2001), p. 594. They took a hard-line Whig posture, which alienated them from Daniel Defoe, who sought compromise between Whigs and Tories. See Trenchard, J. and Gordon, T. *Essays on liberty and religious, and other import subjects*. Ed. and annotated, Hamowy, R. 2 vols. (Indianapolis, Liberty Fund, 1995).
 22. *Humourist*, p. xx.
 23. *Humourist*, pp. xxi-xxii.
 24. *Humourist*, p. xxii. We are reminded of classical tradition in which Lucian (b. 120 A.D.) condemns earthly mendacity: "...in Lucian's *Icaromenippus* (subtitled in *Lucian made English* [trans. Mayne, J. and Hickeys, F. (1664)] as "*the Loftie traveller*"), where the moon voyager can see through the surrounding mist to the earth by flapping the eagle wing that transported him to the moon in the first place. With his new eagle eye, he sees below such phenomena as lust, treason, perjury, and betrayal," p. 22, in Defoe, D. *The Consolidator* (1750), AMS (2001), p. 194.
 25. *Humourist*, p. xix.
 26. Young, E. *Busiris, king of Egypt, a tragedy*. (London, Printed for J. Tonson, 1715).
 27. Depending upon biographical options, Longinus may have lived in either the 1st or 3rd centuries A.D.
 28. *Humourist*, pp. xxiv-xxv.
 29. *Humourist*, p. xxv.
 30. Defoe, D. *The true-born Englishman*. 1700, 1701. In *Anthology of poems on affairs of state: Augustan satirical verse, 1660–1714*. Ed. Lord, George deF. (New Haven and London, Yale University Press, 1975), p. 629.
 31. *Humourist*, p. xxix.
 32. The most extensive article on modern historical treatises of the man in the moon neither acknowledges nor discusses Gordon's *Humourist*. See Cressy, D. Early modern space travel and the English man in the moon. *American Historical Review* 111.4, 961-98 (2006). A comprehensive bibliography of man-in-the-moon studies may be found in the *International Bibliography of the Modern Language Association* [MLA] and the *Art & Humanities Citation Index* [A&HCI] of the Institute for Scientific Information.

BIBLIOGRAPHIC DESCRIPTION

The Humourist: [rule 7.3 cm] Being / ESSAYS / UPON / Several Subjects, / *VIZ.* [split column, col. 1] News-Writers. / Enthusiasm. / The Spleen. / Country Entertainment. / Love. / The History of *Miss Manage*. / Ambition and Pride. / Idleness. / Fickleness of human Nature. / Prejudice. / Witchcraft. / Ghosts and Apparitions. / The Weather. / Female Disguises. / The Art of modern Conversation. / The Use of Speech. / The Punishment of Staying at Home on Sunday, &c. / [vertical rule 6 cm. betw. col. 2] Criticism. / Art of Begging. / Anger. / Avarice. / Death. / Grief. / Keeping the Ten Commandments. / Travel misapply'd. / Flattery. / The Abuse of Words. / Credulity. / Eating. / The Love of Power. / The Expedients to get rid of Time. / Retirement. / The Story of *Will. Hacket* / the Enthusiast. / *With a Dedication to the Man in the Moon*. / [rule 7.8 cm] By the Author of the Apology for Parson *Alberoni*; The / Dedication to a Great Man concerning Dedications, &c. / [rule 7.8 cm] / —*Quò virtus tua te vocat, i pede fausto*. Hor. Ep.2.L.2. / [rule 7.3 cm] / London, Printed for *W. Boreham* at the *Angel* in *Pater-noster Row*. 1720. [Rothman, personal copy.]

Collation: 12^o; A¹², a⁶, B-I¹², K- M¹²; [i]-xxii, xix [xxiii], xxiv-xxx, a4-a6^v, 1-240, M1-M6

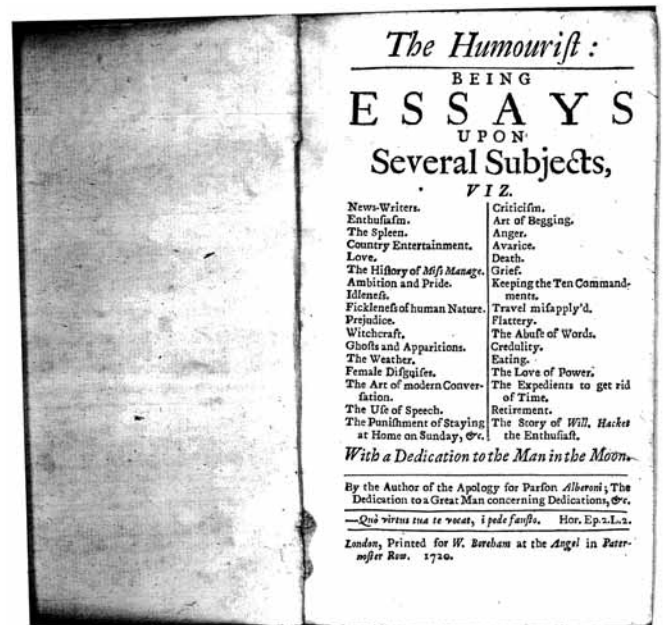
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Running heads: iii-xxx, (1)-(240), INDEX

Contents: iii 'TO THE / Man in the Moon.', 1 'Of News-Writers.', 6 'Of Enthusiasm.', 12 'Of the Spleen.', 18 'Of a Country Entertainment.', 25 'Of Love.', 'The History of Miss-Manage.', 39 'Of Ambition and Pride.', 46 'Of Idleness.', 53 'Of the Fickleness of Human Nature.', 61 'Of Prejudice.', 66 'Of Witchcraft.', 72 'Upon the same.', 78 'Of Ghosts and Apparitions.', 84 'Upon the same.', 89 'Of the Weather.', 95 'Of Female Disguises.', 100 'Of the Art of Modern Conversation.', 105 'Upon the same.', 110 'Of the Use of Speech.', 115 'Of the Punishment of staying at Home / On Sunday: In a Letter to a Lady.', 120 'Of Criticism.', 127 'The Art of Begging.', 132 'Of Anger.', 138 'Of Avarice.', 144 'Of Death.', 150 'Of Grief.', 155 'Of the keeping of the Ten Command-ments.', 161 'Upon the same.', 168 'Upon the same.', 174 'Upon the same.', 181 'Of Travel, misapply'd.', 188 'Of Flattery.', 195 'Of the Abuse of Words.', 202 'Of Credulity.', 208 'Of Eating.', 216 'Of the Love of Power.', 222 'Of the Expedients to get rid of Time.', 229 'Of Retirement.', 235 'The Story of William Hacket the Enthusiast.'

Typography: factotum initials [within a variety of floral designs, 13 mm x 10 mm]: iii, [a6], 1, 6, 12, 18, 25, 32, 39, 46, 53, 61, 66, 72, 78, 84, 89, 95, 100, 105, 110, 115, 120, 127, 132, 138, 144, 150, 155, 161, 168, 174, 181, 188, 195, 202, 208, 216, 222, 229, 235, M1

Catchword hyphenations: v won-/wonderful, 1 Per-/Person, 8 How-/However, 10 Endow-/Endowment, 12 Consi-/Consideration, 74 Ima-/Imagination, 80 lau-/laudable, 86 a Blan-/a Blanket, 96 Yoak-/Yoak-Mate, 117 trans-/transported, 121 Under-/Understanding, 141 Re-/Reputation, 142 Bib-/Bibliopolus, 147 wick-/wickedest, 151 them^/themselves, 162 Man-/Man-slaughter, 190 FLAT-/FLATTERY, 193 Con-/Consideration, 209 "ten-/"tentimes, 217 Supe-/Superiority,



Title Page. *The Humourist*, p. i.

Catchword anomalies: xxx [no cw], 15 better ['r' below baseline]/better, 16 or/or ['o' above baseline], 31 *Of/The, Of/Upon*, 151 them^/themselves, 183 "Our/ "OUR, 197 or ['r' below baseline/or, M2^v [no cw]/*Fabius*, M3 Hoof/HOoff [drop cap], M6 –Witchcraft/^Witchcraft

Headpiece: iii [framed vases and floral, 10 mm x 66 mm]; a6, 18, 46, 72, 78, 120, 168 [vase and whorls, 22 mm x 70 mm]; 1, 84, 132, 174, 229 [eagle framed by dogs, 23 mm x 73 mm]; 6, 95, 144, 181, M1 [head and florals, 17 mm x 68 mm]; 12, 39, 89, 127, 161, 188, 235 [sun array, 22 mm x 62 mm]; 32, 61, 110, 115, 138, 208, 216 [basket framed by cornucopia, 18 x 63 mm]; 53, 66, 105, 150 (inverted), 202, 222 [pigeon within floral frame, 10 mm x 70 mm]; 100, 155, 195 [seated trumpeteers, 12 mm x 65 mm]

Tailpiece: a5, 60, 137, 173 [floral-1, 41 mm x 40 mm]; a6^v, 180 [pigeon, 24 mm x 22 mm]; 5. 52, 14, 221, M6^v [angels, 22 mm x 38 mm]; 11 [vase floral, 3 mm x 45 mm]; 17 [floral plaque, 35 mm x 40 mm]; 65, 126, 187, 228 [heart and light array, 2 mm x 37 mm]; 94 [thistle plaque, 35 x 43 mm]; 109 [doves over angel head, 25 mm x 32 mm]; 131, 201 [floral-2, 32 mm x 45 mm]; 143, 167 [whorls/plaque, 38 mm x 45 mm]; 154, 240 [seated reader, 35 mm x 40 mm]; 160 [facing doves, 4 mm x 50 mm]; 194 [tulip basket, 40 mm x 45 mm]; 215 [floral basket over angel head, 45 mm x 58 mm]

Page: 160 mm x 95 mm

Paper: Provincial; chain lines 2.7 mm

Press Figures: None

Cover: 9.6 cm x 16.7 cm

Cover design: calfskin; mottled pattern [2 cm x 9 cm] within double frame with floral [3.5 cm x 10.7 cm], within frame [5.8 cm x 13 cm] pointed at each corner with open thistles, within a double-rule frame [9.cm x 16.2 cm].

Spine: 1.7 cm x 16.7 cm, red headband

Spine design: Five panels unlettered, 4 bands