

# English Verse

1701-1750

## Part III: R to Z

### **With an Addendum Devoted to the Pirated Editions of Henry Hills (1708-1710)**

This catalogue is heavily indebted to the scholarship of D. F. Foxon, whose bibliography of early eighteenth-century English poetry was published by the Cambridge University Press in 1975. Foxon saw his work as a continuation of Donald Wing's *Short-Title Catalogue, 1641-1700*, but at the same time he aimed for something more: "So there grew the idea of a short-title catalogue with rather more bibliographical sophistication, though necessarily limited in its scope. The most sensible limitation seemed to be one of form, and to me verse was the obvious choice." There is a vein of apology running through Foxon's introductory remarks, as he was more sensitive to his weaknesses than his strengths, but in retrospect this humility seems unwarranted. Any discoveries we have made, either omissions or corrections, should not be seen as evidence of his shortcomings, but rather as a tribute to his extraordinary achievement, without which this catalogue would have been impossible.

Foxon's focus was on separately printed poems, to which he added notes on contemporary collected editions. For practical reasons poetical miscellanies of the period were excluded, but we have taken the liberty of adding a number of examples of this closely related genre, all of them listed by title, whether or not a compiler can be identified. All other entries are in strict Foxon order.

A great many of the books and pamphlets offered here are from the extensive collection of James O. Edwards, assembled over the last twenty years or more; some of these bear his small book label.

Steve Weissman

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817. **Ralph, James.** Night: a poem. In four books. London: printed by C. Ackers, for S. Billingsley, 1728. (6), x, 75 pp. 8vo, recent half dark green morocco and marbled boards.  
£750

First edition. A long contemplative poem, dedicated to the Earl of Chesterfield, from whom the author no doubt sought patronage. The ten-page preface discusses the poetry of Milton, and the virtues of blank verse. A passage from Pope's Homer is quoted, and described as "admirable," but to some degree inadequate:

"But even here I am afraid, a judicious eye will discern that the poet (for the sake of rhyme) has been unhappily led into some inconsistencies, which in blank verse might have been easily avoided; 'twas for this, as well as the reasons before mention'd, that I was inclin'd to prefer the last."

James Ralph (d. 1762) was probably born in Philadelphia, but his origins are obscure. In 1724 he abandoned his wife and daughter in America, and came to England with his young friend Benjamin Franklin. Ralph tried his hand at various trades, with little success, and he ended up briefly teaching school in a village in Berkshire. He and Franklin remained boon companions for a time, but eventually fell out because of a misunderstanding involving Ralph's mistress; Franklin returned to Philadelphia in 1726. The following year Ralph decided to earn a living in Grub Street, but his attempt to defend those attacked by Pope in *The Dunciad* was misjudged. In 1730 he came to the attention of Henry Fielding who was about to embark on a career as a playwright; Ralph contributed a prologue to Fielding's *Temple Beau*. After the Licensing Act of 1737 made a career in the theater difficult, he drifted into political journalism, a vocation which served to sustain him for the rest of his life. Light stains to a few leaves at the beginning, but a very good copy. Foxon R18.

818. [**Ramble.**] [Anon.] A ramble thro' Hyde-Park; or, the humours of the camp, a poem. London: printed for T. Payne, 1722. (2), 24, 17-24 pp. 8vo, disbound. £1750

First edition. A satire on the dissipated life of young officers encamped in Hyde Park for military exercises; the foppish manners and styles of dress are described in some detail. There are also passages on aspects of the seamy side of London life; several pages are devoted to a description of Southwark Fair, with references to the raree-show, the puppet-show, the posture-master's booth, etc. Outer margins trimmed a trifle close, without loss, otherwise a very good copy of a rare and lively poem. The ESTC lists four locations (L, LEu; ICU, TxU), to which WorldCat adds three more (Lg; CLU, NjP). Foxon R24.

#### A Subscriber's Set

819. **Ramsay, Allan.** Poems by Allan Ramsay. Edinburgh: printed by Thomas Ruddiman, for the author, 1721. xxviii, 400 pp. + a frontispiece portrait. [With:] Poems by Allan Ramsay . . . Volume II. Edinburgh: printed by Thomas Ruddiman, for the author, 1728. xii, 420 pp. + a frontispiece portrait. Two vols., 4to, contemporary tree calf, spines gilt, red morocco labels and circular numbering pieces (one upper joint cracked, but strong).  
£2500

First edition. A subscriber's set, with the armorial bookplate of the Earl of Moray in each volume; the Earl appears in the 8-page list of subscribers in the first volume ("Murray"), and his wife the Countess is the named subscriber in the 7-page list in Vol. II. The most important collection of Scottish verse in the first half of the 18th century. Allan Ramsay (1684-1758) began his professional life as a wigmaker in Edinburgh, but soon became much involved in the cultural life of the city. His earliest verse was published in broadside or chapbook form, and by 1715 he was regarded by many as a kind of local poet laureate. In the early 1720's he abandoned wig-making and became a bookseller, and in his later years he was much involved as well in the visual arts and the theater. Ramsay wrote many different kinds of verse; in an index to the first volume the poems are "class'd into serious, comick, satyrick, pastoral, lyrick, epistolary, and epigrammatick." Much of the poetry is

in Scottish dialect, for which a substantial glossary is provided. The first volume, handsomely printed by Ruddiman, was very successful, and is said to have earned Ramsay 400 guineas. The subscribers were predominantly Scottish, but the presence of such names as Alexander Pope, John Arbuthnot, Richard Steele, and Richard Savage, suggests that Ramsay's reputation was growing. The frontispiece in the first volume was engraved by Vercruysse after a portrait by Smibert; the more familiar portrait in Vol. II was engraved by Richard Cooper. This is a particularly attractive set, with an appealing provenance; many surviving sets have only one portrait, and the first volume is often found on its own. With the modern book labels of Douglas Grant; an old invoice laid in reveals that he acquired this set from John Grant Booksellers Ltd. of Edinburgh in 1956, for seven guineas. Foxon, p. 660.

820. **Ramsay, Allan.** Poems. London: printed for J. Clarke; A. Millar; F. Cogan; R. Willock; and S. Palmer and J. Huggonson, 1731. xiv, (2), 238; (4), 307, (23) pp. + a frontispiece portrait in Vol. I. Two vols., sm. 8vo, contemporary calf, gilt (worn, one front cover loose, one red morocco title-label missing). £100

First London edition. A relatively inexpensive reprint of the Edinburgh quarto edition, published by a consortium of London booksellers; the name of W. Bickerton is added to the imprint of Vol. II. With a reduced version of the Smibert portrait. Early signatures of F. Hosken. Foxon, p. 660.

#### On the Death of Prior

821. **Ramsay, Allan.** Robert, Richy and Sandy. A pastoral on the death of Matthew Prior, Esq. Dedicated to the right honourable person design'd by the Old Shepherd. London: printed by S. Palmer, for Bernard Lintot; and sold by J. Roberts, 1721. 19 pp. 8vo, disbound. £4000

First edition. A charming poem on the death of a fellow-writer. The dedication, to an unnamed aristocrat, ends with an apology for the use of dialect: "Tho' the language hereof may seem uncouth, it will afford your Lordship the greater amusement, when explain'd by a Scotsman." This is one of the very first of Ramsay's poems to be separately published in London; it is not to be confused with an earlier Edinburgh-printed pastoral, *Richy and Sandy* (1719), on the death of Addison. Very rare, no doubt because Ramsay's reputation in the south was as yet not established; the ESTC lists five copies (L, E, O; CtY, MH). A very good copy, complete with the half-title; this is the variant with A4 signed "A2" (as in the MH copy). Foxon R88.

822. [**R--b--n.**] [Anon.] R--b--n's progress in eight scenes; from his first coming up from Oxford to London, to his present situation. With Mr. Frank Lyn's remark. London: [printed, and sold by T. Dormer, 1733.] 8 pp. + an engraved folding frontispiece. Folio, disbound. £200

First edition. A satirical sketch of the rise to power of Robert Walpole, who was frequently caricatured by his enemies as Robin, or Robin Hood. The progress is from an inn in Scene I to "An High Pyramid" in Scene VIII, with such venues as an election, a prison, and a room of state along the way. The large folding frontispiece consists of eight engravings, in two rows of four; for a full explanation, with references to Walpole's notorious Excise Scheme, see the British Museum *Catalogue of Political and Personal Satires*, 1938. Outer edges rumped; trimmed close at the bottom, shaving the four lower vignettes and costing the last two lines of the imprint, but with the text intact. Uncommon. Foxon R136.

823. **Relph, Josiah.** A miscellany of poems, consisting of original poems, translations, pastorals in the Cumberland dialect, familiar epistles, fables, songs, and epigrams. Glasgow: printed by Robert Foulis for Mr. Thomlinson (Wigton), 1747. xlix(1), (2), 160, 159-168, (6) pp. 8vo, contemporary calf, gilt, rebacked. £300

First edition. The only book, published posthumously, of an early Lake District poet, whose verses were later read with some interest by Wordsworth and Southey. Josiah Relph (1712-1743) was the son of a parish priest in Sebergham, Cumberland; he also became a clergyman, but died at his father's house at the age of thirty. Many of the poems here are in Cumberland dialect, and there is a glossary at the end. With a 33-page list of subscribers. This is a fairly early Foulis imprint, done in a more traditional style than many of the books from that press. Slight foxing, but a very good copy. On the front pastedown is an early gift subscription: "E. C. Ex dono Dom. Riccardi Hylton de Hylton Castle in Cmt. Durham Bart." Sir Richard Hilton [sic] appears in the list of subscribers for three copies; he sold Hylton Castle in 1749. Foxon, p. 674; Gaskell 96.

824. **[Reports.]** [Anon.] The reports of Sir Edward Coke, Kt. in verse. Wherein the name of each case, and the principal points, are contained in two lines. To which are added, references in the margin to all the editions of the said reports; and two tables, one of the names of the cases, and the other of the principal matters. In the Savoy: printed by Henry Lintot (assignee of Edw. Sayer Esq;), for J. Worrall, 1742. 84 pp. (unpaginated). 8vo, recent wrappers. £500

First edition. A collection of rhymed couplets, intended as a mnemonic aid to students of law. A preface by the bookseller John Worrall describes the text as taken from "an ancient manuscript." At the end is a page of advertisements for other law books he had recently published. A very good copy. Foxon R159.

#### Theatrical Odds and Ends

825. **[Reynardson, Francis.]** The stage: a poem. Inscrib'd to Joseph Addison, Esq; by Mr. Webster [pseud], of Christ-Church, Oxon. London: printed for E. Curll, 1713. (4), 32 pp. 8vo, disbound. £1500

First edition. A lively and amusing mock-heroic poem on the contemporary theater, whose inspiration is described in a preliminary note:

"This poem was written last summer, upon the following occasion; The Spectator's account of the Distrest Mother [by Ambrose Philips], had rais'd the author's expectation to so high a pitch, that he made an excursion from college, to see that tragedy acted, and upon his return, was commanded by the dean to write upon the art, rise, and progress of the English stage, which how well he has perform'd, is now submitted to the judgment of that worthy gentleman, to whom it is inscrib'd."

On the verso of the half-title is printed a list of the poets and players discussed, including Shakespeare, Dryden, Congreve, Steele, and Otway among the dramatists, and Betterton, Booth, Wilks, Cibber, Mrs. Barry, and Mrs. Bracegirdle among the actors and actresses.

The origins of the poem, and its authorship, were first discussed by F. W. Bateson in *Modern Language Notes*, January, 1930, pp. 27-9: "Even to-day it is not altogether unknown, and the odds and ends of theatrical information which it supplies have been noted more than once by G. C. D. Odell, Allardyce Nicoll, Edward Robins and the other excavators in our theatrical history of the eighteenth century." There was in fact no "Mr. Webster" of Christ Church at this period, and Edmund Curll soon re-issued the sheets of the poem under the name of "Mr. Reynardson, late of Baliol College, Oxon." The author's name is confirmed in 1720 by Giles Jacob, who is usually reliable, in his *Historical Account of the Lives and Writings of Our Most Considerable English Poets*. Dr. Francis Reynardson was born in 1693 or 1694, the son of a prosperous London merchant. He went to Oxford in 1710, and was resident at Balliol at least until the summer of 1712. In 1714 he obtained an M.D. at Leyden, and he published his medical dissertation there in 1718. He died in 1725. Only two other poems can be attributed to Reynardson, both published in 1713; one is a Whig satire on the Jacobites called *An Ode to the Pretender* (Foxon R175), and the other an "Ode on Divine Vengeance," which Curll included in a volume called *Sacred Miscellanies*, also under the

pseudonym "Mr. Webster." *The Stage* was published for sixpence on April 5, 1713, but apparently it did not sell very well, as Narcissus Luttrell paid only five pence for his copy on April 28. Curll reprinted the poem in a biography of Mrs. Anne Oldfield which he published in 1731. A very good copy, complete with the half-title. Very scarce. Foxon R176; Lowe (Arnott and Robinson) 3736; Macdonald 321; Rothschild 2534.

826. **Reynolds, John.** *Memoirs of the life of the late pious and learned Mr. John Reynolds.* Chiefly extracted from his manuscripts. To which is added, his view of death: or the soul's departure from the world. A philosophical sacred poem. With a copious body of explanatory notes, and some additional composures, never before printed. The third edition. London: printed for R. Ford; R. Hett; J. Oswald; and J. Gray, 1735. 176; vii-xiv, 141(1) pp. + an engraved frontispiece, Sm. 8vo, contemporary sheep, spine gilt (a trifle worn, lacks title-label). £200

First edition. The second portion of this volume consists of the sheets of the third edition of *A View of Death*, issued separately earlier the same year; this poem had first been printed as *Death's Vision* in 1709, with a second edition in 1716 in which the poem is described as "writ at the request of the famous Mr. John Lock." John Reynolds (1667-1727) was born in Wolverhampton, Staffordshire, the son of an ejected minister; after studying at Pembroke College, Oxford, he became a prominent Presbyterian clergyman, preaching to congregations at Gloucester, Shrewsbury, and, finally, Walsall. In very good condition. Some copies preserve the original title-page for Reynolds' poem; others lack the *memento mori* frontispiece. At the front are signature of C. Valentine Senr. (1737) and Isabella Atkinson (August 10, 1784). Foxon R184.

#### One Other Copy Known

827. **Rich, Edward Pickering.** *A poem on the Bath beauties.* By the Rev. Mr. Edward Pickering Rich, A.M. of North-Cerney, Gloucestershire. N.p. (London?): printed in the year 1750. 3 pp. Folio, disbound. £750

First edition. A poem to flatter society ladies on holiday at Bath Spa, by a middle-aged clergyman; about twenty "beauties" are cited by surname only. Edward Pickering Rich received his degree at Balliol, Oxford, and published a slim collection of verse in 1720. At some point after this poem was printed he preached a sermon in Cheltenham which must have been in some way controversial, as it went through several printings, all of which describe the sermon as one "which occasioned him being silenced for three years." A notice for the sale of Rich's estate in North Cerney, just outside of Cirencester, was printed in 1763. Slight signs of prior folding, but a very good copy of a very rare poem; the only other copy known is at Folger. Foxon R190.

#### Privately Printed in Shrewsbury

828. **Richards, Thomas.** *Cambriæ suspiria in obitum desideratissimæ Reginae Carolinæ.* Ad reverendum in Christo Patrem, Isaacum, episcopum Asaphensem. Salopiæ: excudit R. Lathrop, 1738. 8 pp. Folio, original marbled wrappers. £1250

First edition. A Neo-Latin elegy on the death of Queen Caroline, the consort of George II. Thomas Richards (1709/10-1790) was a young clergyman in Carmarthenshire, who developed an interest in lexicography and published a useful Welsh-English dictionary in 1753. As Foxon notes, a letter of Richards in the Rawlinson papers dated September 20, 1740, records of this poem that "it was never publish'd, only I printed some copies for the use of my friends, to save myself the trouble of transcribing." This is the earliest of nine recorded imprints to bear the name of the bookseller and printer Richard Lathrop, who was active in Shrewsbury until 1747. A fine copy in original condition of a very rare title; the ESTC lists two copies only, at the British Library and the Bodleian, to which WorldCat adds a third, at the National Library of Scotland. At least two of these have the misprint "Cambriæ" in the title, which was evidently corrected during the press run. Foxon R194.

829. [Ridout, Thomas Hollier.] Poems and translations. London: printed by W. Wilkins, for W. Hinchliffe, 1717. vi, (2), 72 pp. 4to, later half calf and marbled boards, gilt, spine gilt. £900

First edition. The author's only publication; his name appears in full at the end of the dedication to the Princess of Wales. Nothing is known of Ridout beyond what can be inferred from this collection of poems, most of which are translations or imitations of Horace, Ovid, Martial, Lucan, Homer, and Buchanan. Verses in praise of Richard Blackmore's *Creation* (1712) suggest someone slightly outside the mainstream of the literary world. Most revealing, perhaps, is "A Letter from Doway to Mr. Duncombe," which seems to imply that Ridout was training to be a Catholic priest, but experiencing spiritual turmoil. Whether the recipient of this epistle was William Duncombe (1690-1769), then a clerk in the Navy Office and later a member of a genteel literary set, is difficult to say. A very rare title. The ESTC lists two copies only, at the British Library and the Clark Library, to which Foxon adds two more, at Newberry and Princeton; Copac records one further copy, at the National Library of Scotland. Why Foxon says that the copy at Princeton is dated 1716 is puzzling, as it is clearly recorded on-line as having the usual date. Title-page neatly backed; blank inner margin of last leaf renewed, otherwise a very good copy. Foxon, p. 679.

830. [Rival.] [Anon.] The rival wives. Or, the greeting of Clarissa to Skirra in the Elysian shades. London: printed for W. Lloyd; and sold by the booksellers of London and Westminster, 1738. 18 pp. Folio, disbound. £750

First edition. A rather nasty satire in verse on Robert Walpole and his two wives. Walpole had for some years been estranged from his first wife, Catherine Shorter, and had maintained a long liaison with Maria Skerret, the witty and accomplished daughter of a wealthy London merchant. The two women lived with him in Richmond and at Houghton Hall in Norfolk in a notorious *ménage à trois*. Miss Skerret was caricatured as Polly Peachum in *The Beggar's Opera*. After Catherine's death in 1737, Walpole arranged a secret marriage with his mistress, who brought him a dowry of £30,000, but she died in childbirth a few months later, plunging Walpole into grief and despair. This poem opens with Skirra's arrival in Hades, where she is greeted by Clarissa:

"In a lone shade, with deadly henbane spread,  
Clarissa drooping hangs her shameful head;  
When Skirra's name she hears, malicious smiles  
Rise in her face, and all her bosom boils;  
Revenge! my soul, she cries, my rival's come --  
This, since she shares it, is no dreadful doom."

In the end Skirra's flight from Clarissa is interrupted by a vision of the "cloud o'er Britain," which threatened Walpole's political downfall. The minor bookseller William Lloyd seems to have had some success with this poem, and later the same year he issued *The Rival Wives Answer'd*, in which Walpole is praised, and both wives damned.

There are a number of variants of this poem, as noted by Foxon: "It seems clear that there are several impressions associated with re-setting of the type, but copies may contain mixed sheets." This copy is Foxon's variant 2, with signature B reset; the signature mark "B" is under the "i" of "starving," and the reading in line 10 is "d-----" (not "d----d"). A very good copy. Very scarce. Foxon R217.

831. Robertson, Alexander, of Struan. Poems on various subjects and occasions . . . Mostly taken from his own original manuscripts. Edinburgh: printed for Ch. Alexander, and sold at his house in Geddes's Close; where subscribers may call for their copies, n.d. (1752?). (4), 360 pp. 8vo, contemporary sheep, spine gilt (a little rubbed, but sound, lacks label). £350

First edition. The posthumously published poetry of the 13th Baron Struan (1667 or 8-1748), chief of the clan Robertson, who combined a university education with the savage characteristics of a Highland Celt. He habitually disregarded the payment of debts, and had the passes around his abode guarded in order to have early warning of the arrival of any officers of the law. His funeral is said to have been attended by two thousand mourners. The verses here include several fables, odes to Priapus, Bacchus, John Caryll, William Wycherley, etc., and various occasional poems inspired by the Jacobite uprisings, in which Struan participated with only nominal punishment for his deeds. Many of these poems are said to have been transcribed from recitations given while the author was "in his cups." Struan is also generally identified as the model for Baron Bradwardine in Scott's *Waverley*. A very good copy. Early signature on the title-page of W. Burgh; later armorial bookplate of H. F. Davies, Elmley Castle. Foxon, p. 681.

832. **[Robin.]** [Poetical miscellany.] The robin. A collection of six hundred and eighty of the most celebrated English and Scotch songs none of which are contain'd in the other collections of the same size call'd the Linnet and Thrush. With a glossary explaining the Scotch words. London: printed for C. Hitch & I. Osborn; & I. Hodgson, 1749. (2), 420, (10) pp. + an engraved frontispiece. 12mo, contemporary sheep, gilt, neatly rebacked, spine gilt, red morocco label. £300

First edition. The third in a series of three pocket songsters, all printed the same year; they were also available as a set, under the general title *Orpheus*. The title-page is engraved; the frontispiece depicts a rural scene, with a robin perched on a branch. Wanting flyleaves, otherwise a good copy. Case 464 (3).

#### Political Ambition

833. **[Robin-Hood.]** [Anon.] Robin-Hood and the Duke of Lancaster. A ballad. To the tune of The Abbot of Canterbury. London: printed for J. Roberts; and sold by the booksellers of London and Westminster, 1727. 6 pp. Folio, disbound. £500

First edition. A political satire, making fun of the political ambitions of Nicholas Lechmere, Lord Lechmere (1675-1727). Lechmere was a successful barrister who became a member of Parliament in 1708, and immediately established himself as an effective speaker for the Whigs; he played a major role in the impeachment of the Tory divine Henry Sacheverell. Lechmere's career was to some extent blighted by the fact that his colleagues regarded him as stubborn and opinionated. Nor was it helpful that he engaged in frequent clashes with Robert Walpole, though he was raised to the peerage in 1721. When he was disappointed in his hopes of becoming Lord Chancellor in 1725, he went into open opposition to Walpole in the House of Lords. This amusing poem describes an audience with the King in which he complains about Walpole ("Robin," as usual); the King responds with a sneer. Lechmere died of "apoplexy" a few months later. Title-page a bit dust-soiled, otherwise a very good copy. Very uncommon. Foxon R232.

834. **[Robin's]** [Miscellany.] Robin's panegyrick. Or, the Norfolk miscellany. London: printed for T. Tims, n.d. (1729). (4), 124 pp. 8vo, disbound. £300

First edition. A collection of eleven prose pieces and twelve poems, all in opposition to Robert Walpole and his ministry. Walpole was commonly abused as "Robin," and his residence at Houghton in Norfolk was often depicted as the true seat of a corrupt government. The prose is in part satirical, and in part a record of opposition measures in Parliament. The anonymous verse is all satirical; at least five of the poems had been printed separately between 1727 and 1729 (Foxon L943, T587, N107, B203, and G257). Two further parts of this miscellany were published in 1731 and 1732, but they have little or no poetry; the three parts are not inevitably found together. In very good condition. Case 356.

## A Reply to Swift

835. **Robinson, Mrs. S.** Cælia's revenge. A poem. Being an answer to the Lady's Dressing-Room: said to be wrote by D--n S---t. By Mrs. S. Robinson, late chamber-maid at an inn in Bath. To which is added, The Lady's Dressing-Room. London: printed for T. Cooper; and sold by the booksellers in town and country, 1741. vi, (2), 22 pp. 8vo, disbound. £3500

First edition. One of a number of replies in verse to one of Swift's most notorious poems, first printed in 1732. A preliminary "Advertisement" acknowledges the passage of time: "As it is some years since the first publication of the Lady's Dressing Room, and probably several who have read it may not have it by them at this time, we thought it necessary to imprint the said poem at the end, that the reader may the easier judge with what justice and candour the same is treated in the following answer." Swift's satire describes a visit by Strephon to the boudoir of his mistress Cælia, where she has just spent five hours making herself beautiful; he is appalled by the litter and the stench. This was by no means an entirely new theme, but Swift's handling of it was rather more explicit than such earlier poems as Pope's *Rape of the Lock*. This response is in the form of a letter from Cælia to Strephon, asking him to keep his "prying eyes at home," and presenting him with such character types as Sir Fopling, a desiccated roué, Young Trimwell, a vacuous beau, and Vaunter, a vain popinjay:

"Now, haughty Strephon, own you must  
The characters I've drawn are just:  
If so, what reason have you, pray,  
Such scand'lous things of us to say?  
How can you thus our sex bespatter,  
When we have such abundant matter  
On yours so justly to retort,  
And make of you much better sport."

The language here lacks the scatological intensity of Swift, but is not without a certain vigor. The poem was presumably not written by a chambermaid, and "Mrs. S. Robinson" may well be a pseudonym, but it does seem more than likely that the author was a woman. This title is very rare, and was not included by Teerink in his list of "answers and sequels." The ESTC lists a single copy only, at Cornell, to which WorldCat adds another at Cambridge, along with a copy at the Guildhall Library lacking the last four leaves, which contain Swift's poem. Title-page a bit spotted, otherwise a very good copy. Foxon R242 (adding BaP and BRp).

836. [**Rod.**] [Anon.] A rod for the Tunbridge beaus, bundl'd up at the request for the Tunbridge ladies. To jirk fools into more wit, and clowns into more manners. A burlesque poem. To be publish'd every summer, as long as the rakes continue their rudeness, and the gentry their vertue. London: printed, and are to be sold by the booksellers of London and Westminster, 1701. (2), 30 pp. Folio, old calf, gilt, rebacked, spine gilt black morocco label. £2500

First edition. A Hudibrastic poem of conspicuous vulgarity, depicting the beaux and fops of the summer resort of Tunbridge Wells, whose time was spent drinking, brawling, gambling, and playing such sports as nine-pins, "trap-ball," and cricket (an early reference). Bond describes the narrative at some length:

"Sir Harry Querk losing at gambling, Doc his victor makes dishonorable remarks at his departure, but a friend of Sir Harry's comes to his defense. The next day there is a public duel, which ends with Sir Harry's tumbling upon an apple. The next episode is that of Beau Cursitor, who goes drunk to a tavern and finds his doxy in the arms of a fiddler. The fop becomes violent but quiets down when the tavern clowns threaten to make a eunuch of him. Both the fiddler and the girl have interceded for him, but the beau shows his gratitude by thrashing the musician. However, the latter's

brother the next day returns the attention, only to be mauled by a mob of beaux. The poem ends with descriptions of various beaux, Archway, Poutmouth, Cherry, Catchfart, Lucifer, Finikin, and Humpty-dumpty, the last of whom is the subject of a most unsavory incident. This burlesque has qualities of the smutty tale and the verse character as well as those of the followers of *Hudibras*. The object was satirical and perhaps originally sincere, but the extremity of the tavern brawl and the filth of the conclusion rather negate the author's motto of commending the good and scourging the vile, and tend to take the poem away from the incongruity of burlesque. However, the quarrel scene and the analyses of the fops are handled in lively though not genteel fashion."

Foxon notes a similarity between this poem and John Dunton's *Bumography*, published in 1707. A very good copy of an uncommon title; the ESTC lists 13 copies (L, C, E, LAM, O; CaOHM, CSmH, CLU-C, CtY, DFo, ICN, MH, NjP). With the contemporary signature on the title-page of William Boothby. For an account of Boothby, see Peter Beal's article in *The Book Collector*, Autumn 1997, pp. 350 ff. ("My Books Are the Great Joy of My Life"). Boothby's four surviving letterbooks, which surfaced in 1994, reveal a passionate bibliophile hitherto virtually unrecognized. Foxon R245; Richmond P. Bond, *English Burlesque Poetry: 1700-1750*, 8.

837. **Rolli, Paolo Antonio.** Rime de Paolo Antonio Rolli dedicate dal medesimo all' eccellenza di My Lord Bathurst. Londra: per Giovanni Pickard, 1717. 158, (2) pp., including an engraved frontispiece. 8vo, contemporary mottled calf, spine gilt (some wear to spine, upper joint cracked, corners rubbed, label missing). £650

First edition. The author's first book to be published after his arrival in England. 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 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. This volume begins with a series of fourteen poems in hendecasyllables, the first of which, dedicated to Lord Bathurst, is a pastiche of Catullus 1, in which "Cui dono lepidum novum libellum" is rendered into Italian as "Cui dono il lepido novo libretto." There are also sections of odes, elegies, sonnets, and songs, with many of the poems bearing dedications to potential patrons, both English and Italian. The classical frontispiece is engraved by B. Baron after a design by Giuseppe Grisoni, a Florentine artist who came to London in 1715, and no doubt was acquainted with Rolli. The final leaf is blank save for a woodcut tailpiece. Minor waterstains to the preliminary blank leaves, but a very good copy of a scarce title. With the early bookplate of an unidentified aristocrat, bearing a crown at the top. Foxon, p. 683

838. **Rolli, Paolo Antonio.** Delle ode d'Anacreonte teio traduzione. Londra: MDCCXII [i.e. 1739]. (4), 108 pp. + an engraved frontispiece and one other plate. 8vo, contemporary calf, gilt, spine gilt, red morocco label (a trifle rubbed, slight wear at ends of spine). £600

First edition. One of the author's most appealing books. The odes of Anacreon are followed by a section of translations of the poems addressed by Catullus to Lesbia. also included is Rolli's version of Hamlet's "To be or not to be" soliloquy, with a note on the inadequacies of a version by Voltaire in his *Letters concerning the English Nation* (1733). At the end are several translations from the poems of Elizabeth Rowe. With a frontispiece portrait bust of Anacreon. The other plate is a fine portrait of Rolli, engraved by Wagner after a painting by Jacopo Amigoni (or Amiconi), a well-known Italian artist who worked in England from 1730 to 1739, and persuaded Canaletto to come to London because of the patronage on offer. A very good copy of a rare title; the ESTC lists eight copies in seven libraries (L [2], BOTph,

C; CLU-C, DFo, TxU; LODu). With the early armorial bookplate of Mary Townshend, beneath which is a clipped 18th-century calling card of Stephen Digby (later either the 6th or 7th Viscount Digby). Foxon, p. 683.

839. **[Rosalind.]** [Anon.] *Rosalind, a pastoral*. To the memory of the Right Honourable the Countess Granville. Inscib'd to His Lordship. London: printed for M. Cooper, 1745. 7 pp. Folio, recent stiff marbled wrappers. £800

First edition. A poetical tribute to Lady Sophia Fermor, the second wife of John Carteret, second Earl Granville, a prominent political figure who played a major role in the overthrow of the Walpole ministry. Carteret's first wife had died in June, 1743, and his subsequent marriage within a year to a twenty-two-year-old beauty excited much gossip in the coffee-houses and Grub Street, as he was more than thirty years her senior. A young Horace Walpole reported that the bride had scarlet fever and the groom gout but that Carteret "heroically sent her word, that if she was well, he would be so." At a ball in June he saw them "all fondness, walk together, and stop every five steps to kiss." A daughter was born in August, 1745, but the young mother died of puerperal fever in the following October. Mary Wortley Montagu had once described Lady Sophia as having "few equals in beauty or graces." Slight signs of prior folding, but a very good copy of a very rare poem. The ESTC lists four copies only (L; CLU-C, CtY, PU); there is also a copy on fine paper at Harvard. Foxon R266.

840. **Rose, William.** *The history of Joseph*. A poem. In six books. With cuts proper to each book. London: printed for James Knapton, 1712. (12), 179(1) pp. + an engraved frontispiece and five other plates. 8vo, old half calf, rebacked, portions of original spine laid down (rubbed). £150

First edition. A long narrative poem on a story from the Old Testament, by the rector of East Clandon in Surrey; this was apparently the author's only publication. The dedication is to Thomas Heath, of Hatchlands, also in East Clandon, just outside of Guildford. With a frontispiece and five plates, engraved by Elisha Kirkall after designs by François Boitard. Frontispiece mounted, some soiling and light stains, but a sound copy. Uncommon. Foxon R269.

#### Dedicated to Pope

841. **Rowe, Elizabeth.** *Philomela: or, poems by Mrs. Elizabeth Singer, [now Rowe,] of Frome, in Somersetshire*. London: printed for E. Curll, 1737. xviii, (6), 184 pp. + an engraved frontispiece. [Bound with:] [Rowe, Elizabeth.] *The history of Joseph*. A poem. In ten books. By the author of *Friendship in Death*. London: printed for B. D. and sold by S. Birt; S. Harding; and T. Worrall, 1738. (2), 98 pp. + an engraved frontispiece. Two vols. in one, 8vo, contemporary calf, gilt, spine gilt (joints slightly cracked, lacks label). £750

"The second edition" of the first title, but in fact a concoction of Edmund Curll, of more than passing interest. Elizabeth Rowe, née Singer (1674-1737) was born in Somerset; her father began his career as a nonconformist minister, but later turned to trade, and became a prosperous clothier, with connections to the Thynne family at Longleat. She received what was for the time a good education, and began writing verse at the age of twelve; in 1691 she started to send poems to John Dunton's periodical, the *Athenian Mercury*, and within a year or two was a major contributor, signing herself Philomela, or the Pindarick Lady. The first of these pen names was attached to her *Poems on Several Occasions*, published in 1696 with a spirited introduction by Elizabeth Johnson. Miss Singer's literary activities led to friendship with such diverse figures as Isaac Watts and Matthew Prior, who appears to have been a rejected suitor. In 1709 she married the poet and biographer Thomas Rowe, thirteen years her junior; their marriage was happy but brief, as Rowe died of consumption in 1715, at the age of twenty-eight. Elizabeth Rowe was heartbroken, and she retired to her father's home in Frome, where she spent the rest of her life. There she wrote several volumes of pious devotions, which were exceedingly popular throughout the 18th century.

Edmund Curll kept a sharp eye on such literary figures, especially in their waning years, and in 1736 he proposed a collected edition of Mrs. Rowe's life and works, to which she responded with consternation in a letter to her friend Lady Hertford:

"I am entirely ignorant of Curll's romance of my life and writings, only what I have seen is an advertisement. I was told of his design indeed, and wrote, and positively denied him the liberty of printing anything of mine. But they tell me he is a mere savage, and has no regard to truth and humanity; and as he has treated people of greater consequence in the same manner, I am advised to suffer no friend to take the least notice of his collection; and for my own peace, if it ever comes my way, I never intend to see what is in it."

Curll was not easily deterred, and shortly afterward this volume first made its appearance, with a long dedication to his frequent adversary Alexander Pope, followed by a short piece of verse called, "On reprinting Philomela's Poems, forty years after their first publication," and what was undoubtedly a fabricated letter to Mrs. Rowe from a friend in Frome, asking her correspondent to "assure Mr. Curll, that, in printing my poems, no body will dispute his right, or give him any opposition." In the dedication itself, which reprints Elizabeth Johnson's 1696 preface, Curll gives Pope a summary of the contents, with a sting in the tail:

"You find, Sir, by Philomela's editress, that, the collection now laid before you, is only her first fruits and that others of more maturity might be expected from her prolific pen. They are faithfully re-printed from the copy published in 1696, except a little reformation in the numbers of some of them, and the addition of a few later compositions substituted in the room of others, which the writer's friends were desirous of having omitted, as savouring of party-reflection and the heat of youth, since cooled by a stricter judgment, as you have, yourself, experienced."

Curll's venture appears to have had only limited success, as it is now a rare book; the ESTC lists six copies only (L; CaOHM, CtY [2], KU-S, MH). The emblematic frontispiece is by Martin Vander Gucht. Foxon, p. 685.

Bound at the back of this volume is a "second edition" of Mrs. Rowe's Biblical narrative, *The History of Joseph*, first published in 1736 in eight books. The sheets of the first edition have here been reissued with a new title-page, and the last leaf re-imposed to allow for the addition of two further books, bring the total to ten. The frontispiece in eight compartments only was designed and engraved by L. P. Boitard. There is no evidence that Curll had anything to do with this reissue, but it was natural enough for an early owner to have the two works bound up together. In very good condition. Foxon R279.

842. **Rowe, Elizabeth.** The miscellaneous works in prose and verse of Mrs. Elizabeth Rowe. The greater part now first published, by her order, from her original manuscripts, by Mr. Theophilus Rowe. To which are added, Poems on Several Occasions, by Mr. Thomas Rowe. And to the whole prefix'd, an account of the lives and writings of the authors. London: printed for R. Hett; and R. Dodsley, 1739. (8), cxxviii, 264; (4), 322 pp. + a frontispiece portrait in Vol. I, and a final leaf of advertisements in Vol. II. [Bound with, in Vol. I:] Rowe, Elizabeth.] The history of Joseph. A poem. In ten books. By the author of Friendship in Death. London: printed for B. D. and sold by S. Birt; S. Harding; and T. Worrall, 1738. (2), 98 pp. + an engraved frontispiece. [Bound with, in Vol. II:] Rowe, Elizabeth. Devout exercises of the heart in meditation and soliloquy, prayer and praise. By the late pious and ingenious Mr. Rowe. Reviewed and published at her request, by I. Watts, D.D. London: printed for R. Hett and J. Brackstone, 1739. (2), 192 pp. Together three works in two vols., 8vo, old half calf and marbled boards, a bit crudely rebacked (some wear).  
£250

First edition. An essential collection, edited by the author's brother-in-law, who also completed the memoir begun by Henry Grove; appended to the memoir are elegies by

Elizabeth Carter, Isaac Watts, and other friends. The second volume contains Mrs. Rowe's letters, mostly to the (unnamed) Countess of Hertford; these are followed by a collection of her husband's verse. Foxon, p. 685.

Bound at the back of the first volume is a "second edition" of Mrs. Rowe's Biblical narrative, *The History of Joseph*, first published in 1736 in eight books. The sheets of the first edition have here been reissued with a new title-page, and the last leaf re-imposed to allow for the addition of two further books, bring the total to ten. The frontispiece in eight compartments only was designed and engraved by L. P. Boitard. Foxon R279.

Bound at the back of the second volume is a second edition of one of Mrs. Rowe's most popular devotional books, *Devout Exercises of the Heart*; the first edition had appeared posthumously a year earlier. A useful pair of volumes, with the bookplates of Oliver Brett, Viscount Esher.

843. [Rowe, Elizabeth.] The history of Joseph. A poem. In eight books. By the author of Friendship in Death. London: printed for T. Worrall, 1736. (2), 78 pp. + an engraved frontispiece. 8vo, recent boards. £750

First edition. Mrs. Rowe had been working on this Biblical narrative for several years before it was published. Within about eight months she was dead, and at about the same time an expanded version was issued, using the same sheets, but with the last leaf reprinted to remove the "Finis," and allow two further books to be added (see above). This original issue is very scarce; the ESTC lists ten copies (L, MRu, O, SWNu; CSmH, ICN, InU-Li, MH, MiU, MnU), of which the first, at the British Library, lacks the frontispiece in eight compartments, designed and engraved by L. P. Boitard. In fine condition. Foxon R274.

844. Rowe, Nicholas. Poems on several occasions, and translations. Glasgow: printed by Robert Urie, 1751. 126, (2) pp. Sm. 8vo, contemporary stiff marbled wrappers. £300

First Glasgow edition. A collection of occasional poems, prologues and epilogues, epigrams, and imitations from Horace, adapted from posthumous editions printed in London. The reputation of Nicholas Rowe (1674-1718) rests upon his tragedies, his edition of Shakespeare, and his translations, particularly of Lucan's *Pharsalia*. Rowe was well liked by his contemporaries, and was friendly with Pope. In politics he was a loyal Whig, and was made poet laureate in 1715 after the death of Nahum Tate; he brought to this post an air of dignity not generally associated with his predecessors. Samuel Johnson credited Rowe with a degree of literary merit which fell short of genius, but was worthy of admiration:

"Whence, then, has Rowe his reputation? From the reasonableness and propriety of some of his scenes, from the elegance of his diction, and the suavity of his verse. He seldom moves either pity or terror, but he often elevates the sentiments; he seldom pierces the breast, but he always delights the ear, and often improves the understanding."

A fine copy of a rare Scottish imprint; the ESTC lists three copies only (L, Dt, E).

845. Rowe, Nicholas, translator. Quillet, Claude. Callipædia. A poem in four books. With some other pieces. Written in Latin by Claudius Quillet, made English by N. Rowe, Esq; To which is prefix'd, Mr. Bayle's account of his life. London: printed for E. Sanger; and E. Curll, 1712. (10), 7(1), (8), 29(1), (2); (4), 51(1), 48, (4), 48, 95 pp. 8vo, recent marbled boards, black leather label. £250

First edition of this translation. A popular 17th-century Neo-Latin poem on procreation, pregnancy, and the raising of children. The title-page is a bit misleading; as the following table of contents reveals, Nicholas Rowe translated the first book only, with Books II-IV rendered into English by George Sewell, Samuel Cobb, and William Diaper. A separate

section, bound at the front in this copy but usually found at the back, contains two other poems by Quillet, "An Epistle to Eudoxus," and "A Panegyric Elogy on the Death of Gassendus." The latter was also translated by Cobb, and is dedicated to Flamsteed. With an engraved emblematic frontispiece by Martin Vander Gucht. Two leaves containing the "arguments" of the four parts of the title-poem reversed in binding, otherwise a sound copy. Foxon R280; Case 253b (the edition of 1710 is a different book).

846. **Rowe, Nicholas, translator.** Quillet, Claude. *Callipædia: or, the art of getting beautiful children.* A poem, in four books. Written in Latin by Claudius Quillet. Made English by N. Rowe, Esq; &c. London: printed for A. Bell, J. Darby, A. Bettesworth, E. Curll, J. Pemberton, C. Rivington, J. Hooke, R. Cruttenden, T. Cox, F. Clay, J. Battley, and E. Symon, 1720. 144 pp. + four engraved plates. 12mo, 19th-century divinity calf, red morocco label (a trifle rubbed). £150

A reprint of the translation first published in 1712; there is another issue with a further xxiv pp. of preliminaries. Foxon does not list this printing, but records only an edition of 168 pp., published by the same syndicate of booksellers (R282). The four plates are by Gerard Vander Gucht. Very scarce; the ESTC lists two copies only (O; ICN), along with four copies with the additional prefatory section (ICN, InU-Li, NNC, WaPS). In very good condition.

847. **Rowe, Nicholas, translator.** Lucan's *Pharsalia*. Translated into English verse by Nicholas Rowe, Esq. servant to his Majesty. London: printed for Jacob Tonson, 1718. (6), xxv(5), 126, (2), (125)-446, 55(1) pp. + an engraved frontispiece and double-page map. Large folio, contemporary calf, spine gilt, orange morocco label (some rubbing, covers a bit scraped). £1250

First edition. A fine copy of one of the most sumptuous poetical publications of the early 18th century, with specially commissioned engraved head and tail pieces by Kirkall, Vander Gucht, and other artists. Nicholas Rowe died while this book was in the press; the dedication to George I is signed by his widow, and a biography has been provided by James Welwood. With a five-page list of subscribers, including Alexander Pope and Richard Steele. On the front pastedown is a contemporary armorial bookplate with the motto "Dat Cura Quietem;" this is the crest and motto of the Medlicott family, and a Mr. Medlicott appears in the subscriber's list. Slight worming in the blank margins, but an excellent copy of an imposing book. Foxon R292.

848. **Rowe, Nicholas, translator.** Lucan's *Pharsalia*; translated into English verse, by Nicholas Rowe, Esq; servant to his Majesty. London [i.e. The Hague], 1720. xlvihi, 236; (2), 237-488 pp. Two vols. in one, as issued, sm. 8vo, contemporary calf, neatly rebacked, red morocco label (corners a bit worn). £250

First continental edition. A pirated edition of Tonson's folio, printed in Holland by Thomas Johnson. As the original edition was quite expensive, there was a ready market for this sort of cheap reprint in the British Isles, especially in Scotland, where the book trade took less care to prevent the sale of such surreptitious printings than was the case in London. Tonson did not produce his own edition in a small format until 1722. One signature sprung at the beginning, otherwise a very good copy. Foxon R295.

849. **Rowe, Nicholas.** *Ode for the New Year MDCCXVI.* London: printed for J. Tonson, 1716. (4), 7 pp. Folio, disbound. £750

First edition. An early effort by Rowe in his capacity as poet laureate. He predicts peace and prosperity under the reign of George I. "The poem is strictly a panegyric to the King; but it provides an expression of the Whig mood in the early years of the Hanoverian dynasty." -- Horn. Slight signs of prior folding, half-title a trifle dusty, but a very good copy. Uncommon. Foxon R298; Horn, *Marlborough*, 490.

850. **Rowe, Nicholas.** A poem upon the late glorious successes of Her Majesty's arms, &c. Humbly inscrib'd to the Right Honourable the Earl of Godolphin, Lord High-Treasurer of England. London: printed for Jacob Tonson, 1707. (2), 20 pp. Folio, disbound. £200

First edition. A long patriotic poem, a substantial portion of which is devoted to Marlborough's victory at Ramillies during the War of the Spanish Succession. "Rowe comes as near as anyone to the style of his fellow Whig, Addison; his poem moves easily, and in the description of Ramillies attains to some spirited battle poetry, to be sure with the fashionable neo-classical features prominent." -- Horn. Wanting a half-title; some light browning, otherwise a good copy. Foxon R301; Horn, *Marlborough: A Survey*, 204.

850. **[Ruffhead, James.]** The passions of man. A poem. In four epistles. London: printed for the author, 1746. xv(1), 40, 33-112, 5(1), (2) pp. + an engraved frontispiece, and three other plates. 8vo, contemporary calf, gilt, neatly rebacked (corners worn). £850

First edition. The authorship of this ambitious poem has hitherto been known from an autograph signature at the end of the dedication to Lord Chesterfield in a copy offered many years ago by Dobell; the present copy has the same signature, along with a number of small corrections in the text, apparently in the same hand. The final leaf provides "an explanation of the prints, which are done from the author's own design." The four plates depict Avarice, Ambition, Jupiter, and Virtue; they were executed by James Hulett, a journeyman engraver who also did illustrations for the third edition of Fielding's *Joseph Andrews* (1743). Also bound at the end is a five-page list of subscribers, listing 104 names. A very good copy of a scarce title; the ESTC lists eleven copies (L, C, O; CSmH, ICN, IEN, IU, MH, NbU, TxHR; ZDU). With the comparatively recent bookplate of William Roughead, and the book label of Ian Jack. Foxon R331.

851. **[Russell, Richard.]** The impeachment: or, the church triumphant. A poem. London: printed in the year 1712. (2), 46 pp. 8vo, disbound. £400

First edition. A Tory poem on the Sacheverell affair; an "advertisement" on the verso of the title-page makes the author's high church bias clear. "This poem of some 750 lines narrates events from the St. Paul's sermon to the attempted assassination of Harley in March 1711 and his subsequent elevation to the peerage as Lord Oxford. Its theme is that Sacheverell rescued Church and State from the danger threatened by the Whigs." -- Madan, *Sacheverell*, 1054-5. The author's name is sometimes given incorrectly, e.g. by Giles Jacob, as David Russell; his proper identity is confirmed in the Rawlinson papers. As the poem contains lines in praise of Laurence Hyde, Earl of Rochester, who died in May, 1711, it was presumably composed just prior to that date. Trimmed a trifle close at the top, touching a couple of page numbers, otherwise a good copy. Uncommon. Foxon R333.

#### Crossing the Atlantic to Virginia: A Unique Copy

852. **Sacheverell, John.** The tempest: a poem. Written at sea. London: printed for the author, 1741. (2), 34 pp. 4to, recent wrappers; in a brown cloth slipcase. £2000

First edition. A description in blank verse of an Atlantic crossing, from the Thames to the coast of North America: "The most material parts of this piece were written at sea, a few days after a violent storm, we met with in latitude 37, about 100 leagues from the capes of Virginia; ideas of which were then strongly fix'd on the mind." -- Preface. The author, who is otherwise unknown, employs the poetical conventions of the period, but at the same time conveys a good sense of the perils involved in reaching the colonies; occasional nautical terms are explained in footnotes. All other copies of this poem which can presently be located were issued anonymously, and have the imprint of the bookseller Robert Willcock, whose advertisements appear on the verso of the half-title. In this private issue, from the same setting of type, John Sacheverell's name has been added to the title-page, and the verso of the half-title is blank. Foxon knew of this variant only from an entry in a Pickering & Chatto catalogue of the 1920's, and from the look of the cloth case this may well be the

same copy; none is listed in the ESTC, WorldCat, or Copac. This is a rare poem in any form; of the published issue the ESTC lists eight copies in seven libraries (L [2]; CaOHM, ICU, MnU, NPV, TxU, ViU). Half-title a bit soiled, otherwise a very good copy. A couple of misprints have been corrected in an early hand. Foxon S4.1; Sabin 94657; *European Americana* 741/203.

853. [Saint.] [Anon.] The St. James's beauties: or the real toast. A poem. London: printed for J. Robinson, 1744 (altered in MS to 1747). 16p. Folio, disbound. £1500

First edition. The author of this poem refers to himself as one of the "new fledg'd poets," and describes his skills as modest compared to those of Alexander Pope and Edward Young. There is also a brief reference to David Garrick's performance in *Macbeth*, a role he first attempted on January 7, 1744. This poem appears to have been written for a specific set of fashionable young ladies and gentlemen, though the names are only revealed in part ("Ch-dl-y," "B-nn-t," "Tal----," "Gir----"). The writer portrays flirtations and jealousies, but ends on a moral note:

"From these examples by the poet shown,  
This constant truth let ev'n the ladies own,  
Beauty alone is but an empty boast,  
'Tis virtue constitutes the REAL TOAST!"

A fine copy of a very scarce poem; the ESTC lists nine copies (L, O; CSmH, CU-BANC, CtY, DFO, KU-S, PU; ZWTU). Foxon also notes a copy in a Torgrim Hannas catalogue in which the date, as here, has been altered in pen to 1747. Foxon S19.

#### With a Reply to Swift

854. [Saint.] [Poetical miscellany.] The St. James's tatler: or, the court of request miscellany. Containing (among other pieces) I. The amorous lady: or, the knight jockey'd by his postillion. II. Verses, occasion'd by Madam Brown's good fortune in the Charitable Corporation lottery. III. Advice to the fair; by a person of honour. IV. The freeholder's litany. V. The Norfolk reception. VI. On the list of the voters for and against the excise. VII. The Norfolk freeholders. VIII. The lady's petition; address'd to Miss V----. IX. Strephon's opinion. X. The author's advice. XI. The battle of the alphabets, &c. &c. &c. XII. An epistle to the beautiful V-----a. XIII. The knights, &c. XIV. To Sir Ch----s W----r, on his finding a candidate for the city of W------. XV. The art of trimming. XVI. On the excise scheme. XVII. Stanza's, address'd to the Prince of Orange. XVIII. Memento for the Lord C----- on his promotion. XIX. Verses to Lord H-----. XX. The naked truth, &c. Dedicated to the Honourable, and truly virtuous, Lady C-----d, of Red-Lyon-Street. London: printed for John Brooks, and sold by the booksellers of London and Westminster, 1734. 55 pp. 8vo, disbound. £3000

First edition. A rare and very amusing miscellany, whose contents, as far as we can determine, were not printed separately; the dedication to "the honourable, and truly virtuous Lady C-----d," is signed "T. C.," who is otherwise unidentified. A few of the poems here are very bawdy, especially the first one, "The Amorous Lady," and one entitled "The Naked Truth;" "The Maid and the Master" is Chaucerian in its humor. A couple of the pieces have to do with Swift, such as "The Knight," which is called a "Lilliputian ode," or a two-page poem entitled, "To the Irish Dean: Occasion'd by his late Epistle," replying satirically to Swift's *Epistle to a Lady*, first published earlier in the year. "The Battle of the Alphabet" is an unusual political satire in prose. The text includes a total of 32 pieces, of which twenty are listed on the title-page. The ESTC lists seven copies (L, LEu, O; DFO, ICN, IU, NHi), of which one is imperfect (L); WorldCat adds another at Yale. In fine condition. Case 394; not in Teerink.

855. **[Sarah-ad.]** [Anon.] The Sarah-ad: or, a flight for fame. A burlesque poem in three canto's, in Hudibrastic verse. Founded on An Account of the Conduct of the Dowager Du---ss of M---gh, from her first coming to court, to the year 1710. In a letter from herself to my Lord ----. Proper to be bound up therewith. London: printed for T. Cooper, 1742. 32 pp. 8vo, disbound. £500

First edition. A travesty in verse of the Duchess of Marlborough's autobiographical account published earlier the same year. The first canto covers the period from her first friendship with Princess Anne to the death of William of Orange ("Billy Lemon"). The second canto depicts the court as the Crown Inn, and describes Sarah Churchill's quarrel with Abigail Masham; in the third canto she is the victim of a conspiracy involving Masham and Lord Harley. "This satire on the famous Duchess and incidentally her husband is achieved by taking her prose *apologia* and recasting it into too familiar form. She is made to say things that are really to her discredit, and vulgarity is not absent." -- Bond. A very good copy. Foxon S37; Bond, *English Burlesque Poetry: 1700-1750*, 177; Horn, *Marlborough: A Survey*, 565.

856. **[Satire.]** [Anon.] A satyr upon the present times. London: printed, and sold by John Morphew, 1717. 19 pp. 8vo, disbound. £2500

First edition. A lively and interesting poem, in which the satirist casts a wide net, with comments on politics, the court, quack medicine (including a reference to Samuel Garth), and other topics; at the end is a brief tribute to Richard Steele. The last half of the poem is literary, and concerns the fashion for Italian opera and castrato singers; the author also comments at some length on the theater, with lines on such actors and actresses as Booth and Mrs. Oldfield, and writers like Addison, Nicholas Rowe, Pope, and Charles Johnson. The unidentified author has a sharp tongue:

Now pass my Muse, and now survey the stage,  
Where comick Cibber swells with tragick rage,  
Where females in the awful buskin tread,  
And scribble plays when they can hardly read;  
The Cruel Gift has won the town's applause,  
But we are always pleas'd without a cause;  
We know no reason A[ddiso]n goes down,  
Or P[op]le, or R[ow]e should bear away the crown.  
Why J[ohnso]n durst a motly drama bring,  
A farce, a play, a pyrate and a king.  
Such bombast scenes some critick should chastise,  
With truth and spleen, and wit before his eyes;  
For plays like those, nor make us laugh nor weep,  
But with both Cato's lull us fast asleep."

*The Cruel Gift* was a play by Susanna Centlivre which had just been staged. The dedication of this poem is to Robert Talbot. A fine copy of a very rare title; the ESTC lists four copies (L; CSmH, MH-H, NN), to which WorldCat and Copac add a fifth (E). Foxon S77 (adding a copy at MRp).

857. **[Satirical.]** [Anon.] Satirical and panegyric instructions to Mr. William Hogarth, painter, on Admiral Vernon's taking Porto Bello with six ships of war only. By A. Marvell, Junior [pseud]. London: printed for H. Goreham, 1740. 20 pp. Folio, recent half red morocco. £2000

First edition. A satire on Robert Walpole and his ministry, at a time when there was growing opposition to Walpole's refusal to prosecute the war with Spain with vigor, and his power was at last beginning to wane. In November, 1739, Admiral Vernon and his officers had achieved a notable victory at the fortified Spanish settlement of Porto Bello, in what is now Panama. Although their ships had been ominously becalmed off the

formidable Iron Castle commanding the entrance to the harbor, the British soon found that the fortifications had been neglected during a long interval of peace, and that musketry sufficed to drive the Spaniards from their few effective guns. Vernon became a national hero, and patriotic medals were struck showing his head, and the legend, "We took Porto Bello with six ships." Vernon had inadequate forces at his command, however, and subsequently suffered a humiliating defeat at Cartagena. Poems involving "Advice to a Painter" first became popular in the Restoration as a vehicle for political satire, and such major figures as Marvell, Waller, and Denham contributed to the genre; by 1740 William Hogarth was an obvious choice as a painter to depict "vice and folly." A fine copy of a rare poem. The ESTC lists seven copies (L, Lmm; CSmH, CtY, Dfo, NN, TxU). Foxon S78; *European Americana* 740/202.

858. [Savage, John.] Horace to Scæva. Epist. XVII. Book I. imitated. London: printed for John Brindly, 1730. 36 pp. 8vo, disbound. £250

First edition. A clever imitation of a poem by Horace in which he offers advice on seeking advancement and dealing with men of high station. Horace no doubt had been asked for such counsel, given his happy experience with Maecenas; his interlocutor cannot be identified, but the name Scaeva suggests "awkward," or "gauche." The poem by Horace is 62 lines; this English version is rather longer. The author John Savage (1673-1747) was educated at Westminster and Emmanuel College, Cambridge. As a Church of England clergyman he was known for his scholarly interests and his pursuit of the good life. Some of his contemporaries referred to him as "the Aristippus of his age," and in fact Aristippus, a disciple of Socrates who lived for luxury and sensual gratification, figures prominently in Horace's epistle. In his imitation, Savage casts himself in the role of Scaeva, who is given instruction on what to read, how to dress, and how to choose fine wine; riding, and a proper life in the country is also recommended. According to the Bowyer ledgers, 750 copies of this poem were printed. On the title-page, printed in red-brown ink, is an attractive engraving of a horse. A very good copy, complete with the half-title. Foxon S88.

Richard Savage (1697/8-1743)

859. **Savage, Richard.** Various poems. The Wanderer, a moral poem. The Triumph of Mirth and Health. And The Bastard. By the late Richard Savage, Esq. To which is prefixed a preface, giving some account of them. London: printed for J. Turner, 1761. ix(1), (2), 112, 89-91 pp. Sm. 8vo, contemporary sheep, rebacked, brown morocco label (corners rubbed). £300

First edition. Richard Savage was a major figure in the London literary world for the better part of twenty-five years, but he produced no collected edition of his verse during the course of his disorderly career; about a dozen of his early poems appear in an anthology called *Miscellaneous Poems and Translations*, which Savage edited in 1726 (item 601). This small posthumous volume, assembled by an unidentified hand, contains three poems only. The preface, running to just over six pages, consists solely of notes on the poems themselves, with a nod to the celebrated biography by Samuel Johnson, Savage's one-time boon companion:

"It may perhaps be expected I should give some account of the unfortunate author of the following beautiful poems; but as this is already done in a masterly manner, by the excellent author of the *Rambler*, I shall refer my readers to that elegant writer for the series of misfortunes, and remarkable circumstances which distinguish the life of Mr. Savage, and only speak of the several pieces now before us."

The irregular pagination at the end of this volume is an indication that it was assembled in haste; Savage's two-page introduction to *The Bastard* was printed as part of the first gathering, and is here bound to follow the compiler's preface, though in some copies it has been properly placed to precede the poem, which begins on p. 111. Foxon does not list collected editions of Savage. For a good account of his publications, see "Some Uncollected Authors XXXVI," in *The Book Collector*, Autumn 1963, pp. 340-349; this bibliographical

sketch was done, with the assistance of David Foxon, by Clarence Tracy, who had published a scholarly edition of Savage's verse a year earlier. Title-page just a trifle soiled, but a very good copy of an uncommon collection. Early signature on the title-page of Susanna Williams; later signature and stamp of H. F. House.

860. **Savage, Richard.** The works of Richard Savage, Esq. son of the Earl Rivers. With an account of the life and writings of the author, by Samuel Johnson, L.L.D. Dublin: printed for William Whitestone, 1777. (8), (iii)-cvii(1), 156, (6); (4), 275(1), (3) pp. Two vols., recent half calf and marbled boards, spines gilt, maroon morocco labels. £250

First Dublin edition; originally published in London in 1775. The first proper attempt at a collected edition of Savage's writings. The editor was the prominent London bookseller Thomas Evans (1742-1784), who had a wide circle of literary friends and, according to Nichols, "favoured the world with elegant editions of complete collections of the works of some very eminent poets." The dedication is to Thomas Harris, then patentee of the Theatre Royal Covent Garden. Evans used the first edition of Johnson's *Life of Savage*, published in 1744, ignoring the revisions of the second edition of 1748. The title-pages in this edition are printed within ornamental frames, incorporating, rather unusually, the words "Chambers typographer." Some stains to the last two leaves of the first volume, otherwise a good copy, complete with the half-titles (the half-title of Vol. I is present in duplicate). Early signatures on the title-pages of Isabelle Robinson and Ellen Waite. Fleeman 44.2LS/7 (pp. 104-5).

861. [**Savage, Richard**] The authors of the town; a satire: inscribed to the author of The Universal Passion. London: printed for J. Roberts, 1725. (4), 16 pp. Folio, disbound. £1500

First edition. An assault on the absurdities of Grub Street, and one of the author's earliest published poems. Savage does not name names here, though there are a handful of allusions which must have been clear to contemporary readers; the abuse is directed in general against scribblers of all kinds, including poets of little merit, incompetent playwrights, and a variety of prose pamphleteers. Savage never acknowledged this poem, nor is it mentioned by Samuel Johnson, but his authorship is clear, as a number of passages were incorporated into several of his later works. At the end are a few lines in praise of the dedicatee, Edward Young; Savage expresses admiration as well for the writings of Pope and Congreve. A very good copy, complete with the half-title. Very scarce; the ESTC lists twelve copies (L, O [2], LEu; CSmH, CtY, ICN, MH, NNC, NcD, TxHR, TxU), of which five lack the half-title (L, O [2]; ICN, TxHR). Foxon S89.

862. **Savage, Richard.** The bastard. A poem, inscribed with all due reverence to Mrs. Bret, once Countess of Macclesfield. By Richard Savage, son of the late Earl Rivers. London: printed for T. Worrall, 1728. (6), 6 pp. Folio, sewn, as issued. £1750

Second edition. One of five "editions" of 1728, all apparently reimpressions from the same setting of type. An extraordinary poem, in which Savage addresses the vexed question of his parentage. Savage always claimed that he had direct evidence that his birth was the result of an adulterous liaison between the estranged wife of the 2nd Earl Macclesfield and Richard Savage, 4th Earl Rivers. Lord Macclesfield was granted a divorce in 1698, after a protracted struggle in the House of Lords, and his wife's two children were declared illegitimate. Lady Macclesfield, who retained her personal fortune, was married a second time in 1700, to Colonel Henry Brett, and she subsequently gave birth to a daughter, but claimed that her two previous children had died in infancy. According to Savage this claim was a fabrication, and the truth was that he had been committed to the care of an anonymous nurse in London, and that he had been educated at a small grammar school in St. Albans. The story continues that in 1712, when Earl Rivers was on his deathbed, he was dissuaded from leaving Savage a bequest of £6000, and that Mrs. Brett, as she then was, attempted to have Savage kidnapped and sent to the West Indies to live in obscurity; after this plan was thwarted, he was indentured to a shoemaker. When Savage subsequently

discovered papers telling of the secret circumstances of his birth, he broke his indentures and adopted what he was convinced was his real name. His attempts to establish a relationship with his mother, however, were met with implacable hostility. In 1727, Savage was involved in a tavern brawl, in which one of the participants was killed. Savage was convicted of murder, and sentenced to hang, but through the intercession of the Countess of Hertford, and others, he was granted a royal pardon, and it was in this febrile atmosphere that the present poem was composed. The preface suggests that Savage bore no ill will towards his mother, despite the fact that she had apparently urged the judge at his trial to pass a death sentence:

"I hope the world will do me the justice to believe, that no part of this flows from any real anger against the lady, to whom it is inscrib'd. Whatever undeserved severities I may have receiv'd at her hands, wou'd she deal so candidly as to acknowledge truth, she very well knows, by an experience of many years, that I have ever behaved my self towards her, like one, who thought it his duty to support with patience all afflictions from that quarter. Indeed if I had not been capable of forgiving a mother, I must have blush'd to receive pardon my self at the hands of my sovereign."

The poem itself, however, takes quite the opposite tone, and Mrs. Brett is rebuked throughout for her unnatural rejection of her child. Most surviving copies of this poem are of the first edition, and the later impressions are all very rare. Of this "second edition" the ESTC lists four copies (NjP, NIC, TxU; ZWTU), along with two copies of the third edition (C; PPL), one of the fourth (CtY), and two of the fifth (NNU, TxU). The second and third impressions are on the same paper as the first, which suggests an attempt to dispose of unsold copies, but the fourth and fifth are on different paper, and this may be an indication of actual reprinting. In very fine condition, entirely uncut, as issued. Foxon S91.

#### Five Other Copies Recorded

863. **Savage, Richard.** The convocation: or, a battle of pamphlets. A poem. London: printed for E. Young; and sold by J. Morphew, 1717. (2), 33 pp. 8vo, recent wrappers. £1500

First edition. Savage's first publication, aside from a broadside poem addressed to the Pretender, and probably printed in 1714 or 1715, which is known from a single copy, cut and mounted, in the Bodleian. A satire on Benjamin Hoadly and his famous sermon, *The Nature of the Kingdom, or Church, of Christ*, which had touched off, earlier in the year, the so-called Bangorian controversy, pitting low church Whigs against high church Tories. Samuel Johnson describes this poem, without giving it a name, as Savage's inaugural effort to embark upon a new profession, and earn himself a living:

"At this time the attention of all the literary world was engrossed by the Bangorian controversy, which filled the press with pamphlets, and the coffee-houses with disputants. Of this subject, as most popular, he made choice for his first attempt, and, without any other knowledge of the question than he had casually collected from conversation, published a poem against the Bishop. What was the success or merit of this performance, I know not; it was probably lost among the innumerable pamphlets to which that dispute gave occasion. Mr. Savage was himself in a little time ashamed of it, and endeavoured to suppress it, by destroying all the copies that he could collect."

What was difficult to find in Johnson's day remains very rare; the ESTC lists five copies only (L, Ct, HAW; PP, TxU). In very good condition. This copy was once bound in a tract volume, and the pages have been neatly numbered accordingly in a contemporary hand. Foxon S98; Rothschild 1813.

864. **Savage, Richard.** A poem sacred to the glorious memory of our late most gracious sovereign lord King George. Inscribed to the Right Honourable George Dodington, Esq. Dublin: printed by S. Powell, for G. Risk, G. Ewing, and W. Smith, 1727. 8 pp. Sm. 8vo, disbound. £1250

First Dublin edition; first printed as a folio in London earlier the same year. A conventional panegyric, no doubt composed to secure royal patronage. Savage pointedly describes himself on the title-page, as he often did, as "son of the late Earl Rivers." This poem was published in June; by December Savage had been convicted of murder and sentenced to death, and was in desperate need of assistance from the crown. A very rare poem in any form; the ESTC lists one location only for the London folio (TxU), and three for this Irish reprint (L, D; TxU). A few letters smudged on the last page (text fully legible), otherwise a very good copy. Foxon S108 (adding Dt, but misprinting the date as "1729").

#### A Stupendous Ruin

865. **Savage, Richard.** The wanderer: a poem. In five canto's. London: printed for J. Walthoe, 1729. 8vo, viii, 149(3) pp. modern calf, gilt, spine gilt, contrasting red and black labels. £1500

First edition. The author's most ambitious poem, written during a period of relative prosperity when he was living in London at a luxurious mansion on Arlington Street belonging to his principal patron, Lord Tyrconnel. The poem is a long allegory, full of striking lines, but by any standard badly organized, as Samuel Johnson did not hesitate to point out:

"This performance was always considered by himself as his master-piece, and Mr. Pope, when he asked his opinion of it, told him, that he read it once over, and was not displeas'd with it, that it gave him more pleasure at the second perusal, and delighted him still more at the third. It has generally been objected to *The Wanderer*, that the disposition of the parts is irregular; that the design is obscure, and the plan perplexed; that the images, however beautiful, succeed each other without order; and that the whole performance is not so much a regular fabrick, as a heap of shining materials thrown together by accident, which strikes rather with the solemn magnificence of a stupendous ruin, than the elegant grandeur of a finished pile. This criticism is universal, and therefore it is reasonable to believe it at least in a great degree just; but Mr. Savage was always of a contrary opinion, and thought his drift could only be missed by negligence or stupidity, and that the whole plan was regular, and the parts distinct."

Not long after the poem was published Savage quarrelled with Lord Tyrconnel, and his life resumed its chaotic course. By 1738 he was reduced to a state of wretchedness, and was compelled to roam the streets of London at night with his new young friend Samuel Johnson. The following year Pope tried to help by raising a subscription, but he eventually threw up his hands in despair. Within a few more years Savage was dead. This important poem is now very scarce on the market. Small repair to the last leaf of the dedication (without loss), otherwise a very good copy, complete with three pages of advertisements at the end. Foxon S119; Rothschild 1816.

866. **Say, Samuel.** Poems on several occasions: and two critical essays, viz. the first, On the harmony, variety, and power of numbers, whether in prose or verse. The second, On the numbers of Paradise Lost. London: printed by John Hughs, 1745. xxiv, 174 pp., including an etched portrait. 4to, contemporary calf, panelled in gilt, spine gilt (lacks label, ends of spine a bit worn). £600

First edition. The principal collection of writings of a dissenting clergyman, published two years after the author's death, and seen through the press by John Duncombe. Samuel Say (1676-1743) spent the better part of thirty years in Suffolk, before moving to London in 1734

to accept the charge of the congregation at Long Ditch, Westminster, where his ministry proved successful. He had a diffident personality, and published only three sermons during his lifetime. The poems in this volume were all written when he was young. Included are imitations of Horace, Catullus, and Ovid, and an introduction to *Paradise Lost* in Latin hexameters. The two critical essays, on prosody in general, and on Milton's blank verse in particular, were written in his mature years. With a six-page list of subscribers, including his schoolfellow and intimate friend Isaac Watts, John Wesley, and the painter Jonathan Richardson, who provided the etched portrait of Milton on p. 136. In very good condition; the binding has been padded with a number of blank leaves at the beginning and end. Foxon p. 703.

From the Library at Syston Park

867. [**Scarborough.**] [Scarborough: poetical miscellanies.] A volume containing five titles relating to Scarborough, including a complete set of three annual volumes of *The Scarborough Miscellany*, as described below. London: 1734. Together five vols. in one, 8vo, early 19th-century rose straight-grained morocco, gilt, spine gilt, brown morocco label, with the binder's ticket of R. Storr of Grantham (Ramsden, p. 157). £3500

(a) The Scarborough miscellany for the year 1732, Consisting of original poems, tales, songs, epigrams, &c. Particularly, A description of the beautiful situation of that town, and its diversions. Dialogue on love. By the lady \*\*\*\*. The triumphs of love. By a young officer. Rebus on Miss M\*\*\*\*\*. Verses extempore. By a lady. Written on a lady's window. By Sir W\*\*\*\*. On a snuff box. By Parson R\*\*\*\*\*. The battle of the sugar plumbs. The lover's watch. A song. Verses to a painter. By A. Ramsay. Miss and the butter fly. Written by a beau, for the use of the ladies. Ode on love. In answer to a lady. Song from the French. The man of pleasure. By an antiquated beau. Quid pro quo, or the biter bit. The Italian revenge, or obliged cuckold. The power of love. A song. The lady and caterpillar. Rebus on Miss W\*\*\*\*\*. Matrimony. A tale. With many other curious and entertaining pieces on great variety of subjects. London: printed for J. Wilford; and sold by the booksellers of town and country, 1734. 72 pp. "Second edition;" in fact a re-issue with a new title-page of the sheets of the first edition of 1732, which had the imprint of J. Roberts. All the poems in this miscellany appear to be original, except for the one by Allan Ramsay addressed to his son; together they provide a good sketch of life in a popular spa resort in North Yorkshire. Both issues are uncommon. Old patched repairs to a clean tear in one leaf, not affecting the text. Case 379 (b).

(b) The Scarborough miscellany for the year 1733. A collection of original poems, tales, songs, epigrams, &c. Containing, I. Scarborough, a poem in imitation of Gay's Journey to Exeter. II. To Salinda confin'd to her chamber. III. The Muses expostulation. IV. On the ladies bathing in the sea. By Mr. D. V. To Miss R---- on the point of marriage. VI. On the mix'd company at the ordinaries. VII. Scarborough reformation, a song: on seeing several stars and garters at the Quaker's meeting-house. VIII. A riddle. By Mr. P----s. IX. On the balls and assemblies at the Long Room. X. Scarborough-Spaw, a song. XI. Sapphic verses to his absent mistress. By Mr. W. XII. Verses to Mr. Pope. By Mr. Price. XIII. On the virtues of the Scarborough-Spaw-water, and the humours of Dickey. XIV. Damon and Delia. XV. Verses to a lady reading The Platonic Lovers, in the bookseller's shop. XVI. Damon: or the unhappy lover. XVII. On the races and other diversions on the sands. XVIII. Hymn to Hesperus. By Mr. Price. XIX. A view of the ocean from Scarborough Castle. London: printed for J. Wilford, 1734. (4), 59(1) pp. First edition. A note printed on the verso of the contents leaf, dated April 25, 1734, and signed by "Sylvanus Urban," reveals that a much shorter version the first poem in this miscellany, on Scarborough, had first appeared in the *Gentleman's Magazine*. The Bowyer ledgers reveal a print run of 500 copies; 13 are now recorded in the ESTC, in eight libraries (L [2], O [4], Yc; CLU-C, ICN, MH, NjP; ZWTU.). Case 395.

(c) The Scarborough miscellany: for the year 1734. Being a collection of original poems, tales, songs, epigrams, lampoons, satires, and panegyrics, handed about, this season, at

Scarborough. With an invitation to Her Royal Highness Princess Amelia. London: printed for J. Wilford; and sold by the booksellers in town and country, 1734. (4), 67(1) pp. First edition. The principal event of the season was a visit by the poet laureate, Colley Cibber, who had retired from the stage to mingle with the Whig oligarchy, and to engage in his favorite pursuits of gambling and philandering. Included here are three original poems he wrote for the occasion, "A View of the Long-Room," "Wrote on a Window in the Long-Room at Scarborough," and "To Miss Eger--n Singing in the Long-Room." Among the other amusing pieces is a poem called "To Sir Miles Stapylton, Bart., on his being chose Knight of the Shire for York." This piece was first printed in the *Gentleman's Magazine* for June, 1734, but is here enlarged, "with notes and observations by the learned Scriblerus, and Dr. B-----y." This miscellany was printed by William Bowyer in an edition of 500 copies, of which 14 are now located by the ESTC (L [2], D, O [3], Yc [2]; Dfo, DLC, MH, NjP, NN; ZWTU). Case 396.

The following is bound at the front:

(d) [Anon.] A journey from London to Scarborough, in several letters from a gentleman there, to his friend in London. . . . With a list of the nobility, quality, and gentry at Scarborough, during the Spaw season, in the year 1733. Taken from the subscription-books at the Spaw, and the Long-Room, the bookseller's shop, and the coffee-house. To which is annex'd an account of the nature and use of the Scarborough spaw-water, in a short view of the most celebrated writers on that subject, interspers'd with some observations and remarks. London: printed for Cæsar War and Richard Chandler; and sold at their shop in Scarborough, 1734. iv, 68, x pp. + an engraved frontispiece. First edition. The revealing list of names compiled from various "subscriptions-books" (including Colley Cibber) has its own title-page, as does the brief medical supplement at the end. The attractive frontispiece, not present in all copies, depicts Dicky Dickinson, the first "governor" of Scarborough, a former shoe-shine boy known for his biting wit, colorful personality, and deformed body; Dickinson attracted many visitors, and he became quite wealthy. Some copies of this entertaining book have a bookseller's catalogue at the end, but none is present here.

And bound at the back is another relevant title:

(e) Atkins, John, surgeon. A compendious treatise on the contents, virtues, and uses of cold and hot mineral springs in general: particularly the celebrated waters of Scarborough. With observations on their quality, and proper directions in drinking them. The whole consisting of what is chiefly useful in the works of the most celebrated authors who have wrote on the subject; with practical observations. . . . To which are annexed, the opinions of Sir John Floyer and Dr. Baynard on the great use and effect of bathing in the sea. London: printed for A. Dodd; and sold by the booksellers in the country, n.d. (1734?). (2), 50 pp. + an engraved frontispiece. First edition. John Atkins (1685-1757) was a well-known naval surgeon. The frontispiece here is the same as in the preceding work. A medical essay of surprising rarity; the ESTC lists six copies only (L, Gu, LEp, Yc; MBCo, UPB).

This attractive volume bears the armorial bookplate of the celebrated library at Syston Park, beneath which is the monogram book label of Sir John Hayford Thorold (1773-1831), the son of the library's founder. The younger Thorold began actively to collect in 1824, and in a short space of time assembled an astonishing collection of incunabula and Aldines, which were dispersed at auction in 1884. Many of the Syston Park books were bound, as here, by Storr of Grantham, or sometimes Ridge and Storr, who are described uncharitably by De Ricci (p. 160) as "the worst provincial binders that England has ever known." For a small collection of 18th-century tracts, however, this sort of binding is appealing, and not inappropriate. It is clear that these Scarborough pamphlets were available as sets in contemporary bookshops; the contents of those few examples that survive show some variation. In fine condition.

868. **Scott, T.** Verses in honour of their present Majesties. London: printed for J. Walthoe, 1727. 20 pp. 8vo, recent wrappers. £1250

First edition. A very rare patriotic poem, by an admirer of Addison and Pope. The author begins with a confession of his literary inexperience:

"Young as I am, unskilful to rehearse,  
The praise of God-like kings in sounding verse;  
My country's love does in my bosom roul,  
Inspire my genius, and inflame the soul."

The poem goes on to contrast the beneficent reign of George II with the tyranny and oppression of the empire of Japan. Of the author nothing is known; it seems unlikely that he can be identified with Thomas Scott, a clergyman later known as a writer of hymns (see next item). Only one other copy of this poem is known, at the British Library, which has a half-title not present here. Small piece chipped from the blank inner margin of the title-page, at the top; some soiling of the title-page and last two leaves, otherwise a good copy. Not in Foxon, and a rare omission of a substantial poem published by a prominent London bookseller.

869. **Scott, Thomas.** A father's instructions to his son. London: printed for R. Dodsley; and sold by M. Cooper, 1748. 27 pp. 4to, 19th-century half calf and marbled boards (a bit scuffed). £850

First edition. A poem "full of Polonius-like advice to be careful in expenses, avoid drink and gambling, be modest and virtuous, and keep good acquaintance." -- Oxford DNB. The dedication, also in verse, is to Arthur Onslow, speaker of the House of Commons. Thomas Scott (1705-1775) as a young man was in charge of a small boarding school in Norfolk, preaching as well to an Independent congregation in the village of Harleston. In 1733 he became a dissenting minister at Lowestoft, and in the same year he saw through the press a remarkable book of poems by Mary Masters, a Norwich spinster with whom he had formed a close friendship; five of his own poems appear in that volume (see item 580). In 1738 he succeeded Samuel Say (see item 866, above) as co-pastor to Samuel Baxter at St. Nichols Street chapel in Ipswich, and he remained there until his death. Scott achieved some success as a writer of hymns, though in this regard he was in time overshadowed by his sister Elizabeth, who went to Connecticut after her marriage to Elisha Williams, the rector of Yale College. This Dodsley quarto, handsomely printed, is very scarce; the ESTC lists eleven locations (L, C; CSmH, CU-BANC, GEU, ICN, NjP, NHi, PPL, WaU; AuANL). In very good condition, complete with the half-title, which bears the contemporary signature of George Notcutt, a nonconformist minister in Ipswich. On a front flyleaf is an ownership inscription, dated 1907, of Hardinge F. Giffard, the great-great-great grandson of Thomas Scott's brother, John Scott. Foxon S147.

#### In Praise of the Itch

870. [**Scrub.**] [Anon.] [Caption title:] Scrub, scrub: a poem in praise of the itch: with a word or two in favour of brimstone. [Colophon:] London printed, and sold at the Publishing-Office in Bearbinder-Lane, 1707. 2 pp. Folio, single sheet. £1500

First edition. A bawdy and rather vulgar poem in praise of scratching as a means of sexual gratification. The itch is described as universal in the animal kingdom:

"Hail high-born heat! All animals  
Have felt THEE in their heads or tails;  
Cutaneous monarch! Thou hast power,  
To penetrate the smallest pore:  
And 'tis by thy dear aid we find  
The way to propagate mankind.

What mighty pleasure have the horses,  
 In knapping one another's arses?  
 But 'tis to THEE, indulgent THEE,  
 They owe that great felicity.  
 Have you not seen a pamper'd hog  
 Solace himself against a log?  
 Where he to gratifie his rump,  
 Direct it to some ragged stump:  
 What pleasing joys he thereby knows,  
 His aspect in some measure shows;  
 How inwardly he turns his eyes,  
 Which indicates the pleasure lies  
 Not only in the outward part,  
 But reaches even to the heart."

The poet goes on to recommend a mixture of butter and brimstone to "cure the worst scrubado." Foxon has tentatively identified the publisher of this poem as Samuel Bunchley, a minor bookseller whose name appears in several other similar imprints in 1707. Very rare; the ESTC lists four copies (Dp, MRu; Dfo, TxU). As in the Folger and Texas copies, the misprint "putaneous" in line11 has been corrected to "cutaneous;" in this copy there is another small correction on the second page, changing "fratem" to "fratrem." Foxon also records another broadside printing of this poem, printed by R. Wilson, and with the reading "lutaneous" (L only); the ESTC now lists a third printing, in Norwich (NOW only). Lower margin strengthened with old paper, just catching the first letter of "London" in the imprint, otherwise a good copy. Foxon S155; Rose, *Register of Erotic Books*, 4193.

871. **Seagrave, Robert.** The peace of Europe. A congratulatory poem. Inscib'd to the Right Honourable Sir Robert Walpole. London: printed for J. Roberts, 1732. (4), 8 pp. Folio, recent marbled boards. £750

First edition. A poem in praise of the government's foreign policy, particularly on the high seas. The dedication to Walpole, who enjoyed great popular support, is unambiguous: "It is evident to every impartial examiner, that the naval power of Great Britain, attended with happy councils, has effectually establish'd the tranquility of Europe." The poem itself pays tribute to "Britannia's floating terrors." Robert Seagrave (1693-1755?) was an evangelical Church of England clergyman who became an enthusiastic follower of George Whitefield. He was in later years a successful writer of hymns, a few of which were still in use at the end of the 19th century. A fine large copy, with outer edges uncut. Rare; the ESTC lists five copies (L, WNs; CLU-C, CtY, ICU). Foxon S159.

872. **[Secret.]** [Anon.] The secret history of an old shoe. Inscribed to the most wondrous-wonderful of all wonderful men and lovers. Dublin printed; London: reprinted by J. Dickenson, 1734. (2), (5)-22 pp. Folio, disbound. £900

First edition; the suggestion in the imprint that there was a prior Dublin printing is almost certainly false. A remarkable poem, narrated by an inanimate object, on the openly scandalous relationship between Robert Walpole and his mistress Maria Skerret (or Skerrit); the verses are interspersed with long prose passages, in which a puzzled reader demands clarity from the "old shoe," the depository of Walpole's wealth. Maria ("Molly") Skerret, the beautiful and witty daughter of a wealthy London merchant, began her liaison with Walpole in 1723; she was caricatured as Polly Peachum in *The Beggar's Opera*. After his wife's death in 1737, Walpole arranged a secret marriage with his mistress, who brought him a dowry of £30,000, but she died in childbirth a few months later. Miss Skerret appears here as "Sweetissima," and her father as "Skirrus;" her close friend Lady Mary Wortley Montagu, who plays a major role in this "secret history," is indelicately portrayed as Sappho. Walpole's thirst for wealth and power was seen by many of his opponents as essentially vulgar, and the verse in this satire is correspondingly coarse:

"This bawble, or this common bubble,  
 That gives mankind such plague and trouble;  
 This fleeting thing, call'd maiden-head,  
 That, in one short-liv'd minute's fled,  
 Like other merchandise was sold,  
 And barter'd for a statesman's gold;  
 For not the anxious care of state,  
 Sworn enemy to amorous heat,  
 Had power to quell, so fierce [a] flame,  
 What some th'unruly member name."

This poem has for some time been recognized as one of the most unusual and imaginative satires on Walpole's private life. The title-page here is mounted on a stub, and appears to be a cancel; the pagination suggests that there may have originally been a half-title, but all extant copies are the same as this one. Very scarce; the ESTC lists twelve copies (L, D, E, O, Owo, NT; CSmH, DFo, KU-S, MH, OCU, TxU). In fine condition. Foxon S177.

873. **[Secretary.]** [Anon.] Secretary Janus, a dialogue between Simon Lord Frazer of Lovat, and J. M--r--y, secretary to the late Pretender. London: printed for, and sold by G. Foster, 1747. 6 pp. Folio, disbound; in a blue cloth folding case. £850

First edition. An imaginary exchange in verse between two prominent figures in the Jacobite Rebellion of 1745. Sir John Murray, the Pretender's private secretary, was widely regarded as a traitor to the Jacobite cause because of the evidence he gave in the trial of Simon Fraser, Lord Lovat. Lovat is portrayed here on his way to his execution, which took place before a large crowd on April 9, 1747; he was the last person in Britain to be publicly beheaded. Murray was released from the Tower shortly after Lovat's death, and eventually was pardoned. This poem, published within days of Lovat's execution, shows little sympathy with the Jacobite cause. When "Simon" scorns "Janus" as an informer, Secretary Murray replies:

"Better be thus than simply lose my head,  
 And grin to pleasure fools when I am dead:  
 With all the sophistry your priesthood taught,  
 You see to what a sentence you are brought."

Lovat answers in kind:

"Without or brains or wit you rose a tool,  
 Knowing your master's follies to cajole;  
 But soon he found you out: -- now, turn'd adrift,  
 You cringe and change your sides, your last sad shift."

In fact Murray lived the rest of his life in relative obscurity. A very good copy of a rare poem; the ESTC lists six copies (L, CHIDc, E; CSmH, CtY, MH). Foxon S178.

#### An Autopsy on the Corpse of a Courtesan

874. **[Secrets.]** [Anon.] The secrets of a woman's heart. An epistle from a friend, to Signior F-----lli. Occasion'd by the Epistle of Mrs. C--- P-----ps, to the angelick Signior F-----lli. London: printed for E. Cook; and sold at the pamphlet-shops of London and Westminster, 1735. 15 pp. Folio, disbound. £1500

First edition. A reply in verse to *The Happy Courtesan: Or, the Prude Demolish'd* (see item 444), a poem purportedly addressed by Constantia Phillips, a notorious young London courtesan, to Farinelli, the celebrated Italian castrato then starring in the Opera of the Nobility. The original poem was later claimed by Mrs. Phillips to have been published by agents of her husband, with whom she was then involved in a bitter court battle. On the

title-page of this response is a macabre engraving, depicting seven physicians, with scientific instruments, performing an autopsy on Constantia's corpse; her heart, which rests in a small dish next to her naked body, is described in the poem as being devoid of feeling. Farinelli's appearances on stage evoked a rapturous response among the ladies of the town, one of whom is immortalized in Plate II of Hogarth's "Rake's Progress." The poet here warns him against romantic involvements with his supposed admirers:

"To thee, sweet songster, my advice I send,  
Accept it kindly from your loving friend;  
Strangers shall find civility from me,  
Who knows how soon a stranger I may be?  
Shake Conny off, and cast her from your arms,  
Destructive women have ten thousand charms:  
Consider F----lli thou art young,  
Trust not the false, deluding syren's tongue."

In very good condition. Rare; the ESTC lists six copies (L, LEu; KU-S, MH, OCU; ZWTU). Foxon S179; Lowe (Arnott and Robinson) 2050 (citing Foxon).

875. **Sedley, Sir Charles.** The miscellaneous works of that honourable Sir Charles Sedley, Bart. Containing satyrs, epigrams, court-characters, translations, essays, and speeches in Parliament. Collected into one volume. To which is added, The Death of Marc Antony: a tragedy never before printed. Published from the original manuscripts, by Capt Aylofffe. London: printed, and sold by J. Nutt, 1702. (16), 213(1); (2), 24; 64 pp. 8vo, contemporary panelled calf (edges restored), neatly rebacked, spine gilt. £200

First edition. The collected writings of a Restoration wit and dramatist, whose literary reputation in his day was high, and equalled by his notoriety in the world of fashion and scandal. This volume was published a year after Sedley's death. The tragedy on the death of Marc Antony, which is called "Beauty the Conqueror," has a separate title-page, pagination, and register. Half-title present; the ESTC calls for a plate, but this is an error. Light foxing, but a very good copy. With the bookplate of Oliver Brett, Viscount Esher. Foxon, p. 709.

876. **Sedley, Sir Charles.** The poetical works of the honourable Sir Charles Sedley Baronet, and his speeches in Parliament, with large additions never before made publick. Published from the original MS. by Capt. Aylofffe, a near relation of the authors. With a new miscelany [sic] of poems by several of the most eminent hands. And a compleat collection of all the remarkable speeches in both houses of Parliament: discovering the principles of all parties and factions; the conduct of our chief ministers, the management of publick affairs, and the maxims of government, from the year 1641, to the happy Union of Great Britain: by several lords and commoners. Viz. The Duke of Albemarle, Earl of Clarendon, Earl of Bristol, Lord Wharton, Earl of Pembroke, Lord Hollis, Lord Brook, Earl of Essex, Earl of Argile, Lord Melvil, Lord Haversham, Lord Belhaven, &c. Algernoon [sic] Sidney Esq; Mr. Waller, Sir Francis Seymour, Mr. Pym, Richard Cromwell, Mr. Strode, Sir William Parkins, Sir William Scroggs, Sir J---- P----, and several other lords and commoners. London: printed for Sam. Briscoe; and sold by B. Bragg, 1707. (16), 224; 175(1) pp. 8vo, contemporary panelled calf, the central panels decorated with a black stencil, spine gilt (joints restored, later brown morocco label). £250

First edition thus. A new version of Sedley's *Miscellaneous Works*, published five years earlier (see preceding item). All the poems in the earlier collection are reprinted here, along with an additional selection of verse (pp. 137-208), including seven further poems by Sedley, and more than thirty by his contemporaries; most of the new pieces are presented simply as "by another hand," but there are also poems identified as by Nicholas Brady, Samuel Butler, and Joseph Addison. The tragedy on the death of Marc Antony in the earlier volume has been replaced by a substantial selection of Parliamentary speeches. In very good condition. Foxon, p. 710; Case 243.

877. **Sedley, Sir Charles.** The poetical works of the honourable Sir Charles Sedley Bar. and his speeches in Parliament., with large additions never before made publick. Published from the original MS. by Capt. Ayloff. To which is prefixed [sic], the Earl of Rochester's Mountebank Speech, on Tower-Hill. With a new miscelany [sic] of poems by several of the most eminent hands. As also a compleat collection of all the remarkable speeches in both houses of Parliament: from the year 1641, to the happy Union of Great Britain: by several lords and commoners, viz. The Duke of Albemarle, Earl of Clarendon, Earl of Bristol, Lord Wharton, Earl of Pembroke, Lord Hollis, Lord Brook, Earl of Essex, Earl of Argyle, Lord Melvil, Lord Haversham, Lord Belhaven, &c. Algernoon [sic] Sidney Esq; Mr. Waller, Sir Francis Seymour, Mr. Pym, Richard Cromwell, Mr. Strode, Sir William Parkins, Sir William Scroggs, Sir J---- P----. . . . To which is added, The state of a secretaries place, and the dangers incident to it. Writen [sic] by Robert Cecil Earl of Salisbury. Never printed before. London: printed for Sam. Briscoe; and sold by James Woodward; and John Morphew, 1710. (8), (2), 19-23(1), (8), 224; 178 pp. 8vo, contemporary panelled calf (joints rubbed, spine a bit worn, label defective). £150

"Second edition." In fact a re-issue of the sheets of the 1707 edition (see preceding item), with a cancel title-page. The Earl of Rochester's speech, as noted on the new title, has been added to the preliminaries, between Capt. Ayloff's preface and the table of contents, though the pagination suggests that it was originally intended to follow the table of contents. In addition, the last leaf of the second section has been cancelled, and replaced by two leaves so as to include a speech by the Earl of Salisbury. In good condition. With the early armorial Jolliffe bookplate. Foxon, p. 710; Case 243 (b).

878. [**Selden, Ambrose.**] Love and folly. A poem. In four canto's. London: printed for W. Johnston, 1749. (2), xvii(1), 296 pp. 8vo, contemporary speckled calf, neatly rebacked, spine gilt, red morocco label. £450

First edition. A long poem on women, wit, wine, etc., with elaborate apparatus from classical mythology, but otherwise fairly unsophisticated. Little is known of the author, and this appears to be his only book; his name appears at the end of a dedication to an unidentified aristocrat. On the title-page is a large vignette, engraved by Charles Grignion after a design by Francis Hayman; the illustration is for a passage on p. 239 of the poem, and shows a young woman clasping her hands in front of a cupid, who is sitting in bed with hands outstretched. As in many copies, the list of errata at the end of the preliminaries is a paste-on cancel, expanding the corrections from four lines to twelve. A very good copy, complete with the half-title. On a front flyleaf is the early signature of Charles Barnwell of Melcham. Uncommon. Foxon S198.

879. [**Select.**] [Poetical miscellany.] A select collection of modern poems. By several hands. Dublin: printed by John Henly, 1713. (8), 176, 22 pp. 12mo, contemporary calf (joints a bit rubbed). £3500

First edition. The first proper Irish poetical miscellany. 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 probably 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. In fine condition. On the front flyleaf is the signature of William Worth, dated February 12, 1714, with an acquisition price of one shilling; the small neat signature of Anne Worth on the title-page is dated 1725. Case 268; Griffith 28.

#### A Pair of Swiftian Miscellanies

880. [**Select.**] [Poetical miscellanies.] Select poems from Ireland: being I. A satyr in imitation of Persius; by an English nobleman. II. An extempore poem by the Earl of Ch----d. III. A Christmas-box for Doctor D----ny, in answer to his Epistle, printed in the second part of the Tribunes. IV. A reply to the Christmas-box in defence of Doctor D----y. Printed at Dublin; London: reprinted and sold by T. Warner, 1730. (2), 30 pp. [Bound with:] Select poems from Ireland: Part II. Containing, I. A letter to Dr. D--l---y on the libels write against him. II. The pheasant and the lark. A fable. III. A friendly apology for a certain justice of the peace, by way of defence of H--rtley Hutch----n, Esq. Printed at Dublin; London: reprinted and sold by T. Warner, 1730. (4), 28 pp. Together two parts, 8vo, disbound. £3000

First edition of both parts. A very unusual pair of Swiftian miscellanies, printed by William Bowyer in an edition of 500 copies each, and shared, according to his ledgers, between himself and William Faulkner in Dublin. Of the seven poems in these two pamphlets, all but the first two had been printed separately in Dublin earlier the same year. The "Christmas-Box" was addressed by Swift to his friend Patrick Delany, to express dismay at what Swift considered Delany's unseemly attempt to seek preferment in the church; for the original printing, see below, item 953 (Foxon S842). Swift's poem elicited a series of "libels" on Delany by the wits of Dublin, of which "The Reply to the Christmas-Box" is a typical example; for the Dublin original, see item 36 (Foxon A246). The attribution in that printing to Rupert Barber, the husband of Swift's friend Mary Barber, was intended as an embarrassment, and the poem is thought to have been written by Thomas Sheridan. The "Letter" to Delany is also by Swift, and represents his attempt to bring to a close an episode which he judged to have got out of hand; for the original printing, see below, item 962 (Foxon S913). Once the whole affair had been laid to rest, Delany resumed his habit of addressing good-natured poems to Swift with "The Pheasant and the Lark," in which Lard Carteret is the pheasant, and Swift the lark; first the Dublin edition, see item 261 (Foxon D203). The "Friendly Apology," a satire on Hartley Hutchinson, is described as "by James Black-well, operator for the feet" (Foxon B270); an attribution to Swift has not generally been accepted. Curiously, in this copy, this final poem has been rather heavily marked up, as if for reprinting, with changes in capitalization and spelling, and letters supplied for dashes in many of the proper names; these markings appear to be in an early hand. Another odd feature of Part II is the presence of a superfluous leaf bound after p. 24, plausibly paginated 24-25, but clearly from quite another source; there is, however, nothing missing. All in all, it seems reasonable to assume that Swift himself may have had something to do with having these poems reprinted in London, though there is no direct evidence to that effect. In very good condition. These small miscellanies are rare; the ESTC lists the pair in eight libraries (C, D, O; CLU-C, CtY, ICN, MH, TxU). Case 363 (Part I only); Teerink 685 and 695.

881. [Session.] [Anon.] The session of musicians. In imitation of the session of poets. London: printed for M. Smith, 1724. 12 pp. Folio, disbound. £2500

First edition. A quintessential "session" poem, a genre introduced into the English canon by Suckling in 1637 with "The Wits." The form was in time most commonly used to present a gathering of poets, competing for the laureateship and presided over by Apollo. The assembly here is made of notable figures from the musical world, particularly those involved in the staging in London of Italian opera, *ridottos*, and masquerades, whose popularity was judged by many a corruption of theatrical taste. Included in the satire are such composers, impresarios, librettists, and performers as Heidegger, Bononcini, Paolo Rolli, and the popular signer Anastasia Robinson. In the end the audience falls into a trance, and the crown is presented by Apollo to Handel. This poem has sometimes been cited as a source for Pope, who somewhat unexpectedly introduces the "harlot form" of Opera into Book IV of the final version of *The Dunciad*. See, for example, Pat Rogers, "The Critique of Opera in Pope's 'Dunciad,'" *The Musical Quarterly*, Vol. 59, No. 1 (January 1973):

"This [poem] shares with *The Dunciad* a vision of a deep drugged sleep overtaking the whole assembly. But this time the trumpet of Fame conquers the universal lethargy, and Handel is crowned by Phoebus. There are many other similarities with Pope's work, in phrasing, symbolism, and satiric purpose. I do not claim, of course, that the *Session* was written by Pope. Its odd experiment with triple rhythms, as well as its feeble use of expletives, rule out the possibility of this. Nor would I speculate on any connection of Dr. Arbuthnot with the *Session*, though its author was evidently close to the Academy's doings and well attuned to Scriblerian activities. The interest of the work is that it anticipates so many motifs of *The Dunciad*; it is not impossible that Pope saw the poem, while his own *Dulness* was germinating, and a number of ideas were subliminally transferred into that composition. This is still to be proved; but if it were so, it would help to explain the pervasive undercurrent of operatic allusions in *The Dunciad*."

This poem has occasionally been attributed to Thomas Tickell, but there is no direct evidence of his authorship. A fine copy. Very rare; the ESTC lists eight copies in seven libraries (L, O; CSmH, CLU-C, IU, MH, TxU [2]). Foxon S223 (adding BaP).

#### Settle Bindings

882. **Settle, Elkanah.** Carmen irenicum. The Union of the imperial crowns of Great Britain. An heroick poem. London: printed for the author, 1707. 47 pp. Folio, contemporary black morocco by Elkanah Settle's binder, covers with a narrow gilt roll border, enclosing a panel with a star in a circle roll with a floral tool at the corners, and an inner panel surrounding an allegorical center-piece composed of the royal crown, the Garter star, a dove of peace, and a wreath superimposed by the Garter bearing the mottoes of the Order of the Garter and the Order of the Thistle, surmounted by two leafy sprays of roses and thistles (a trifle rubbed). £1750

First edition. A poem in celebration of the Scottish Union, dedicated to both Queen Anne, and "the patriots of Great Britain;" the text is in Latin and English, on facing pages. Elkanah Settle (1648-1724) was the son of a barber and innkeeper, but he was given a good education at Westminster School and Trinity College, Oxford. After receiving his university degree he moved to London, where he began to write plays, and in time he became a central figure in the Restoration theater, though his subsequent reputation has forever been tarnished by a quarrel with Dryden. In 1691 he took up a position as the official poet to the City of London, and in this role his principal responsibility was to devise the annual pageants for the lord mayor's show, "a task for which he was well qualified . . . through his experience in producing spectacular effects in the theatre." -- Oxford DNB. Just prior to 1700 he began to write occasional poems in heroic couplets, either in recognition of affairs of state, or to mark marriages and funerals. These he produced in

profusion, often adapting them as necessary for specific patrons, and clothing them in showy "presentation" bindings, of which the present volume is a characteristic example. The fact that these bindings were rather crudely produced led to the notion that they were executed by Settle himself, but from a close examination of the tools it is now widely accepted that they were the work of a predecessor (possibly the father) of a journeyman binder named Christopher Chapman, whose earliest identifiable bindings date from about 1720; for full details, see Maggs Catalogue 1075 (1987), item 124. Settle's late productions, which display no particular political allegiance, now give the impression of being the work of an indefatigable hack; as physical objects, however, as opposed to literary compositions, they have a certain charm. With a Latin title-page at the front, facing the English title-page; Settle's name appears on the Latin title-page only.

This copy bears the armorial bookplate of Sir Patrick Hume, first Earl of Marchmont and Baron Polwarth (1641-1724); the bookplate is dated 1702. Marchmont joined in Monmouth's Rebellion and was outlawed after escaping to Holland, where he became an advisor to William of Orange, accompanying him to England in 1688 and becoming Lord Chancellor of Scotland from 1696-1702; given the subject matter of the poem, the provenance is highly appropriate. In fine condition. Other copies of this poem are known in the identical binding; for an example, see Maggs Catalogue 1212 (1996), item 78. Foxon S245.

883. **Settle, Elkanah.** Eusebia triumphans. The Hannover succession to the imperial crown of England, an heroick poem. London: printed for John Nutt, 1702 (changed in MS to 1703). 51 pp. Sm. folio, old half calf and wooden boards (rubbed and worn, joints cracked).

£200

First edition. A poetical celebration of the future Hanoverian succession, with Latin and English verses on facing pages. This was one of Settle's most successful political poems; a number of different versions were published during the reign of Queen Anne, and a few years beyond. The half-title ("The Succession") has the Latin title-page on the verso. Inner margins strengthened at the front and back, some marginal stains and soiling, old repair to the blank corner of the last leaf; a fair copy only. With a single word on p. 10 ("suprema") corrected by a manuscript paste-on cancel. Foxon S253.

884. **Settle, Elkanah.** Eusebia triumphans. The Hanover succession to the imperial crown of England, an heroick poem. London: printed for the author, 1705. 59 pp. Folio, contemporary calf by Elkanah Settle's binder, covers with an outer roll-tooled border, and panelled with a wide floriate and leafy roll, floral tools at the corners, enclosing a coat of arms with three bugle horns (rather rubbed, but sound).

£1750

Third edition, though not so designated; a second edition had appeared a year earlier. Included here is an eight-page preface on such questions as the divine right of kings and the Act of Settlement, which did not appear in the first edition. The poem itself has been updated to fit changing circumstances, with a number of insertions of between two and five lines, and three longer passages added to the concluding pages. In very good condition, in a characteristic Settle binding, complete with the half-title, with the Latin title-page on the verso. With the 19th-century North Library bookplate of the Earl of Macclesfield. Foxon S258.

885. **Settle, Elkanah.** Threnodia Apollonaris. A funeral poem, to the memory of the right honourable William, Earl Cowper, &c. London: printed for the author, 1723. 12 pp. Folio, contemporary calf by Elkanah Settle's binder, covers panelled in gilt, with thistles at the corners and angels' heads at the center of each side of the inner panel, and with the Cowper coat of arms in the middle (spine and sides rubbed).

£4500

First edition. Settle's funeral poems appear to have been delivered to the family doorstep in the hope of a generous gift; presumably only a handful of copies were printed on each occasion. Of the twelve titles presently listed in the ESTC, nine are recorded in a single copy only; Foxon adds half a dozen additional examples, of similar rarity. William

Cowper, first Earl Cowper (1665-1723), was one of the most prominent Whig politicians of his generation; he served for a time as Lord Chancellor (the first of Great Britain), and was highly regarded by his contemporaries for his wisdom and moderation. Cowper died at Cole Green Park in Hertfordshire, where he had built a family estate. This house was demolished in the early 19th-century, and replaced on a new site by the Panshanger mansion; this copy of Settle's poem bears the Panshanger bookplate. The ESTC lists three copies of this title, at the Clark Library, Harvard, and Princeton, to which Foxon adds a fourth at the Guildhall Library. As in other copies, there is a cancel slip to correct the final letter of "virtues" in line 11 on page 8. In very good condition. Title-page printed within a mourning border, with comparable black rules above and below the headlines throughout. Foxon S327.

#### The Only Copy Known

886. **Settle, Elkanah.** *Threnodia hymenæa.* A funeral poem, to the memory of the honourable Lady Tufton Montague. London: printed for the author, 1712. 12 pp. Folio, contemporary black morocco by Elkanah Settle's binder, covers panelled in gilt, with a broad outer frame with fleurons at the corner, and a narrow inner frame enclosing a coat of arms within an elaborate floral border (rubbed). £4500

First edition. A hitherto unrecorded funeral poem in a characteristic Settle binding; this title is not listed by Foxon, nor does it appear in the ESTC. Tufton Wray, the only daughter of Sir William Wray, 1st Baronet of Ashby, was baptized in 1663. In 1694 she married Sir James Montagu (1666-1723), a barrister, judge, and occasional member of Parliament. It is difficult to guess what mourners made of Settle's muse, which commonly produced verses as crudely ornate as the bindings in which they were housed. The concluding line of the present poem are typical:

"Then this wak'd head from her long halcion rest  
Rais'd from her dust, a more than Phenix nest,  
That enstall'd brow, arraid so all divine  
Shall with that never setting lustre shine,  
When stars and sun in all their towring pride  
With nature's common rubbish thrown aside,  
Hurl'd headlong from their tumbling orbs of powr  
Wrapt in eternal shade are seen no more."

The phrase "nature's common rubbish" is strikingly inept. In very good condition. The title-page is within a mourning border, as with Settle's other funeral poems. The binding here is rather more elaborate than usual. With the later bookplate of Samuel Walter Burgess, author of *Historical Illustrations of the origin and Progress of the Passions* (1825). Not in Foxon.

#### The Decline of Poetry

887. **[Seventeen.]** [Anon.] *Seventeen hundred and thirty-nine. Or, the modern p----s.* A satire. Most humbly inscrib'd to the Right Honourable Philip Earl of Chesterfield. London: printed for T. Reynolds; and sold by the booksellers of London and Westminster, 1739. 8 pp. Folio, disbound. £450

First edition. A satire on the decline of British poetry, and the failure of the aristocracy to provide patronage. This poem was clearly inspired by Pope's two verse dialogues entitled *One Thousand Seven Hundred and Thirty Eight*, which had appeared the year before, though these efforts are at one point described as inadequate:

"Satire, alone to these confine your rage;  
With the high subject swell the growing page:  
Since Pope, or slumbers, or neglects thy cause,

Who leads the Muses, and directs their laws;  
Do thou, bold Muse, pursue the bolder theme,  
And drink deep draught of the Pirenian stream."

Foxon notes that the author of this poem also published *The Hibernian Politicians* (1740) and *Britannia's Precaution* (1741), and that his surname may have been Gardiner. A trifle dusty at the beginning and end, slight signs of prior folding; with a small unobtrusive library number at the top of the title-page, otherwise in good condition. Foxon S354; Rothschild 221-2.

#### The Grievances of a Dependable Hack

888. **Sewell, George.** Poems on several occasions. London: printed for E. Curll and J. Pemberton, 1719. vii(1), 76, (4) pp. 8vo, polished mottled calf, gilt, spine and inner dentelles gilt, by Root & Son. £1500

First edition. A slim but amusing collection of poems by one of Edmund Curll's hirelings. George Sewell (1687-1726) was educated at Eton and Peterhouse, Cambridge. After receiving his university degree he studied medicine under Boerhaave at the University of Leiden, and later at Edinburgh University. An attempt to set up a practice, first in central London and then in Hampstead, ended in failure, but he discovered a facility for writing passable verse, which brought him to the attention of Curll. Beginning in 1712 he became for some years one of Curll's most dependable hacks, providing a succession of poems, translations, prefaces, and polemical tracts, particularly in response to anything published by Gilbert Burnet, Bishop of Salisbury. Sewell was in fact so reliable a contributor that Curll fell into the habit of making rather free use of his name, a practice which in the end Sewell found vexatious, as he explains in the preface to this first collection of his genuine verse:

"There is another artifice which the town has long complain'd of, and by which I have been no little sufferer. This relates to that political fraternity the booksellers, who can make a man author of a long book, when perhaps there are only four lines from his writings. These gentleman transfer fame, as some people do stocks, without a penny of money in their pockets; or as Roman Catholicks do good works, score up so much to a poor sinner, and deduct it from Saint Any Body who has enough to spare. Thus a man may be in Wales, and yet at the same instant penning an elaborate treatise in London; he may be asleep, and when he goes to the coffee-house the next morning, find, by the news-paper, he has been writing all that night, and ten before; and to prove it, there is his name in capitals, printed for, &c. All reasonable men, I believe, will think it very strange, that one fellow may lose his life for making that poor jest of forging hands, and another get an unpunishable sum of money by forging names."

Included in this collection are poems addressed to Jane Barker, for her *Amours of Bosvil and Galesia*, and to Lady Mary Wortley Montagu; there are also several poems which had originally been printed as broadsides, including two addressed to the Duke of Marlborough. Sewell eventually tried to strike out on his own, but he had little success, and he died in great poverty, still in Hampstead. An excellent copy, complete with two final leaves of index which are sometimes missing. Very scarce. With the bookplate of Oliver Brett, Viscount Esher. Foxon, p. 722.

889. [**Sewell, George.**] A new collection of original poems, never printed in any miscellany. By the author of Sir Walter Raleigh. London: printed for J. Pemberton, and J. Peele, 1720. (8), 87 pp. 8vo, recent calf antique, spine gilt, brown morocco label. £1500

First edition. The absence of Curll's name in the imprint of this second collection of poems may represent Sewell's attempt to establish himself as an independent writer. The longest poem in this slim collection is an adaptation from Chaucer entitled, "A Defence of Women;

Of the Proclamation of Cupid." Also included are, "To the Memory of My Friend Sir Samuel Garth," "To Mr. Pope on His Poems and Translations" (very flattering to Pope), and a poem by a Mrs. Singer ("On Beauty"), to which the author has written a response. The dedication, also in verse, is to the Duke of Newcastle. One of 750 copies printed, according to the Bowyer ledgers. A fine copy of a scarce title. Foxon, p. 722.

By a Concealed Writer

890. [Sewell, George, attributed author.] *Carmen seculare*, for the year 1720. An ode humbly inscribed to the King, on his return from Hannover. London: printed for John Pemberton, and Thomas Jauncy, 1720. 28 pp. Large folio, sewn, as issued. £3000

First edition. A remarkable copy on large paper, with a fleur-de-lys watermark, measuring 18" in height. This panegyric was first advertised in the *Daily Post* on December 12, 1720, as "presented yesterday to the King," and as printed by J. Roberts. The preface is signed with the initials "G. S.," no doubt those of George Sewell, some of whose poems were published by Pemberton, Jauncy, and Roberts, earlier the same year. Foxon has failed to notice that the preface states that the poem is by another hand:

"If then the author has an inclination to be concealed, it is as unkind a curiosity in the reader to endeavour a discovery of him, as it would be to force a musician without doors, where he hears him to the same advantage, into a company to whom he desires to be unknown. . . . Thus a concealed writer may at least expect the civility of a stranger, tho he cannot hope for the caresses of a friend, or a lover. So much for the author, who left it in my hands to make an exercise for him; which if ill perform'd, he is no more accountable for my faults, than I am to be commended for the beauties in his poem."

Whether all this should be taken at face value, or whether the poem is merely an attempt by the impecunious Sewell to secure patronage from the King, is difficult to say. This is a very rare title; both Foxon and the ESTC lists two copies only, at Cincinnati and Texas, along with a fragment at the British Library (signature B only). Presumably these are on ordinary paper, as the extraordinary size of the present copy is the sort of thing that would have caught Foxon's attention. Slight signs of prior folding, but a very fine copy, entirely uncut. With four neat manuscript corrections, possibly authorial. Foxon S362.

William Shenstone (1714-1763)

891. **Shenstone, William.** *Poems upon various occasions*. Written for the entertainment of the author, and printed for the amusement of a few friends, prejudic'd in his favour. By William Shenstone, Gent. -- *Spes & fortuna, valete!* Oxford: printed by Leon. Lichfield, 1737. vii(1), 69 pp. Sm. 8vo, contemporary sprinkled calf, gilt, neatly rebacked, spine gilt, red morocco label. £9000

First edition. The author's rare first book. As has long been recognized, there are two distinct issues of this small collection. In this issue, Shenstone's name appears on the title-page, and the end of the dedication to an unnamed lady is dated from Pembroke College, Oxford. Most surviving copies have an entirely different setting of the title-page (though both are in red and black), without Shenstone's name, and with the Latin motto "Contentus paucis lectoribus." In addition, the dedication ends with the date only, April 29, 1737. It has commonly been said that the anonymous version came first (e.g. in the Rothschild catalogue), but precedence is not clear; an imperfect copy at Yale belonging to Shenstone himself, with his annotations, has his name on the title.

This little volume, published when Shenstone was 22, and with its diffident title-page, is notable for printing the earliest version of his best-known poem, "The School-Mistress," describing the poet's native village in Worcestershire, the dame's school he attended as a boy, and his old teacher, Sarah Lloyd. The poem began as a comic imitation of Spenser, but

it became in the end "as vivid a description of one corner of rural English life as exists." -- Iolo A. Williams. In this first version there are twelve stanzas; when the poem was republished separately in 1742, it was expanded to twenty-eight stanzas (retaining all but the ninth stanza from the original text). The other pieces here are occasional, literary, or contemplative, and include "Colemira" ("A Culinary Eclogue"), "The Quill," "The Gossiping," "To Mr. Pope, on His Dunciad," "To Selinda Sailing," "The Snuff-Box," "The Enchantress," "Je-ne-sçai-quoi" ("In Imitation of Ld. Rochester's Poem upon Nothing"), and "Verses to a Lady" ("Together with Some Colour'd Patterns of Flowers"). Only the first of these was reprinted in Shenstone's lifetime, and it has been claimed, as early as 1815, in the *Bibliotheca Anglo-Poetica*, that "Shenstone bestowed uncommon pains to suppress this book, by collecting and destroying copies wherever he met with them." Whatever the source of this statement, this book has long been recognized for its rarity. Of the present issue, with Shenstone named as the author, only two other complete copies are known, at Manchester and at Yale; a second copy at Yale, annotated by Shenstone, is imperfect, as mentioned above. Of the other issue, without Shenstone's name, the ESTC lists eight copies in seven libraries (L, Ct, O [2]; CSmH, CtY, IU, MH).

This copy is in fine condition, and has an appealing provenance. On the front flyleaf is a long note about the rarity of the book, and the variant issues, signed with initials by the celebrated collector James Bindley (1737-1818), whose books were sold at auction shortly after his death (De Ricci, p. 94). The next owner was the noted antiquary and literary scholar Joseph Haslewood (1769-1833), who has added his oval book label at the front, printed in gold on white leather. Below is the bookplate of Robert Crewe-Milnes, Marquess of Crewe (1858-1945), politician and collector, and son of the poet and bibliophile Richard Monckton-Milnes, the friend of Tennyson and Hallam, and Thackeray; his wheat-sheaf device is stamped in gilt on the covers.

This is a book which requires further bibliographical investigation. Included here is a second copy, of the same issue, but lacking one leaf of text (pp. 29-30). This is bound in rather worn contemporary calf, rebaked, but preserving Dutch floral endpapers which are identical to those found in the complete copy; it is reasonable to assume that this is the way copies were originally bound, which is unusual for a book of this sort. Of additional significance is the fact that a comparison between the two copies reveals that though the setting of type is the same, there is considerable variation in the use of woodcut type ornaments; these variations occur on pp. 34, 50, 52, 55, and 61. Surprisingly, an examination of the copy at Manchester shows still another arrangement of ornaments, differing from both of the copies here on pp. 50, 55, 57, and 61; the device on p. 52 is the same as the one in the complete copy, but it is angled differently. And finally, a copy of the anonymous issue at the British Library displays yet further variations, with different ornaments on pp. 7, 34, and 37. It is difficult to explain why four copies of the same book should vary from one another in this fashion; perhaps Shenstone himself took an interest in the typographical appearance of his first venture into print, and asked that the ornaments be rearranged at several points during the press run. As far as has been determined, no other copy of this title has appeared on the market in the last fifty years or more; there was no copy in the noted collection of H. Bradley Martin, who was a keen buyer of all titles in the Hayward poetry exhibition at the National Book League in 1947. Foxon p. 725; Hayward 160; Rothschild 1836 (the anonymous issue).

892. **Shenstone, William.** The works in verse and prose, of William Shenstone, Esq; most of which were never before printed. In two volumes, with decorations. London: printed for R. and J. Dodsley, 1764. (2), viii, 345(1), (6); (6), 239, 248-392 pp. + an engraved frontispiece in each volume, and a folding map in Vol. II. Two vols., 8vo, contemporary calf, red morocco labels (rubbed, one lower joint cracked, spines restored, foot of one spine chipped).

£75

First edition. Shenstone had for some time been planning a subscription edition of his writings, but the project was left incomplete when he died in 1763. This edition was assembled by the publisher Robert Dodsley, who has contributed a preface, and a

description of Shenstone's important garden at Leasowes, with an engraved plan. At the end of the second volume is a short section of verse addressed to Shenstone, including poems by the late Lady Luxborough, Richard Graves, John Cunningham, and Dodsley himself. The frontispiece in Vol. I is a portrait bust of Shenstone; the plate in Vol. II shows him receiving a laurel wreath from Apollo. The Bowyer ledgers reveal that 2500 copies of this collection were printed. This set has an engraved vignette of a kingfisher on each title-page; some sets have Dodsley's monogram instead, but these are presumably a later issue, and less common. A third volume of letters was added in 1769, but is not present here. In sound condition. On the verso of each frontispiece is the calligraphic signature of Basil Heron, dated 1764. Foxon, p. 725.

893. [Shenstone, William.] *The judgment of Hercules*, a poem. Inscib'd to George Lyttleton Esq. London: printed for R. Dodsley, and sold by T. Cooper, 1741. (2), 35 pp. + a final leaf of bookseller's advertisements. 8vo, full rose morocco, gilt, spine gilt, a.e.g., by Riviere & Son. £1500

First edition. Shenstone's second publication. A moral tale in heroic couplets, advocating the active pursuit of virtue and literary achievement, as opposed to the pleasures of rural retirement; Shenstone's own life went in quite the opposite direction. Shenstone had recently supported George Lyttleton in a parliamentary election, whence the dedication. A fine copy, complete with the half-title and the final leaf of bookseller's advertisements; many of the recorded copies are lacking one or the other of these leaves, or both. With the bookplate of Oliver Brett, later Viscount Esher. Foxon S394; Rothschild 1837.

#### A Source of Perpetual Enjoyment

894. [Shenstone, William.] *The school-mistress*, a poem. In imitation of Spenser. London: printed for R. Dodsley, and sold by T. Cooper, 1742. 26 pp. (unpaginated). 8vo, recent wrappers; in a dark blue cloth folding case. £2750

First edition. A charming poem about Shenstone's first teacher, an old lady named Sarah Lloyd, from whom he acquired a love of books. Shenstone began writing these verses "at college" in 1736, and an early and shorter version appeared in his *Poems upon Various Occasions*, printed at Oxford in 1737 for private circulation (see above, item 891). The text has been enlarged here from twelve to twenty-eight Spenserian stanzas; all but one from the original version have been retained. "The *School-mistress* . . . is surely the most pleasing of Shenstone's performances. The adoption of a particular style, in light and short compositions, contributes much to the increase of pleasure: we are entertained at once with two imitations, of nature in the sentiments, of the original author in the style, and between them the mind is kept in perpetual employment." -- Samuel Johnson, *Lives of the Poets*. This poem did not receive the reception which Shenstone thought it deserved, and he continued to tinker with it; a revised text, further enlarged, was published by Dodsley in 1764, but the present form of the poem "is the one that should be adopted as the standard text." -- Richard P. Bond, *English Burlesque Poetry: 1700-1750*, 178. A very good copy, complete with the half-title. The half-title, missing from many of the surviving copies, is rather more important than is usually the case, as it includes a price, a statement of authorship ("by the author of the Judgment of Hercules"), and a three-line epigraph from Virgil. An important poem, and not an easy title to acquire. Foxon S395; Hayward 161; Rothschild 1828.

895. **Shields, Alexander.** An elegy upon the death of that most famous and faithful minister and martyr Mr. James Renwick, composed immediately after his execution at Edinburgh, 17th February, 1688. By Mr. Alexander Shields, then preacher of the Gospel in the fields. N.p. (Edinburgh?): printed in the year 1688; reprinted, anno 1723. 16 pp. 8vo, recent marbled wrappers. £600

Fourth edition, though not so designated; preceded by editions printed in 1688, 1690, and 1711. A popular poem to mark the death of a young Scottish covenanter and field preacher.

James Renwick (1662-1688) belonged to the band of Scottish clergy, sometimes called Cameronians, who resolutely refused to swear allegiance to the King; this intransigence was declared a treasonable offence in 1682, and the persecution of covenanters intensified after the accession of James II. Had Renwick petitioned for a reprieve after his trial, it would almost certainly have been granted, but he was determined to die for his principals, and he was hanged in Edinburgh on February 17, 1688, just after his twenty-seventh birthday. Alexander Shields (or Sheilds, 1659/60-1700) was himself an ardent covenanter who had been forced to flee Scotland for the Netherlands, where he continued his theological studies at Utrecht. Upon returning to London he was arrested at an illegal conventicle and committed to Newgate; after an imprisonment of fourteen months he escaped, disguised as woman, and went north to join Renwick, who became his friend and ally. In 1690 Shields finally became reconciled to the Church of Scotland. He subsequently went to America as one of three ministers to accompany a party of settlers in the Darien Colony; he later went to Jamaica as a missionary, where he died of a fever. This poem of protest was frequently reprinted for the better part of a century, but the earliest editions are all rare; of this one the ESTC lists ten copies in six libraries (L, Ea, E [3], Lmh [2], Lse [2]; C5mH). The title-page is within a mourning border. Some light browning, but a very good copy. Foxon S421.

896. [Shippen, William.] Faction display'd. A poem. . . . From a correct copy. London: printed in the year, 1704. (4), 20 pp. 4to, full polished calf, gilt, spine and inner dentelles gilt, red morocco label, by Riviere & Son. £250

First edition. William Shippen (1675-1745) received his degree from Trinity College, Cambridge in 1694, and was called to the bar in 1699. In the early years of the reign of Queen Anne he became much involved in the increasingly contentious world of politics, and sought to establish himself as a Tory polemicist. This poem, depicting the junto lords as conspirators in the manner of Catiline, was his first publication, and it appears to have attracted a good deal of attention, as a reply from the Whigs appeared almost immediately. The piece was at first widely attributed to Matthew Prior, who explicitly denied having anything to do with it, but Shippen's authorship is confirmed by Giles Jacob, and by Alexander Pope, in a note in his copy of *A New Collection of Poems relating to State Affairs* (1705), now in the British Library. Pope later came to know Shippen well, when he was a leader of the Jacobite party in House of Commons. Some pale waterstains to the lower corners, but a very good large copy, with outer edges untrimmed. An early owner has identified a passage on p. 15 as referring to the bookseller Jacob Tonson ("Bibliopolo"). Foxon S427.

897. [Shippen, William.] Faction display'd. A poem. . . . From a correct copy. London: printed in the year, 1704. (4), 20 pp. 4to, full polished calf, gilt, spine and inner dentelles gilt, green morocco label, by Riviere & Son. £150

A pirated edition. This "counterfeit" must have appeared within days of the original, as a later impression of the first edition has a note added to the foot of the title-page, in which this printing is specifically referred to: "A counterfeited edition is lately published, it may be discovered by being printed in old letter, hardly legible, and full of errors, no lines over *To the Reader*' and particularly in page 18, after line 9, one verse run so into another as makes it nonsense." The printing of this piracy is not in fact markedly inferior, but there are indeed no rules at the head of the prefatory note, and the text on page 18 is garbled. This reprint may be most easily be recognized by last line of the preface on p. (iv), which reads "destroy the government," as opposed to merely "government." A very good copy, with outer margins untrimmed. Uncommon. Foxon S430.

898. [Shippen, William.] Moderation display'd: a poem. . . . By the author of Faction Display'd. London: printed in the year 1704. (4), 20 pp. 4to, recent boards. £150

First edition. A sequel to the preceding, but perhaps only an imitation, as there is no direct evidence of Shippen's authorship, aside from the ascription on the title-page; a copy at

Durham bears a contemporary attribution to Bertram Stote, an MP for Northumberland. In any case this new poem also proved popular, and was several times reprinted; there was a continuation as well, published the following year. A good copy. Foxon S437.

#### Namby-Pamby Verse

899. **[Short.]** [Anon.] Short verses, in imitation of long verses: in an epistle to W---m P--tt, Esq. London: printed for M. More, 1746. 7 pp. Folio, disbound. £600

First edition. A satire on a recently published eulogy called *An Epistle to William Pitt Esq.* (Foxon E434); it is here suggested that the author of that poem was George Lyttleton. This piece is written in so-called "namby-pamby" verse, i.e. short two-foot iambic lines, a genre which derives from Henry Carey's lampoon of the poetical mannerisms of Ambrose Philips in the mid-1720's (see item 738). The opening stanza is typical:

"Since one hath writ,  
To thee, O P-tt!  
Whom none can know,  
If friend or foe;  
Deign to smile on,  
Lank Ly----on:  
For tho' his lays,  
May squint two ways;  
They're meant for praise."

This poem was reprinted in the 1763 collected edition of Charles Hanbury Williams, but Horace Walpole wrote in his copy, "Not by Sr. Ch. W." Fine copy of a very scarce title; the ESTC lists nine copies (L, LEu, O; CSmH, CtY, ICN, MH-H, NjP, NNC). Foxon S452.

#### By a Boy of Sixteenn

900. **Shute, James.** A sacred poem of the glory & happiness of heaven. By James Shute, M.A. sometime Rector of Tynsborough in Somersetshire. London: printed and sold by Joseph Downing, 1712. (4), iv, 58 pp. + a final leaf of bookseller's advertisements. 8vo, sewn, as issued. £500

Second edition, though not so designated; first printed in 1689 (Wing S3713A). To this edition has been added a four-page "advertisement to the pious reader," dated April 8, 1712, by an unnamed editor, who provides a biographical sketch of the author. James Shute was born at Kilmersdon in Somerset on Feb. 2, 1663, and was educated at St. Edmund Hall, Oxford. This spiritual poem was published shortly after he died at the age of 25, "but he had not arrived to the age of seventeen years when he composed the body of it." At the end is a short poem, "The Review" (pp. 50-58), which "is suppos'd to have been done some years after, viz. a little before his last sickness, as seem'd manifest by the freshness of the paper and writing, when found in his study after his decease." Half-title and title-page a bit wrinkled; paper flaw at the top of the advertisement leaf, affecting a couple of letters, but generally a very good copy in original condition, entirely uncut. A rare title. The ESTC lists four copies of this edition (C, O, TAUu; TxU), to which Foxon adds three more (Ldw, BRp; NN); only two of these preserve both the half-title and the advertisements (C; NN). Foxon S456.

901. **[Siege.]** [Anon.] The siege of Cales. N.p. (London): n.d. (ca. 1715). Narrow folio, single sheet, slip ballad. £1500

First edition? A ballad in praise of James Butler, second Duke of Ormonde (1665-1745), a t one time lord lieutenant of Ireland, to whom Swift owed his appointment as Dean of St. Patrick's. The poem celebrates his campaign in Spain against Cadiz and Vigo, in 1702, but ends with a reference to his fall from grace because of his Jacobite sympathies during the

Rebellion of 1715. At the top is a crude woodcut, showing five English soldiers in tricorns confronting a single figure wearing a beret. The ESTC lists three copies of this ballad, at the British Library, Cambridge, and the Dalberton Library in New Plymouth, New Zealand. The British Library copy, however, is an entirely different printing, with two additional lines in the third stanza, and a number of other small textual variants; the woodcut shows ships engaged in a sea battle. Whether the other two copies are the same has not as yet been determined. In very good condition. Foxon S458.

902. **Silvester, Tipping.** Original poems and translations. Consisting of *The Microscope*, *Piscatio*, or *Angling*, *the Beau and Academic*. With a poem on the approaching marriage of the Prince of Orange with the Princess Royal, &c. By the Rev. Tipping Silvester, M.A. Published by George Silvester, Gent. London: printed for J. Wilford, 1733. 8vo, viii, 38, 41-60 pp. 8vo, later brown wrappers (loose); in a brown cloth folding case. £750

First edition. The author's only collection of verse; he also published a number of sermons and controversial tracts. Tipping Silvester (1700-1768) was educated at Pembroke College, Oxford, and in 1737 he became the vicar of Shabbington, in Buckinghamshire, where he remained until his death. The three principal pieces here were all translated from Neo-Latin originals. "The Beau and the Academic" is an English version of a dialogue first performed at the Sheldonian Theatre by Lewis Langton and Thomas Baber of Magdalen College; the translation is preceded by the original Latin text. "Piscatio" and "The Microscope" are both from the *Musarum Anglicanarum Analecta*, a popular Neo-Latin anthology first published in Oxford in 1692. The poem on angling is more an adaptation than a translation from the Latin of Simon Ford; the English text was first printed separately in 1733. According to the preface to this collection, "The Microscope has gone through two or three editions, and in the last received many additions and alterations;" these prior printings have not been traced. At the end are three shorter poems, "Venus's Girdle; Or Advice to a Wife," "The Bracelet; Or, Anti-Charms," and "Cupid in Doubt." In very good condition. Some copies of this work have a paste-on three-line errata slip at the foot of the last page; in this copy only the heading of this slip has been preserved. The gap in pagination occurs in all copies, but is not noted by either Foxon or the ESTC. With the bookplate of Samuel W. Lambert. Very scarce. Foxon, p. 732.

#### The Insolence of Spain

903. [Sixteenth.] [Anon.] The sixteenth epode of Horace, imitated: and addressed to the people of England. London: printed for J. Standen, 1739. 12 pp. Folio, disbound. £750

First edition. A political poem, strongly in favor of war with Spain, for which there was much public support:

"Briton's awake! and bravely make a stand;  
See lawless pow'r destroy your native land:  
Still, will ye bear the insolence of Spain?  
Can justice, trade, and freedom plead in vain!  
Ev'n your own forces, 'gainst yourselves, conspire,  
And party-rage sets half the land on fire.  
Shall these maintain your rights, or those enslave?  
Your sons shall blush to think how you behave."

Robert Walpole, whose ministry was then in decline, wished to avoid a conflict with Spain, but he was forced to succumb to public pressure and embark upon what came to be known as the War of Jenkins' Ear. At the foot of each page are lines and phrases from the original epode by Horace, a pessimistic poem bemoaning the civil conflicts in Rome. With five correction in the text in an early hand, possibly authorial. Some light foxing and dampstains, otherwise a very good copy. Rare; the ESTC lists five copies only (L, LEu, O; ICN, OCU). Foxon S483.

904. **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), 13 pp. Folio, recent half calf and marbled boards, spine gilt, red morocco label. £2500

First edition of Christopher Smart's first publication, a rendering in Latin of Alexander Pope's *Ode for Music*, which had first appeared in 1713. 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. With English and Latin text on facing pages. In fine condition. Foxon S490; Griffiths 581; Mahony and Rizzo, *Smart*, 117; Rothschild 1862.

905. **Smith, Edmund.** The works of Mr. 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, &c. To which is prefix'd, a character of Mr. Smith, by Mr. Oldisworth. London: printed for Bernard Lintot, 1719. (28), 103(1) pp. + an engraved frontispiece. 12mo, recent unlettered calf. £125

Third edition, "corrected;" first published in 1714. Edmund Smith (1672-1710) went to Oxford at the age of sixteen and stayed there seven years; he was a precocious boy, but his behaviour was at times outrageous, and in the end he was expelled. In London he allied himself to the Whigs and came to the attention of Addison, who admired his first play, an adaptation of Racine. Smith continued to live a disordered life, and was known as Captain Rag, which suggests a dishevelled appearance; he died from a self-prescribed purge, after overindulging in food and strong ale. Samuel Johnson, in his *Lives of the Poets*, begins by summing up a wasted life: "Edmund Smith is one of those lucky writers who have, without much labour, attained high reputation rather for the possession than the exertion of uncommon abilities." Johnson then goes on to incorporate the sketch by Oldisworth in its entirety, as he had access to little further biographical information. A little foxed, a few stains, otherwise a good copy, with outer edges uncut. On a flyleaf preserved at the front is the old signature of Jane Taylor. Foxon, p. 737.

With Narcissus Luttrell's Imperfect Copy

906. **Smith, Edmund.** A poem on the death of Mr. John Philips, author of the Splendid Shilling, Blenheim and Cyder. London: printed for Bernard Lintott, n.d. (1710). (2), 13 pp. Folio, disbound. £450

First edition. The one poem for which Smith is now remembered; he and Philips had met at Oxford, and were drinking companions. Johnson had a high opinion of this tribute to Philips, and describes it as "a poem, which justice must place among the best elegies which our language can shew, an elegant mixture of fondness and admiration, of dignity and softness. There are some passages too ludicrous, but every human performance has its faults." Title-page a bit dust-soiled, otherwise a very good copy, with the outer margins largely uncut. Included here is a second copy, bound in 19th-century half brown morocco, from the celebrated collection of Narcissus Luttrell, and bearing his characteristic date of acquisition at the foot of the title-page (May 23, 1710), and his cost of 6d at the top. This copy, which is cited by Foxon as in the collection of J. R. B. Brett-Smith, lacks the last page of text, but is otherwise in good condition. Foxon S516; Parks, *The Luttrell File*, 2769 (wrongly suggesting that the inscription does not give the year of acquisition).

907. **Smith, John.** Poems upon several occasions. London: printed for H. Clements, 1713. (2), viii, vi, (4), 384, (4) pp. 8vo, contemporary panelled calf, spine gilt red morocco label (neatly rebaked, original spine laid down). £1250

First edition. An appealing collection of poems, many of an amatory or slightly bawdy nature. Among early poets identified as sources of inspiration are Ovid, Catullus, and Chaucer; more recent models were furnished by Matthew Prior and Samuel Butler. Included is a modernization of Chaucer's "Miller's Tale," described as follows in a postscript: "I have taken a little liberty (I cannot say how justifiably) in the Miller's Tale; as may be seen in the description of the carpenter's wife. Several old words I have had little regard to, but have taken his sense in the gross. All I endeavour'd was to make him as diverting as I could." Included as well are several fables, and a charming burlesque called "A Rhapsody upon a Lobster." John Smith (1662-1717) was educated at Magdalen College, Oxford, where he received his BA in 1683 and his MA in 1686. He is generally credited as the author of a play called *Win Her and Take Her* (1691), which has a dedication written by the actor Cave Underhill to Peregrine Osborne, Earl of Danby; this volume of poems, more than twenty years later, is also dedicated to Osborne, now elevated to the Marquis of Carmarthen. Early armorial bookplate of Viscount Tamworth ("grandson and heir apparent to ye Earl Ferrers") on the verso of the title-page; unidentified armorial bookplate dated 1755 on the front pastedown. A fine copy of a scarce book. Foxon, p. 738.

908. **Smith, Marshall, and Nahum Tate.** An entire set of the monitors. Intended for the promoting of religion and virtue, and suppressing of vice and immorality. In several poems of divine subjects. In pursuance of Her Majesty's most gracious directions. Undertaken by M. Smith, Gent. with the assistance of the Poet-Laureate, and others. This undertaking was encouraged by the subscription of the following gentlemen of the clergy (besides that of many of the nobility, and great numbers of the gentry) His Grace my Lord Arch-Bishop of York, My Lord Bishop of Lincoln, My Lord Bishop of St. David's, My Lord Bishop of Gloucester, Dr. Moss, Dean of Ely, Dr. Brailsford, Dean of Wells, Dr. Williams, Dr. Bedford, Dr. Brown, Dr. Fog, Dr. Pelling, Dr. Bray, Dr. Hoadly, Dr. Blake, Dr. Hum, Dr. King, Dr. Waugh, Dr. Only, Dr. Heath, with above fifty more of that reverend order. London: printed for the author, n.d. (1714). (16), 93(1) pp. 8vo, old blue wrappers.

£750

First collected edition. A group of 41 poems, first published in 21 folio numbers of a periodical, which appeared two or three times a week in March and April, 1713. The principal author, Marshall Smith, is a slightly shadowy figure, but he began to publish verse as early as 1702. Between 1708 and 1711 he was a contributor to, and then the proprietor of, a popular verse periodical called *The British Apollo*, in which Aaron Hill and John Gay were for a time much involved. This subsequent venture had a mixed reception, as Smith explains in an interesting two-page preface:

"The Monitors were at first calculated for a public benefit, and published three times a week, in single sheets; but whether it was that the humour of the town, was wholly engag'd in party pamphlets, or that the subjects were too serious for the levity of the present age, I soon was oblig'd to desist with very great loss to me, considering the unfortunate circumstances I have been for some time under, occasion'd by many losses and disappointments. On this I was advised to send the setts I had left to people of the best character; the success whereof as much surpriz'd me, as the miscarriage of my undertaking did before: having not only receiv'd generous returns from all the persons hereafter nam'd, but also from greatest part of them in the most obliging terms, and from many, with complements beyond any merit in me to lay claim to."

Smith goes on to give particular thanks to "Mr. Ridout of Bloomsbury Square." It appears likely that most of these poems were by Smith himself, and that the participation of Nahum Tate, as poet laureate, was intended primarily to lend credence to the project. The original folio numbers of *The Monitor* are very rare; those few which survive are mostly in "setts," as described above, which were reissued with a general title-page. This octavo reprint, which Smith calls a second edition in his preface, is itself very scarce. In very good condition. Cf. Foxon, p. 738 (not listed separately, and perhaps regarded as a miscellany).

"A British Jest, a Walking Farce"

909. **Smith, Marshall.** The vision, or a prospect of death, heav'n and hell. With a description of the resurrection and the day of judgment. London: printed for Andrew Bell, 1702. (20), 28, (4), (29)-57(1), (4), (59)-96, (4), (97)-130, (4), (131)-166 pp. + an engraved frontispiece and a final leaf of bookseller's ads. 8vo, panelled calf antique, spine gilt.  
£800

First edition. A rare poem composed in the shadow of Milton, but much less sophisticated in conception, and composed in rhymed couplets rather than blank verse. The author's awareness of his great predecessor is revealed in a preliminary note to the reader: "In the description of Hell, I omitted the river Lethe; for tho Milton hath wonderful fine thoughts in his account thereof, yet it hath been such a constant fiction of all the heathen poets that methinks tis better left out, for to be too fictitious in such solemn matters, may countenance atheists and libertines in their exposing the whole for a fiction." This copy contains the full complement of five dedications, one to each part; the first, to Mrs. Walpole, is bound to follow the title-page, and the others, to Lady Olimpia Roberts, Mrs. Jandrau, Mrs. St. John, and Mrs. Harvy (the author's sister), are bound at the appropriate place at the text. The ESTC lists fourteen copies of this poem, but at least eight of these are incomplete, lacking one or more of the dedications. John Dunton had a low opinion of Smith, and once called him "a proud, whimsical, blundering, conceited fop, a British jest, a walking farce." Some offsetting from insufficient drying of the sheets, but generally a very good copy, complete with the frontispiece engraved by Michael Vander Gucht, and a final leaf of ads. Foxon S525.

An Unrecorded Irish Poem

910. **[Solitary.]** [Anon.] Solitary enjoyment; or, the pleasures of contemplation. Dublin: printed by S. Powell, 1736. 8 pp. Sm. 8vo, disbound. £2500

First edition. A hitherto unknown Irish poem, unrecorded by either Foxon or the ESTC. The author describes a pastoral setting in which he sits down "beneath a tow'ring canopy of trees," and begins to muse on the beauties of the birds and flowers, and the satisfactions of a contemplative life. Light waterstains at the top; small patches of paper backing in the gutters, but generally a good copy. The discovery of an entirely new poem of this period is most unusual; the first line, "When Phoebus had exhal'd the winter's floods," does not appear in any index consulted.

911. **[Some.]** [Anon.] Some verses inscrib'd to the memory of the much lamented John Dolben, Esq; who departed this life the 29th of May 1710. N.p. (London): 1710. Folio, single sheet. £1250

First edition. A Tory satire, printed in the conventional form of a broadside funeral elegy, with the text within a mourning border. John Dolben (1662-1710) was a Whig MP from the borough of Liskeard in Cornwall. In the House of Commons he worked hard as the chairman of a number of committees, and in 1709 he was put in charge of managing the case against Dr. Sacheverell, which culminated in his impeachment in the House of Lords. Dolben fell ill and died, however, on the day the trial began, much to the amusement of the high-church party. This poem begins with a mock-proposal that a mausoleum be erected in his honor, and urges the participation of some of the major literary figures in the Whig faction:

"Come Row and Congreve, now adorn his herse,  
Vanbrugg and Garth, with never dying verse:  
Let Addison arise, and Mountague,  
(Sure, something to this ghost is due)  
And thou, O bellman, hast among the throng,  
Who at his window once so sweetly sung."

The broadside is very rare. The ESTC lists one copy, at the British Library, to which Foxon adds copies at the Bodleian, the National Library of Wales, and Chatsworth. In fine condition. Foxon S556; Madan, *Sacheverell*, 444.

912. [Some.] [Anon.] Some verses on the death of our late sovereign King William of blessed memory, with an epitaph. Made by a young English maid, the first night she heard the news of his death. As also some verses encouraging believers against the fear of death and the grave, together with a poem expressing the fulness of Christ, and the emptiness of the creature, by the same hand. N.p. (London?): printed in the year 1702. 8 pp. Sm. 8vo, disbound. £750

First edition. Three pious poems, purportedly by a young woman. Of this crudely printed pamphlet only one other copy is known, at Yale. That copy has the misprint "onr" for "our" on the title-page, but in this example the words is printed correctly. A bit dust-soiled, old stab-holes from prior binding, but generally in very good condition. Foxon S559.

William Somerville (1675-1742)

913. **Somerville, William.** Occasional poems, translations, fables, tales, &c. London: printed for Bernard Lintot, 1727. vi, 392 pp. 8vo, contemporary calf, gilt, rebaked, much of the original spine preserved, later brown morocco label. £300

First edition. The author's first substantial book; only a single imitation of Horace had as yet appeared in print. William Somerville spent his entire life at his family estate at Edstone in Warwickshire. He had a passion for hunting, and an abiding interest in writing poetry, much of which reflected his involvement in rural pursuits. His early poems circulated in manuscript for some time before publication, and he formed literary relationships with such writers as Allan Ramsay, and the younger poets William Shenstone and Richard Jago. Samuel Johnson, in his *Lives of the Poets*, describes Somerville as "a man, who at least must be allowed to have set a good example to men of his own class, by devoting part of his time to elegant knowledge, and who has shewn, by the subjects which his poetry has adorned, that it is practicable to be at once a skilful sportsman and a man of letters." This lively collection includes fourteen fables, including "The Ant and the Fly," "The Wolf, the Fox, and the Ape," "The Dog and the Bear," and "The Oyster;" the last fable, entitled "The Fortune-Hunter," is a poem of sixty pages in length. In very good condition. This copy appears to be on fine paper, bulking significantly larger than other copies examined, and displaying a watermark in the upper margins not found elsewhere; Foxon and the ESTC do not mention fine paper copies. With an inscription at the front reading "Mr. Thos. D. Llewelyn's book; bought of Mr. Wm. Davies bookseller Aberdeen, December 30th, 1863;" later bookplate of Oliver Brett, Viscount Esher. Foxon, p. 742.

914. **Somerville, William.** Occasional poems, translations, fables, tales, &c. London: printed for Bernard Lintot, 1727. vi, 392 pp. 8vo, contemporary speckled calf, gilt, spine gilt, red morocco label (joints repaired, top of spine a little chipped). £750

First edition. Presentation copy, inscribed on a flyleaf facing the title-page: "Eliz. Mason her book. Given by the Author." The attractive inscription is presumably in the hand of the recipient, but she has not been otherwise traced. In very good condition. This copy is on ordinary paper, without a watermark (see preceding item). With the later bookplate of Sir Humphrey Edmund de Trafford, Bart. Foxon, p. 742.

915. **Somerville, William.** The chace. A poem. London: printed for G. Hawkins, and sold by T. Cooper, 1735. (12), 106 pp. + an engraved frontispiece and a final leaf of errata. 4to, recent grey cloth boards, green morocco spine. £250

First edition. One of the most famous and frequently reprinted poems on hunting. The prey include deer, hares, foxes, and even otters; much attention is given to horses and hounds. Johnson acknowledged the importance of the poem, with reservations:

"His great work is his *Chace*, which he undertook in his maturer age, when his ear was improved to the approbation of blank verse, of which however his two first lines give a bad specimen. To this poem praise cannot be totally denied. He is allowed by sportsmen to write with great intelligence of his subject, which is the first requisite to excellence; and though it is impossible to interest the common readers of verse in the dangers or pleasures of the chase, he has done all that transition and variety could easily effect; and has, with great propriety, enlarged his plan by the modes of hunting used in other countries."

The opening lines do in fact fall flat: "The chace I sing, hounds, and their various breed, / And no less various use." The frontispiece is engraved by Scotin after a design by Gravelot. The Bowyer ledgers record that 750 copies of this poem were printed. For a good account of what the relevant entries reveal about the actual printing, particularly with regard to the use of press figures, see J. D. Fleeman, "William Somervile's 'The Chace,' 1735," *PBSA* Vol. 58 (1964 [not 1966, as in Foxon]), pp. 1-8. A very good copy. With the bookplate of H. Bradley Martin. Foxon S562; Hayward 158; Rothschild 1932.

916. **Somervile, William.** The chace. A poem. London: printed for G. Hawkins, and sold by T. Cooper, 1735. (20), 131 pp. 8vo, recent half calf and marbled boards. £75

First octavo edition; the quarto had appeared a month earlier. For this printing the Bowyer ledgers indicate a press run of 1000 copies. There is also an entry, about two weeks later, for "two cancelled leaves," which Foxon identifies as A7-8, noting that in most copies A8 has the press figure 8. The reason for the cancellation was that in the commendatory poem by John Nixon beginning on the recto of A7, the second line had inadvertently been omitted; in this copy the leaves have not been cancelled, the line is missing, and there is no press figure. Some spotting at the beginning and end, otherwise a good copy, entirely uncut; the binding is a bit amateurish. Foxon S563.

917. **Somervile, William.** The chace. A poem. London: printed for G. Hawkins, and sold by T. Cooper, 1735. (20), 131 pp. 8vo, contemporary calf, gilt, spine gilt, remains of old manuscript title-label. £100

Third (second octavo) edition; first printed as a quarto earlier the same year. According to the Bowyer ledgers 1500 copies of this edition were printed about six weeks after the earlier octavo. At the foot of the last page is an erratum correcting a rather embarrassing mistake in the third line on p. 32, where "Hail, gentle Dawn" had been misprinted as "Hair, gentle Dawn." A fine copy. Foxon S564.

918. **Somervile, William.** The chace. A poem. London: printed for J. Stagg; G. Hawkins; and sold by M. Cooper, 1743. (20), 131(1) pp. 8vo, disbound. £50

Fourth edition. A paginary reprint. In very good condition. Foxon S567.

919. **Somervile, William.** Field-sports. A poem. Humbly address'd to His Royal Highness the Prince. London: printed for J. Stagg, 1742. (6), 14 pp. Folio, full mottled calf, gilt, spine and inner dentelles gilt, a.e.g., by J. Larkins; in a cloth slipcase. £750

First edition. Somervile's last poem, published just before his death, on hunting with birds of prey. A table of contents gives the subjects treated as "Description of flying at the stag with eagles, after the manner of the Asiatic princes," "Description of hern-hawking," "Of flying at the river," "Partridge-hawking," "Daring the lark with an hobby just mention'd," "Shooting flying," "Setting," and "Angling." The Bowyer ledgers record that 1500 copies were printed. In fine condition. With the bookplates of Henry Arthur Blyth and Ormond Blyth. Foxon S569.

920. **Somerville, William.** *Hobbinol, or the rural games.* A burlesque poem, in blank verse. London: printed for J. Stagg, 1740. (4), vii(1), 64 pp. 4to, later boards, red morocco label (a trifle rubbed). £400

First edition. This mock-heroic attempt to deal with country life in a humorous manner is dedicated to Hogarth. Samuel Johnson did not find either the matter or meter appealing:

"With still less judgement did he chuse blank verse as the vehicle of *Rural Sports*. If blank verse be not tumid and gorgeous, it is crippled prose; and familiar images in laboured language have nothing to recommend them but absurd novelty, which, wanting the attractions of Nature, cannot please long."

Johnson is here conflating the titles of Somerville's last two poems, and confusing them both with a poem by John Gay, which he had recently discussed in another biographical sketch. Bowyer printed 600 copies of this original edition. A very good copy. Foxon S571; Bond, *English Burlesque Poetry: 1700-1750*, 172.

921. **Somerville, William.** *Hobbinol, or the rural games.* A burlesque poem, in blank verse. London: printed for J. Stagg, 1740. (4), vii(1), 64 pp. 4to, disbound. £75

Second edition; first printed ten days earlier. For this edition the type was almost entirely reset, and the print run was slightly increased to 750 copies. In excellent condition. Foxon S572.

922. **Somerville, William.** *Hobbinol, or the rural games.* A burlesque poem, in blank verse. London: printed for J. Stagg, 1740. (4), xi(1), 80 pp. 8vo, disbound. £50

Third (first octavo) edition; the two quarto editions had appeared two months before. In very good condition. Foxon S573.

923. **[Song.]** [Anon.] *The song of the robin-redbreast turn'd canary-bird.* To the tune of, Chivy-Chace. London: printed; and sold by J. Roberts, 1715. 23 pp. 8vo, disbound. £750

First edition. A triumphant Whig satire on the fall of Robert Harley, Earl of Oxford, who had been dismissed from office by Queen Anne near the end of her reign. With the accession of George I he found himself out of favor. A month after this poem was published, articles of impeachment were brought against him in the House of Commons, but these were eventually dropped. A fine copy of a rare poem. The ESTC lists eight copies (L, C, O; CSmH, CtY, IU, MH; AuVMOU). Foxon S586.

924. **[Speed, John.]** *Batt upon Batt.* A poem upon the parts, patience, and pains of Barth. Kempster, clerk, poet, cutler, of Holy-Rood-Parish in Southampton. By a person of quality. To which is annexed the vision, wherein is described Batt's person and ingenuity; with an account of the ancient and present state and glory of Southampton. By the same author. . . . Dedicated to the gentry of Hampshire, for their diversion: but more especially to the inhabitants of Southampton. Dublin: printed for R. Gunne, 1709. 14 pp. + a final leaf of bookseller's advertisements. Sm. 8vo, disbound. £250

First (and only) Dublin edition, designated "fifth edition" on the title-page. A rollicking poem by the grandson of the celebrated cartographer John Speed. First published in London in 1680, and reprinted in 1690 and 1694; presumably this Dublin printing is from the fifth edition of 1706. Very slight chipping at the gutters, but a sound copy, complete with a final leaf of advertisements for books and other wares for sale by Richard Gunne, including the recently published *Robinson Crusoe*, "on large paper, at 3s 6d, and on small, 2s 8d halfpenny." This Irish reprint is very rare; the ESTC lists two copies (Di; CSmH), of which the latter is badly imperfect. Foxon S365.

925. **Spiltimber, George.** The weather-menders: a tale. A proper answer to Are These Things So? London: printed for J. Roberts, 1740. 8 pp. Folio, disbound. £400

First edition. *Are These Things So?* was an attack in verse on Sir Robert Walpole, purporting to have been written by Pope, but in fact by James Miller. A flurry of replies quickly followed, of which this poem is one, in the form of a conversation between George and Frank. The former ends by dismissing the criticisms of the government as trivial:

"On trifles all their fury pour,  
And scratch a pimple to a sore.  
These Transmontanes on mischief bent,  
Not worth a solemn argument:  
These dear dull souls I must enjoy;  
I must, Frank, all my mirth employ,  
And stride o'er stated forms and rules,  
To laugh at voluntary fools."

George Spiltimber appears to have been a barrister, who was admitted to Gray's Inn in 1735; he is commonly listed as having died in 1749, but his name appears in the list of subscribers for Mary Jones's *Miscellanies in Verse and Prose*, published in 1750. He published two further political poems in 1745. Blank inner margins a bit chipped, title-page slightly dusty, but a sound copy. Very uncommon; the ESTC lists thirteen copies. Foxon S654.

#### Intended to Divert Young Gentlemen

926. **Stacy, Edmund.** Sir Roger L'Estrange's fables, with morals and reflections, in English verse. London: printed by M. Jenour, for Thomas Harbin, 1717. (32), 316 pp. + an engraved frontispiece. 8vo, contemporary panelled calf, rebaked, later brown morocco label (rubbed, corners worn, short crack in lower joint). £1500

First edition. A versification of a collection of fables assembled by Roger L'Estrange, and published in two parts in 1691 and 1699; these were presented as if by Aesop, but in fact many were taken from other sources. Of Edmund Stacy virtually nothing of known; he appears to have been the author of a number of poetical pieces of Tory propaganda printed between 1710 and 1717 (see below); one of these is credited to "Stacey" in the Stationers' Register, and the rest are linked to the same author by statements on the title-pages, and a series of advertisements. The dedication here to Maurice Hunt reveals the audience at which these fables were aimed: "You'll quickly perceive both by the style and method, that they are chiefly intended to divert and instruct young gentlemen." On the last page is "The end of the first volume," but nothing further is known to have been published. This book is rare. The ESTC lists three copies, at the British Library, the National Library of Scotland, and the Turnbull Library; WorldCat adds three more copies, at Aberdeen, Brown, and Creighton University. The engraved frontispiece is by George Vertue; the entry in WorldCat calls for "plates," but this is an error. Wanting a flyleaf at the front, inner margin of the plate crudely strengthened, very slightly affecting the image, otherwise a sound copy. At the front is the ownership inscription of Henry White of Lichfield, dated February 1, 1722; there is also a later signature of Charles V. Green, dated 1870. Foxon, p. 751.

927. [**Stacy, Edmund.**] The blackbird's song. London: printed for J. More, 1715. 24 pp. 8vo, disbound. £450

First edition. A "parliament of fowls" in verse, warning the new Hanoverian monarch against false councillors, and advising him to remain aloof from party faction; the poem is effectively an attack on the Whigs, who gained ascendancy with the accession of George I. The blackbird has the final say:

"Here the bird stop'd, My Lord, says he,  
May you your present danger see,  
And shun all false advice;  
So shall your vertues brighter shine,  
And you, and your illustrious line,  
In peace ascend the skies."

A fine copy of a scarce satire, complete with the half-title. The ESTC lists eleven copies (L, O; CSmH, CLU-C, ICU, IU, InU-Li, MH, NjP, NjR, OCU). Foxon S675 (adding CtY).

928. [Stacy, Edmund.] The black-bird's tale. A poem. London: printed in the year 1710. (2), 13 pp. 8vo, disbound. £350

First edition. An earlier "parliament of fowls," warning Queen Anne against the influence of the Whig Junto. The Queen had high Tory sympathies, and the Junto was in fact forced from power in 1710. This poem is noted in 1715 as by the same author of a revised edition of *The Picture of a Church Militant* (see below, item 930). "It seems reasonable to identify the author as Stacy, though confirmation is desirable." -- Foxon. A fine copy. Foxon S679.

929. [Stacy, Edmund.] The parliament of birds. London: printed for John Morphew, 1712. 24 pp. 8vo, disbound. £400

First edition. Another political allegory, addressed to Queen Anne, and warning her against the machinations of the Whigs:

"Resolv'd the cock, the crow, the owl,  
The peacock, that malicious fowl,  
For entring into foreign leagues,  
And carrying on their state intrigues;  
For plund'ring the exhausted nation,  
And for their male administration:  
Have most notorious traytors been,  
Against their country and their Queen."

A fine copy of an uncommon poem. Foxon S690.

930. [Stacy, Edmund.] The former, present, and future state of the Church of England, a poem. Address'd to the Lower House of Convocation. By the author of *The Blackbird's Song*. London: printed, and sold by John Morphew, 1715. (2), 16 pp. 8vo, disbound. £450

Second edition, "with additions." This high-church Tory poem was first published in 1711 as *The Picture of a Church Militant*. A second edition the same year was, according to Foxon, "apparently largely a reimpression." Foxon also identified the present printing as a re-issue of the same sheets, with the first two and last two leaves a new setting. There cannot have been many sheets of the original printing available, as both new issues are very rare; of the first the ESTC records a single copy, at the Bodleian, and of this later impression only two copies are listed, at the University of Wales, Lampeter, and Illinois. In fine condition. Foxon S698.

931. Stafford, P. Poems on several occasions. London: printed for Tho. Atkins, and sold by the booksellers of London and Westminster, 1721. (8), 72 pp. 8vo, recent boards. £1500

First edition. The author's only book; his name appears on the title-page as "Mr. Stafford," but his first initial is revealed at the end of the dedication to his patron Nehemiah Lambert. Included are occasional poems, verse epistles, songs, epitaphs, and translations from Virgil, Horace, and Ovid. The general impression is that these are the poems of a young man; two are addressed to Joseph Abel, evidently a friend. A little dusty at the

beginning and end, but a very good copy, entirely uncut, from the library of Ralph Edward Gathorne-Hardy, with his bookplate; later in the collection of John Brett-Smith. The ESTC lists nine locations (L, O, WNs; CtY, DFo, ICN, MH, MnU, NjP); a few of these have a variant setting of the title-page, without the price of one shilling present here. Foxon p. 753.

932. **Stanhope, Hugh.** An epistle to His Royal Highness the Prince of Wales; occasion'd by the state of the nation. Presented on his birth-day. By Mr. Stanhope. London: printed for E. Curll, 1720. (4), 15 pp. 8vo, disbound. £600

First edition. Much of this rather dyspeptic "presentation" poem has to do with the South-Sea Bubble, which produced numerous Grub-Street squibs, and great social upheaval: "See here two ruin'd countesses in tears,/ While there a South-Sea upstart strumpet wears/ Two pendants, worth two manners, in her ears." The author is, like many of Curll's versifiers, a shadowy figure; Curll himself, in the *Curliad* (1729), seems to identify him with William Bond, but as Foxon points out, "further clarification seems desirable since presentation poems . . . are rarely pseudonymous." Four editions of this poem appeared in quick succession, but as they were all from the same setting of type, the impression of popular interest may have been an illusion; there was also a Dublin reprint. With a price of sixpence on the title-page; Foxon reports a copy at the Bodleian on fine paper, without a price. Very scarce; the ESTC lists twelve copies in ten libraries (L [2], Lu [2], SAN; CaQMM, InU-Li, KU-S, MB, NjP, NN; ZDU). Old signature deleted on the half-title, but a very good copy. Foxon S706.

933. **[State.]** [Anon.] The state of Rome, under Nero and Domitian: a satire. Containing, a list of nobles, senators, high priests, great ministers of state, &c. &c. &c. By Messrs. Juvenal and Persius. London: printed for C. Corbett, 1729. 17 pp. Folio, disbound. £450

First edition. A venomous satire on the Convention of Pardo, a treaty with Spain negotiated by Walpole to avoid armed conflict at sea; by the end of the year the agreement had broken down. Various members of Walpole government are abused in this poem, including the young Lord Hervey, whom Pope had pilloried as "Sporus" in his *Epistle to Arbuthnot* four years earlier. The author of this poem retains Pope's classical allusion, with its sexual ambiguity:

"Here Sporus live -- and once more feel my rage,  
Once and again I drag thee on the stage;  
Male-female thing, without one virtue made,  
Fit only for the pathicks loathsome trade:  
Feeble and weak in all that's good and right,  
And only strong in impudence and spite."

A copy of this poem at the British Library bears a manuscript attribution to Paul Whitehead, but this ascription has not been confirmed by other sources. Some dust-soiling at the beginning and end, a few short marginal tears, without loss, otherwise a good copy. Foxon S725; Rothschild 2551.

934. **[State.]** [Anon.] The state of Rome, under Nero and Domitian: a satire. Containing, a list of nobles, senators, high priests, great ministers of state, &c. &c. &c. By Messrs. Juvenal and Persius. London [i.e. Edinburgh]: printed for C. Corbett, 1739. 24 pp. 8vo, green buckram cloth. £150

A Scottish piracy; first printed as a folio in London earlier the same year (see preceding item). A number of the surviving copies of this printing are found bound with other identifiable Edinburgh piracies, with similar false London imprints. An ex-library copy, with a Harvard bookplate and release stamp. Uncommon. Foxon S727.

935. [Stearne, John.] The death and burial of John Asgill, Esq;: with some other verses occasion'd by his books. Dublin: printed in the year 1702. (4), 24 pp. Sm. 4to, disbound. £600

First edition. A small group of satirical poems on the early writings of John Asgill, whose quaint way of expressing himself later attracted the admiration of Coleridge. Coleridge described Asgill's language as "genuine Saxon English," and likened his use of irony to that of Defoe and Swift, though he was not certain that the effect was intentional. In 1698 Asgill had published a pamphlet advocating the establishment of a land registry, which attracted a certain amount of attention, and the following year he was elected a member of the House of Commons for Bramber in Sussex. In 1700 he gained notoriety for a highly eccentric theological treatise called *An Argument proving . . . that Man may be Translated*, which elicited both laughter and outrage. "Within days of the book's publication, Asgill left for Ireland to provide legal services to people affected by the Act of Resumption (1699), which established a commission to examine the disposal of Irish lands forfeited since 1688. Adept in this work, he amassed nearly £10,000." -- Oxford DNB. The title-poem here deals specifically with Asgill's *Argument*, and speculates in a humorous way about Asgill's own afterlife. The rest of the pamphlet consists of twelve short poems, including "Upon Mr. Asgill's Essays on Faith and a Registry," "To Mr. Asgill, on His Potter," "Banter upon Banter," and "The Retort given Mr. Asgill, by a Lady." A copy of this tract at the Royal Irish Academy in Dublin has a contemporary manuscript note, "By Dr. Sterne." This is clearly John Stearne (1660-1745), who was installed, at about the time this pamphlet was printed, as chancellor of St. Patrick's Cathedral; he soon became a good friend of the younger Jonathan Swift. Title-page a bit abraded, with a few small holes, affecting several letters; some light browning, otherwise a good copy, with outer margins untrimmed. Scarce. Foxon S735.

936. [Stillingfleet, Benjamin.] An essay on conversation. London: printed for L. Gilliver and J. Clarke, 1737. (2), 19 pp. Folio, recent marbled wrappers. £350

First edition. The principal separately-published poem by the grandson of Edward Stillingfleet, Bishop of Gloucester. Benjamin Stillingfleet (1702-1771) was educated at Trinity College, Cambridge, but he was rejected for a fellowship by Richard Bentley, then the master, who purportedly considered him too much a gentleman to hold such a position; this poem contains several less than flattering allusions to Bentley, whose decision was resented. Stillingfleet then spent fourteen years at Felbrigg Hall in Norfolk as the tutor to William Windham. His *Essay on Conversation* was published just before he took his young charge on the Grand Tour; included is advice on such aspects of a cultivated life as taste, politeness, and the proper use of language. In later life Stillingfleet devoted much time to the study of botany. His habit of wearing blue instead of formal black stockings at ladies' evening assemblies is said to have given rise to the word "bluestockings." This poem was at one point listed as by Henry Fielding, because of confusion with a prose essay of the same title which appeared in the first volume of his *Miscellanies*; in fact Stillingfleet's name appears on the title-page of a second edition printed in 1738.. A very good copy. Foxon S757; Rothschild 210.

#### Famous for Cheese

937. [Stilton.] [Anon.] The Stilton hero: a poem. London: printed for M. Cooper, 1745. 14 pp. 4to, disbound. £900

First edition. A mock-heroic poem on "Thornhill of Stilton," who managed to ride from the village of Stilton to London and back, a distance of two hundred miles, in fifteen hours. Cooper Thornhill was the owner of the Bell Inn on the Great North Road; tradition has it that in 1730 he discovered a distinctive blue cheese while visiting a small farm near Melton Mowbray, in rural Leicestershire, and that he was the first to bring it to a wider market. There are in fact earlier references, including a description by Defoe in 1724 of Stilton as being "famous for cheese." The precise details of Thornhill's extraordinary

equestrian dash have not been traced, nor is there any explicit mention in this poem of cheese; presumably contemporary readers were familiar with the background. Rare. Wanting a half-title, as are two of the five copies listed in the ESTC (L, O; MH-H, NN, OCU), otherwise in excellent condition. Foxon S762.

938. [**Sturdy.**] [Anon.] The sturdy beggar's garland. N.p. (London): n.d. (1733). Large folio, broadside, 15 1/2" by 10"; in a folding case. £1500

One of two known editions, of uncertain sequence. This poem is one of a flurry of street ballads protesting against Walpole's proposed Excise Bill of 1733, which sought to raise new taxes on wine and tobacco; public opposition was sufficiently vehement that the Bill had to be withdrawn. The theme is the threat of commercial havoc brought about by the policies of a venal government:

"Of all the trades in London,  
The beggar's trade is best,  
Since Bob allows us that trade,  
Who ruins all the rest.  
And a begging we must go."

For a longer ballad of the same sort, with a similar refrain, see *The London Merchants Triumphant* (item 543). Beneath the title poem in this large broadside are five short pieces, under the heading "On the Hermitage in Richmond" (the residence of the Prince and Princess of Wales); these verses contain references to John Locke, Colley Cibber, John Oldmixon, and the thresher-poet Stephen Duck, among others. The ESTC lists two copies of this broadside, at the British Library and the National Library of Scotland; a third copy at Yale is apparently a reimpression, with three further short poems added on the verso. Foxon also lists a single copy at Cambridge of the title-poem printed as a slip ballad. In fine condition. Foxon S778.

#### With Horace Walpole's First Publication

939. [**Summer.**] [Poetical miscellany.] A summer miscellany: or, a present for the country. Containing, The pin, an epigram. Physick and cards. Epigrams on Pope and Cibber. An epigram dropt in a glass at a certain ballot. A lamentable case, submitted to the Bath physicians. The old coachman. The country girl. A new ode to a great number of great men. Labour in vain. Britannia's lamentation. Broglia's speeches. A receipt to make a P---r. The capucin. A new ballad. A right honourable dialogue. Scotch taste in vista's. The statesman. An ode, inscribed to the Right Hon. W--- E--- of B---. Morning and evening lessons for the day. The epistle for the day. An account of the apparition of the ghost of James R---d. Good L--d B-----: a new ode. The city's new instructions to her representatives in Parliament. Many of which never before printed. London: printed for T. Cooper, 1742. (2), 54 pp. 8vo, disbound. £350

Presumably the second edition, though not so designated, with a few small additions; another 53-page printing has only fourteen titles on the title-page, as opposed to seventeen here. Almost all of the satirical poems in this miscellany have been assigned to Sir Charles Hanbury Williams; they appear in later collected editions of his verse, though his actual authorship, as Foxon points out, remains a vexed question. The "Lessons for the Day," satirizing William Pulteney and his friends as place-hunters, are in part by Horace Walpole; they had first appeared earlier in the year as a folio pamphlet (Walpole's first publication). Slight foxing, but a very good copy; early signature of John Tucker on the title-page. Case 438 (b).

Jonathan Swift (1667-1745)

940. **[Swift, Jonathan.]** Miscellanies in prose and verse. London: printed for John Morphew, 1711. (14), 91(1), 95-416 pp. 8vo, contemporary panelled calf (a trifle rubbed, joints very slightly cracked, but firm). £600

First edition. The first collection of Swift's writings; his name does not appear in the volume, but his authorship was well known. Included are some of his earliest satirical pamphlets, including four of the Bickerstaff spoofs, along with a number of new pieces, most notably his great poem, "A Description of a City Shower;" the poems are all at the end of the volume (pp. 351-416). As always, G6 and G7 have been cancelled, and replaced by what was originally A8, creating a gap in the pagination; this was done because of a last-minute decision to omit the final paragraph of *A Discourse of the Contests and Dissentions in Athens and Rome*, on political corruption. In very good condition. Teerink 2; Rothschild 2015.

941. **[Swift, Jonathan.]** Miscellanies in prose and verse. London: printed for John Morphew, 1713. (14), 414 pp. 8vo, contemporary panelled calf, spine gilt, red morocco label (spine just a trifle rubbed). £400

Second edition. A paginary reprint of the first edition, but with the gap in the pagination eliminated. The earlier printing was followed so closely that one curious error has been preserved, in which the last two lines on p. 65 have been repeated at the top of the following page. A fine copy. On a front flyleaf is the early signature of Nathaniel Cooper. On the title-page is the signature of Sir Frederick Leman Rogers, 7th Baronet Rogers (1782-1851), and his armorial bookplate is on the front pastedown. Teerink 2.

942. **[Swift, Jonathan.]** Miscellanies in prose and verse, The fourth edition, with the following additions. Viz. The seventh epistle of the first book of Horace imitated, and address'd to a noble lord. A letter from a lay-patron to a gentleman designing for holy orders. These said to be done by the same author. The battel of the pygmies and cranes. The puppet-show. These by Mr. Addison. A friendly conference between a preacher and a family of his flock, upon the 30th of January. By Mr. S. B-----r. Dublin: printed by S. Fairbrother, 2721 [i.e. 1721]. (8), 256, (2), 257-279 pp. Sm. 8vo, contemporary red morocco, gilt, spine gilt (covers a bit stained). £900

First Dublin edition. A pirated edition of John Morphew's printings of 1711 and 1713, with a few additions of doubtful relevance. Swift had a low opinion of the Dublin bookseller involved, and once called Fairbrother "an arrant rascal in every circumstance." Wanting a marbled endpaper at the front; old patched repair to the blank upper margin of the title-page, but an attractive copy in very good condition. Rare; the ESTC lists eleven copies (L, BFq, D, Dt, O; CaOHM, NjP, NNC, NIC; AuANL, CPk). Teerink 18; Case 321.

943. **[Swift, Jonathan.]** The Hibernian patriot: being a collection of the Drapier's letter to the people of Ireland, concerning Mr. Wood's brass half-pence. Together with considerations on the attempts made to pass that coin. And reasons for the people of Ireland's refusing it. To which are added, poems and songs relating to the same subject. Printed at Dublin; London: reprinted and sold by A. Moor; and the booksellers of London and Westminster, 1730. (8), 264 pp. 8vo, contemporary calf (some wear), rebacked, spine gilt, black morocco label. £500

First London edition; first published in Dublin in 1725. A collected edition of Swift's celebrated "Drapier's Letters," ferociously attacking a plan by the English entrepreneur William Wood to mint a debased Irish coinage. The section of verse at the end (pp. 248-264) begins with Swift's *Prometheus*, first published in Dublin as a broadside in 1724. Also included is a poem addressed to Swift "by a youth fourteen years of age," and a section of "new songs sung at the club at Mr. Taplin's the sign of the Drapier's Head in Truck-Street" (including one by Thomas Sheridan). A very good copy. Teerink 22; Rothschild 2095.

944. [Swift, Jonathan.] [Miscellany.] Miscellanies, consisting chiefly of original pieces in prose and verse. By D--n S---t. Never before published in this kingdom. Dublin printed, London: reprinted for A. Moore, 1734. (2), 48, 51-55 pp. 8vo, disbound. £1500

First edition; there was no prior Dublin printing of this collection. An unauthorized miscellany, containing eight pieces, five in verse and three in prose; despite the title-page, some of these are not by Swift. Included are the following: (a) "An Apology" [to Lady Carteret]. The only prior printing of this poem by Swift was a Dublin edition of 1730 (Foxon S799; Teerink 696). (b) "A Libel on D[octo]r D[elany]." This poem by Swift was first printed in Dublin in 1730, and was several times reprinted, both in Dublin and in London (Foxon S877-883; Teerink 689A-C). For a Dublin edition of 1730, see below, item 956. (c) "An Epistle upon an Epistle from a certain Doctor to a certain great Lord: Being a Christmas-Box for D. D[elan]y." Another poem by Swift; the only earlier printing was in Dublin in 1730 (Foxon S842; Teerink 684). For the first edition, see below, item 953. (d) "An Epistle to His Excellency John Lord Carteret." This poem is in fact by Patrick Delany himself, and was first printed in Dublin in 1729 (Foxon D196-7; Teerink 1609-10). For the octavo printing, see item 260. (e) "The Drapier Demolished . . . By William Wood;." A pseudonymous attack on Swift in prose, first published as an eight-page pamphlet in 1724. (f) "A Proposal for an Act of Parliament, to sell the Bishop's Lands." This prose satire was first printed as part of a longer pamphlet in 1732; the title was somewhat different, and the text was credited to "A. P.," i.e. Alexander Pope (Teerink 717A). In fact the author was probably Swift. (g) "To the Rt. Honourable Sir Richard Poynes, Kt. . . . The humble petition of Mr. Dermott Falvey, a well and most accomplished Gentleman." This prose piece is presumably not by Swift. (h) "A Copy of Verses upon two celebrated Modern Poets." A poem on Edward Young and Ambrose Phillips, printed here for the first time. Williams (p. 393) accepts Swift's authorship of this poem on the basis of its appearance in this miscellany, which seems an optimistic assumption. He suggests that it was written in 1726, when Swift was reading Young's *Universal Passion*, and had reason to ridicule Philips.

The origin of this miscellany is difficult to determine, as the bookseller's name in the imprint is an invention commonly used at this period to conceal the source of an unauthorized publication. There was also a duodecimo printing the same year, with the same imprint. A very good copy of an uncommon and interesting assemblage. Teerink 40.

A Highly Important Collected Edition:  
With the Authoritative Text of *Gulliver's Travels*

945. [Swift, Jonathan.] The works of J. S., D.D., D.S.P.D. In four volumes. Containing, I. The author's miscellanies in prose. II. His poetical writings. III. The travels of Captain Lemuel Gulliver. IV. His papers relating to Ireland, consisting of several treatises; among which are, The Drapier's Letters to the people of Ireland against receiving Wood's half-pence: also, two original Drapier's Letters, never before published. In this edition are great alterations and additions; and likewise many pieces in each volume, never before published. Dublin: printed by and for George Faulkner, 1735. (24), 323, 334-345; (8), 480; (4), viii, (8), 404; (10), ii, 58, (2), 65-388 pp. + an engraved frontispiece in each volume, and four maps and two plans in Vol. III. [With:] Volume V. of the author's works. Containing The Conduct of the Allies, and the Examiners. Dublin: printed by and for George Faulkner, 1738. (24), 338 ("328"), (10) pp. Together five vols., 8vo, contemporary calf, brown morocco labels (some joints slightly cracked, labels rubbed). £2500

First octavo edition; there was also a duodecimo edition printed at about the same time. A uniformly bound set of George Faulkner's highly important first collection edition of Swift's writings; further volumes were added in later years, but these are virtually always found with subsequent printings of the earliest volumes. Swift was himself much involved in the publication of this set. Volume II prints fifty-two poems for the first time, and, as the general title indicates, two new Drapier's Letters have been added to Volume IV. Most important of all, Volume III contains the first appearance of the authoritative text of *Gulliver's Travels*. It is now accepted that Swift himself took pains to restore passages as

he had originally written them, and not as they had been altered or omitted in Benjamin Motte's "basely mangled and abused" London editions of 1726; Faulkner's text, as printed here, is now the basis for all modern critical editions of Swift's most famous work.

This set appears to have belonged to one of the original subscribers, whose names appear in a 13-page list at the front of Vol. I (including, surprisingly, "Mr. Ximenes"). At the back of the first volume, in a contemporary hand, is "this belongs to Counsellor Bolton;" at the back of Vol. III, in a similarly early childish hand, is the signature of Theo[philu]s Bolton. The list of subscribers contains four entries with the same surname: John Bolton, Chichester Bolton, Thomas Bolton M.D., and a second Thomas Bolton; the most probable candidate is the last of these, as there was a Counsellor Thomas Bolton who was the nephew of Theophilus Bolton, Archbishop of Cashel (and an antagonist of Swift). At the front of each volume is the later armorial bookplate of Edward Bolton Clive (1765-1845), presumably a descendant, whose father was a cousin of Clive of India, and who served as a member of the House of Commons for Hereford from 1826 until his death. In very good condition; comparable sets have now become very difficult to acquire. Teerink 41 and 42 (for the first printing of Vol. V); Rothschild 2151.

#### The Irish Parliament a Madhouse

946. [Swift, Jonathan.] [Miscellany.] S---t contra omnes. An Irish miscellany. Containing, I. Some proposals for the regulation and improvement of the quadrille. II. The Legion Club. III. A curry-comb of truth for a certain Dean: or, the Grub-Street tribunal. IV. The scall'd crow's nest. A very old tale. Dublin printed; London: re-printed; and sold by R. Amy; Mrs. Dodd; and by the pamphlet-sellers of London and Westminster, n.d. (1736). (4), 51 pp. 8vo, recent half unlettered calf and marbled boards. £2500

First edition. This remarkable miscellany contains the first appearance in print of "The Legion Club," one of Swift's late satirical poems, and a savage piece of invective prompted by the continuing attempts by the Irish House of Commons to deprive the clergy of the tithes to which they were entitled. Swift describes the parliament as a madhouse:

"As I strole the city, oft I  
See a building large and lofty,  
Not a bow-shot from the College,  
Half the globe from sense and knowledge,  
By the prudent architect  
Plac'd against the Church direct;  
Making good my Grannum's jest,  
Near the Church, you know the rest.  
Tell us what the pile contains;  
Many a head that holds no brains.  
The demoniacks let one dub,  
With the name of Legion Club."

The prose skit on quadrille, a fashionable game of cards, was written by Josiah Hort, then Bishop of Kilmore and Ardagh. Swift revised the text at the author's request, and may have been responsible for inserting passages which gave offence, and led to the brief imprisonment of the printer George Faulkner. "A Curry-Comb of Truth" is an affectionate review in verse of Swift's literary career, plausibly attributed to his protégé William Dunkin; for the very rare first edition, which had just appeared in Dublin, see item 302. "The Scall'd Crow's Nest" is an odd fable having to do with the verse war between Charles Carthy and William Dunkin. It was first printed in Dublin as a broadside in 1734/5; the attribution to Swift is doubtful. A very good copy, complete with the half-title. Very uncommon. Teerink 752; cf. Rothschild 2153 (the second edition)..

947. **Swift, Jonathan.** The story of the injured lady. Being a true picture of Scotch perfidy, Irish poverty, and English partiality. With letters and poems never before printed. London: printed for M. Cooper, 1746. iv, 68 pp. 8vo, recent marbled wrappers. £1750

First edition. A rare Swift miscellany, published shortly after his death. The title piece is a sort of parable contrasting Irish affairs with those of Scotland. It must have been written as early as 1707, about the time of the Act of Union, but was never printed in Swift's lifetime; the first Irish edition was printed in Dublin in 1749. The correspondence here is largely with the Archbishop of Dublin, between the years 1710 and 1716. The second half of the pamphlet begins with "The Beast's Confession to the Priest," a poem first printed in 1738. This is followed by a section of "Poems on Several Occasions," only five of which are confirmed as Swift's; these verses seem to derive from Vol. VIII of the edition of his works produced by Faulkner earlier the same year. Included is "A Love Poem from a Physician to his Mistress," purportedly "written at London in the year 1738," and dealing with the bowels, and related topics. "There is . . . no clear evidence to connect this disgusting piece with Swift, and Faulkner's absurd note of time and place, which may be presumed to have some basis, is an argument against his authorship." -- Harold Williams, p. 1152. A fine copy. Teerink 79; Rothschild 2185.

948. **Swift, Jonathan.** The poetical works of Jonathan Swift, Dean of St. Patrick's, Dublin. London (i.e. Edinburgh): sold by A. Manson, R. Dilton, J. Thomson, H. Gray, T. Nelson, and P. Bland, n.d. (1753?). v(1), 239; v(1), 240 pp. + a frontispiece portrait in Vol. I. Two vols., 12mo, contemporary sheep, spines gilt, contrasting red and black morocco labels (spines a trifle rubbed). £300

A very scarce collected edition, of Scottish origin. "The inclusion of 'Toland's Invitation' (not reprinted in collections until 1755) and the absence of catchwords, a mid-century innovation by the Foulis Press at Glasgow, suggests a date in the 1760's." -- Teerink. This imaginary consortium of London booksellers, however, also appears in the imprint of an eight-volume collected edition of Shakespeare's works, carefully pirated from an edition edited by Hugh Blair and printed in Edinburgh in 1753; this may indicate a somewhat earlier date for Swift's poems. An attractive set, in very good condition. Teerink 59.

949. **Swift, Jonathan.** Miscellaneous pieces, in prose and verse. . . . Not inserted in Mr. Sheridan's edition of the Dean's works. London: printed for C. Dilly, 1789. vi, (2), 262 pp. 8vo, contemporary tree calf, gilt, spine gilt, red morocco label. £350

First edition. An important miscellany, edited by the printer and literary antiquary John Nichols. "Wherever a complete edition shall be formed of Swift's writing, it must be by an accurate comparison of the seventeen volumes published by Mr. Sheridan, with the twenty-five volumes in the editions of Dr. Hawkesworth and Mr. Nichols. When it is done, the present volume will form an interesting part; and till then it may be considered either as an eighteenth volume of the one edition, or as a twenty-sixth of the other." -- Advertisement. The prefatory matter includes a "list of desiderata in Swift's works," requesting information on an number of unresolved Swiftian issues, and locations of lost Swift tracts and letters. A fine copy. Teerink 121.

#### The Robert Hoe Copy

950. [**Swift, Jonathan.**] The beasts confession to the priest, on observing how most men mistake their own talents. By J. S. D.S.P. Dublin printed, London: re-printed, and sold by T. Cooper, 1738. 22 pp. 8vo, half calf and old marbled boards. £3000

First London edition; first published in Dublin earlier the same year. This poem was written in 1732, but not published at that time. Swift explains the theme in a brief preface:

"The following poem is grounded upon the universal folly in mankind, of mistaking their talents; by which the author doth a great honour to his own species, almost

equalling them with certain brutes; wherein, indeed, he is too partial, as he freely confesseth: and yet he hath gone as low as he well could, by specifying five animals; the wolf, the ass, the swine, the ape and the goat; all equally mischievous, except the last, who outdoes them in the article of cunning: so great is the pride of man."

The satire concludes with a reference to Gulliver and his "Account of the Houyhnhnms." George Faulkner's Dublin printing of this poem is very rare; the London edition has itself become very difficult find. A fine large copy, with outer edges uncut, complete with half-title and a final blank. From the library of Robert Hoe, with his book label. Foxon S806; Teerink 759.

#### Drinking Coffee with Esther

951. [Swift, Jonathan.] *Cadenus and Vanessa*. A poem. London: printed; and sold by J. Roberts, 1726. 37 pp. 8vo, old marbled calf, gilt, spine gilt, red morocco label (joints carefully restored). £4500

First London edition; first printed in Dublin about a month earlier. A long mock-pastoral account of Swift's passionate 17-year relationship with a young woman named Esther Van Homrigh ("Vanessa"), the daughter of a prominent Dublin citizen from a Dutch background. Swift met the Van Homrigh family in 1707, just prior to their move to London; by 1711 they had set aside a room for Swift in their house in Bury Street, St. James's, where Swift visited as often as twice a day, and was able to spend time alone with his young friend. Horace Walpole later claimed that references in their correspondence to drinking coffee as a form of social intimacy were coded allusions to sexual intercourse; the truth may have been more complicated. Swift wrote this poem for Vanessa in 1712, but it was not intended for publication. She died in 1723 at the age of 35, probably from tuberculosis. There is ample evidence that *Cadenus and Vanessa* circulated fairly widely in manuscript prior to the first printing in Dublin, which omits a rather cryptic ten-line passage towards the end of the poem. These lines were added to a second Dublin printing, and they are included as well in this London edition; curiously, the passage is once more omitted in a second edition issued by Roberts. There were also several London editions under the imprint of Nicholas Blandford, but this first Roberts printing has precedence. Very scarce; the ESTC locates copies in fourteen libraries (L, BMu, C, Cm, O; CaOHM, CaQMM, CSmH, CLU-C, IU, MH, NIC, NNU, TxU). A very good copy, complete with the half-title. Foxon S816; Teerink 659.

952. [Swift, Jonathan.] An epistle to a lady, who desired the author to make verses on her, in the heroick style. Also a poem, occasion'd by reading Dr. Young's satires, called *The Universal Passion*. Dublin printed; London: reprinted for J. Wilford, 1734. (2), 16 pp. Folio, disbound. £1500

First edition; despite the imprint, there was no prior Dublin printing. These two poems were among a group given by Swift to Mary Barber, who conveyed them to London where Matthew Pilkington arranged for publication. Much of the first poem, which occupies most of the pamphlet, was written a few years earlier, but to the final draft Swift added satirical remarks on the corruption and venality of Walpole and his ministry. The government reacted quickly and with unexpected severity, and on January 11, 1734, the bookseller John Wilford was taken into custody. "A few days later the printer, and Lawton Gilliver, the bookseller to whom Pilkington had conveyed the copyright of the poem, were apprehended. On examination Gilliver named Pilkington and Motte, who were also arrested, as was Mrs., Barber, who had conveyed the manuscript from Dublin. After detention for some time they were released upon a determination that there was nothing in the poems constituting a libel or subject of legal punishment. Sheridan says that Walpole, 'exasperated to the highest degree' by this poem and the 'Rhapsody on Poetry,' ordered a warrant for the arrest of Swift, whom he knew to be the author, but desisted from his purpose upon being told that an army of no less than ten thousand men would be necessary for the arrest of the Dean in Ireland, so great was his popularity. Pilkington was generally

adjudged to have informed against Swift, and a storm of execration against him broke out in Dublin." -- Williams, p. 629. The poem on reading Edward Young's verse was uncontroversial; Faulkner later recorded that it had been written in 1726. A very good copy. Foxon S841; Teerink 745; Rothschild 2146.

#### A Rare Christmas-Box

953. [Swift, Jonathan.] An epistle upon an epistle from a certain doctor to a certain great lord: being a Christmas-box for D. D---ny. Dublin: printed in the year 1730. 8 pp. Sm. 8vo, disbound. £6000

First edition. The rare first salvo in a brief poetical squabble. When Swift settled in Dublin after the death of Queen Anne, he soon became a close friend of a fellow divine, Patrick Delany, and the two amused one another from time to time with a succession of poetical trifles. Delany rose in the Irish church hierarchy, but his extravagant life style was a strain upon his income, and in 1729 he addressed a poem to Lord Carteret, then Lord Chancellor, in which he asked for further preferment (see item 260). Swift judged his friend in this instance too much of a courtier, and took him to task in this poem, and others, for his vanity and subservience; others quickly joined in the fun, but in the end Swift was moved to defend his friend against the various "libels" to which he had been subjected. This is the only separate printing of this poem, and it provides the authoritative text; later the same year it was reprinted several times, either with Delany's original *Epistle*, or with one or another of the squibs it called forth. The ESTC lists copies in eight libraries (C, Ct, Di, Dp, Dt; MH, TxU; AuANL). Outer margins a trifle close, without touching the text, a few minor stains, but a very good copy. No other copy has come on the market over the last fifty years or more; there was no example in the Hollick sale in 1980. Foxon S842 (adding Lv); Teerink 684; Rothschild 2117.

954. [Swift, Jonathan.] A famous prediction of Merlin, the British wizard; written above a thousand years ago, and relating to this present year. With explanatory notes. By T. N. Philomath. [Colophon:] London: printed, and sold by A. Baldwin, 1709. 2 pp. Folio, single sheet; in a folding case. £12,500

First edition. Swift's last contribution to the practical joke involving John Partridge (1644-1715), a shoemaker turned astrologer, who began in 1680 to issue a series of almanacs which proved popular. Early in 1708 Swift conceived the idea of ridiculing this "philomath," as he called himself, and early in March of that year he published, under the pseudonym Isaac Bickerstaff, *Predictions for the Year 1708*, in which he foretold the death of Partridge "upon the 29th of March next, about eleven at night, of a raging fever." On March 30 appeared *The Accomplishment of the First of Mr. Bickerstaffe's Predictions*, in which there is a detailed account of Partridge's death. Swift's joke was at first taken seriously, and the Stationer's Hall struck Partridge's name from its rolls. Partridge soon proclaimed himself as still alive, but the jest had struck a chord and continued for another year, in a cascade of pamphlet "Bickerstaffiana." The "prediction" here consists of twenty lines of black-letter verse: "I found it in an old edition of Merlin's prophecies; imprinted at London by John Haukyns, in the year 1530." For some time the text of the poem was accepted as genuine; even Samuel Johnson assumed that Swift had written only the prose commentary, which occupies the second page. One of the predictions was that the Thames would freeze over, which in fact it did during the winter of 1708/9, shortly before this broadside was first published. With a woodcut portrait at the top of the first page, and the inscription "Merlinus verax."

There were two printings of this folio sheet with Baldwin's imprint; in this one, which is given precedence because of Narcissus Luttrell's note of purchase on a copy at Harvard, the last line of the introduction reads "year," as opposed to "for the present year" in the later version. There were also two pirated editions, one with no bookseller named, and one with the imprint of Henry Hills and falsely dated 1708; there was also a reprint in Edinburgh. All editions are very rare. The ESTC conflates the two Baldwin editions, and locates a

total of nine copies (L, Ct, Lsa, LONG; CSmH, CtY, MH [2], TxU). Of these only the Rothschild copy (Ct) and one copy at Harvard have been confirmed as the first printing; the second copy at Harvard, and the copies at Huntington, Yale and Texas are reprints. Square piece cut from the blank lower inner margin, where the sheet was once mounted in an album, otherwise in fine condition, and rather larger than the copy illustrated in the Rothschild catalogue. Foxon S849; Rothschild 2002.

"Gaudy Tulips Rais'd from Dung"

955. [Swift, Jonathan.] The lady's dressing room. To which is added, A poem on cutting down the Old Thorn at Market Hill. By the Rev. Dr. S----t. London: printed for J. Roberts, 1732. 19(1) pp. 4to, disbound. £7500

First edition. The first poem is much the most important, and reveals in a graphic way Swift's ambiguous response to the physical aspect of femininity. The opening lines are innocent enough, as Strephon peeks into the boudoir of his mistress:

"Five hours, (and who can do it less in?)  
By haughty Celia spent in dressing;  
The Goddess from her chamber issues,  
Array'd in lace, brocades, and tissues."

Swift then proceeds with an inventory of what Strephon finds, beginning with a dirty smock and the remains of various cosmetics, and concluding with unappealing stains and "an excremental smell." A four-line summary is shockingly explicit:

"Thus finishing his grand survey,  
Disgusted Strephon strode away  
Repeating in his amorous fits,  
Oh! Celia, Celia, Celia shits!"

A final stanza ends with the poet's utter disillusionment:

"He soon would learn to think like me,  
And bless his ravisht sight to see  
Such order from confusion sprung,  
Such gaudy tulips rais'd from dung."

This poem was no doubt meant to be crude but funny; in a post-Freudian world it is more likely to be described as unsavory. The last unnumbered leaf contains two verse epigrams, and a short list of errata. Very rare; the ESTC lists seven locations (L, C, Ct, Dt; CSmH, DLC, NjP), to which Foxon adds two others (Lv, IU). Pale waterstain and a few light spots on the lower corners, otherwise a very good copy. Foxon S869; Teerink 720; Rothschild 2132.

"The Best Thing I Writ"

956. [Swift, Jonathan.] A libel on D----- D----- . And a certain great lord. N.p. (Dublin): printed in the year 1730. 8 pp. Sm. 8vo, disbound. £2500

Probably the first octavo edition. A twelve-page quarto, of which two copies are recorded (Ct; CSmH), is presumed by Foxon to have been printed first, because of its larger format; there is also another very rare Dublin octavo, with the imprint "anno 1730," and there were several London reprints as well. This is the second and most famous of Swift's poetical contributions to a brief poetical squabble with one of his best friends, Patrick Delany, preceded by the "Christmas Box" he had present him earlier the same year (see above, item 953). Swift was particularly pleased with this second squib; writing to Motte in 1732 he called it "the best thing I writ, as I think." A few minor stains, but essentially a very good copy. Two press-variants of this edition are known; this one has a rectangular

ornament at the head of the text, as opposed to a group of type-flowers. Irish printings of Swift's poetry from this period are difficult to find; the last example of this pamphlet to come on the market was the Hollick copy, sold in 1980. This is the edition which Williams used for the base text in his standard edition of Swift's verse; the printer has been identified as George Faulkner. Foxon S878; Teerink 688; Rothschild 2118.

957. **Swift, Jonathan.** The life and genuine character of Doctor Swift. Written by himself. London: printed for J. Roberts; and sold at the pamphlet shops, 1733. 19 pp. Folio, later stiff wrappers; in a brown cloth slipcase (label of case chipped). £1250

First edition. The authorship of this fine poem has long been debated. It was explicitly repudiated by Swift himself, and for a long time was regarded as a spurious piece reconstructed from memory by someone like Matthew Pilkington who had heard a reading of *Verses on the Death of Doctor Swift*. At the very least the two poems do have much in common. For a full discussion, see Harold Williams, pp. 541-3; the most telling point, perhaps, is that Faulkner printed the poem as Swift's in 1746. Foxon points out that if Faulkner was wrong for some reason, then a good case could be made for Pope's authorship. As it stands, there is a long dedication to Pope, signed with the initials "L. M." Who this might have been is a matter of conjecture, with "Little Matthew" having been suggested as one possibility, and "Letitia + Matthew" as another; either guess sounds more like Swift than Pope. A fine large copy, with outer edges uncut. Foxon S884; Teerink 727; Rothschild 2143.

958. [**Swift, Jonathan.**] The life and genuine character of the Rev. Dr. S---t, D.S.P.D. Written by himself. London [i.e. Dublin]: printed for J. Roberts, 1733. 20 pp. Sm. 8vo, disbound. £1250

One of two Dublin editions, preceded by a London folio earlier the same year; the other Dublin printing has the genuine imprint of Edward Waters. The imprint here is clearly false; the printing has been assigned to George Faulkner on the basis of ornaments. A very good copy. This Dublin edition is rare; the ESTC lists six copies only (C, Ct, D, Dt; CLU-C, CaBVaU). Foxon S885; Teerink 728; Rothschild 2144.

959. [**Swift, Jonathan.**] On poetry: a rapsody. Printed at Dublin: London: re-printed and sold by J. Huggonson; and at the booksellers and pamphlet-shops, 1733. 28 pp. Folio, half dark green morocco and marbled boards. £750

First edition. One of Swift's finest and most famous poems. The essential theme is a contrast between the integrity of the true poet and the corruption of the writer dependant for his survival on patronage:

"Harmonious Cibber entertains  
The court with annual birth-day strains;  
Whence Gay was banish'd in disgrace,  
Where Pope will never show his face;  
Where Y[oung] must torture his invention,  
To flatter knaves, or lose his pension."

When Walter Scott printed this poem in the early 19th-century he added passages without revealing a source; the discovery of most of these lines added in manuscript to a copy owned by Lord Orrery suggests that Swift may have toned down the political satire at the last minute. In very good condition. With the very large armorial bookplate of the Earl of Iveagh. Foxon S888; Teerink 741; Hayward 153; Rothschild 2147.

960. [**Swift, Jonathan.**] On poetry: a rapsody. Printed at Dublin, and re-printed at London [i.e. Edinburgh]: sold by J. Huggonson, n.d. (1734). 8vo, disbound. £400

First Edinburgh edition; first published in London the year before. A doubly false imprint, assigned on the basis of ornaments to the press of Robert Fleming. A fine copy of an uncommon piracy. Foxon S889; Teerink 742; Rothschild 2148 (unaware of the Scottish origin of this printing).

"He Rarely Wrote a Better Poem." -- Ehrenpreis

961. [Swift, Jonathan.] A soldier and a scholar: or the lady's judgment upon those two characters in the persons of Captain ---- and D--n S---t. London: printed for J. Roberts, 1732. 19(1) pp. 4to, bound last in a volume of five poems, as described below, recent half calf and marbled boards, spine gilt, red morocco label. £6000

First edition. This rare poem was also printed at about the same time in Dublin, under a quite different title: *The Grand Question Debated: Whether Hamilton's Bawn should be turn'd into a Barrack or a Malt-House*. George Faulkner's edition purports to have been published "according to the London edition . . . printed by A. Moore," but this is an invention. The London and Dublin editions were in fact taken from two different manuscript sources, and display a good number of variant readings. This humorous poem had its origin in a visit by Swift in 1729 to the country estate of his friend Sir Arthur Acheson, where there was a debate going on about whether to convert a "bawn," an enclosure with stone or mud walls, into a barracks for lease to the government, or into a malt-house. "The charm of the poem is felt in every part of its construction. . . . Much of the pleasure of the verses derives from the skill of Swift's mimicry. . . . His old trick of making spontaneous colloquial speech fall effortlessly into metrical units gives line after line its relish. . . . In the way of genial satire, he rarely wrote a better poem." -- Ehrenpreis, *Swift*, III, pp. 624-5. The poem circulated for a time in manuscript, and a copy fell into the hands of Faulkner, who arranged for it to be printed in London without Swift's authorization; the Dublin printing followed shortly afterwards. The Bowyer ledgers show that 500 copies of the London edition were printed, but 200 of these were used for a re-issue, with "second edition" on the title-page. The ESTC lists 12 copies (L, C, Ct [2], MRu, O, Oa; CtY, ICN, KU-S, MH, TxU). Slightly dusty and foxed at the beginning and end, otherwise in very good condition. Foxon S904; Teerink 713; Rothschild 2128.

Also bound in at the front of this volume are the following:

(a) Ogilvie, John. Providence. An allegorical poem. In three books. London: printed for G. Burnet, 1764. xiii(1), (2), 63(1), (2), (73)-131(1), (2), (133)-192 pp. + three engraved plates. First edition. Small old library stamp on the title-page and two following leaves.

(b) Goldsmith, Oliver. The traveller; or, a prospect of society. A poem. Inscribed to the Rev. Mr. Henry Goldsmith. London: printed for F. Newbery, Jun. and Co., 1768. (4), iv, 23 pp. Fifth edition. Half-title present.

(c) Goldsmith, Oliver. The deserted village, a poem. London: printed for W. Griffin, 1770. vii(1), 23 pp. Third edition. Half-title present.

(d) [Garrick, David.] An ode upon dedicating a building, and erecting a statue, to Shakespeare, at Stratford upon Avon. By D. G. London: printed for T. Becket, and P. A. de Hondt, 1769. (4), 34 pp. First edition.

Declaring a Truce

962. [Swift, Jonathan.] To Doctor D-l---y, on the libels writ against him. London printed; Dublin: reprinted in the year 1730. 16 pp. Sm. 8vo, disbound. £6000

First edition; the suggestion in the imprint of a London printing is a fiction. A charming poem, in which Swift declares a kind of truce. Swift had begun the squabble himself with the delivery of a "Christmas Box" (see above, item 953), but in the end he was moved to

defend his friend against the various "libels" to which he had been subjected. Swift's feeling that enough was enough had been conveyed to Pope in a letter of May 2, 1730: "There is a knot of little fellows here, either in the University or among the younger clergy, who deal in verse, and sometimes shrewdly enough. These have been pestering Dr. Delany for several months past." Slight spotting, but a very good copy of a rare poem; no copy has appeared at auction in at least fifty years. The ESTC lists eleven copies in nine locations (L, Ct, Di [2], Dt [2]; CtY, MH-H, NIC, NSyU, TxU). Foxon S913; Teerink 693; Rothschild 2122.

963. **Swift, Jonathan.** Verses on the death of Doctor Swift. Written by himself: Nov. 1731. London: printed for C. Bathurst, 1739. 18 pp. Folio, recent brown cloth, dark brown morocco side-label. £900

First edition. Swift's charming description of what his friends and enemies would say about him after his death is arguably his greatest poem. He wrote these lines, or most of them, in 1731. In 1734 he gave a manuscript version to a new friend, Dr. William King, Principal of St. Mary's Hall, Oxford. In 1739 King, acting on the advice of Pope, submitted the poem to Bathurst for publication, but only after they both had taken great liberties with the text. About 160 lines, out of 484, were excised; some cuts were made to avoid giving offence to the Queen and her ministers, and others to forestall accusations of vanity against the author. Even worse, more than sixty new lines were introduced; these were indeed by Swift, but were lifted, with certain alterations, from an earlier poem, his *Life and Genuine Character* (1733). The result was a badly mangled text, and Swift was understandably annoyed. A very good copy. With the bookplate of E. M. Cox. Foxon S920; Teerink 771; Rothschild 2166.

964. **Swift, Jonathan.** Verses on the death of Doctor Swift. Written by himself: Nov. 1731. London: printed for C. Bathurst, 1739. 20 pp. Folio, recent marbled boards, printed paper side-label. £500

"Third edition." Bathurst issued two quite distinct printings with "third edition" on the title-page. This is clearly the later of the two, with an ornament on the title-page with a head in the center; it may have actually been printed in 1740. The true third edition, partly printed from the same setting of type as the second edition, has a vignette of flowers on the title-page. A very good large copy of a very scarce printing. The ESTC lists eight copies (D, Osj; CSmH, IU, MH, NIC, PU [2]). Foxon S924; Teerink 1603.

#### A Proper Text

965. **Swift, Jonathan.** Verses on the death of Dr. S----, D.S.P.D. Occasioned by reading a maxim in Rochefoulcault [sic]. . . . Written by himself, November 1731. London printed; Dublin: re-printed by George Faulkner, 1739. 44, (4) pp. 8vo, calf antique, gilt, spine gilt, red morocco label. £6500

First Dublin edition, first authorized edition, and the first printing of the complete text; also included for the first time are Swift's footnotes. The garbled London version of this poem was published in January, 1739, and as soon as he had seen it Swift supplied Faulkner with a proper text, which was probably printed late in February, as by March 6, according to a letter of William King, copies had reached London. Even here a number of words and phrases are left blank, and several footnotes are indicated only by dashes. A fine copy, complete with two final advertisement leaves, three pages of which are devoted to the announcement of a new book on Ireland to be published by subscription. This highly important edition has become very difficult to find. Between them the ESTC, Foxon, and Teerink locate about thirty copies, of which twelve are in North America (CaOHM, CSmH, CLU-C, CtY, ICN, MH, NjP, NIC, PP, PU, TxWB, TxU). The last copy at auction was sold in the Hollick sale in 1980; Ximenes supplied a copy to McMaster in 1992. Foxon S926; Teerink 774; Rothschild 2169.

### Swift's Revenge

966. [Swift, Jonathan.] The virtues of Sid Hamet the magician's rod. [Colophon:] London: printed for John Morphew, 1710. 2 pp. Folio, single sheet, printed on both sides; in a folding case. £5000

First edition. A poetical lampoon on Sidney Godolphin, first Earl of Godolphin. On the accession of Queen Anne in 1702 Godolphin, backed by Marlborough, became Lord Treasurer and he held this post for eight years; he antagonized the Tories and high church clergy by his support for the Occasional Conformity Bill. Swift records two interviews with Godolphin on ecclesiastical affairs, neither of which had a satisfactory outcome, and this poem, composed after Godolphin had been forced from office, was his revenge. An early Swift poem, in fine condition. The ESTC now lists sixteen locations for this broadside (L [cropped], Ct, E, Llp, Os, Oc; CaOHM, CLU-C, CSmH, IU, MiU, MH-H, NIC, PU; ZWTU); very few such poems, however, now appear on the market. Teerink 524; Foxon S935; Rothschild 2009.

967. [Tale.] [Anon.] A tale of two tubs: or, the b-----rs in querpo. Being a humorous and satirical description of some principal characters that have long shone, in this hemisphere, like stars of the first magnitude; but on being pass'd through a poetical alembick, and discover'd to be no better than stinking meteors, engender'd in a fog, and after glittering a-while, sink into a caput mortuum. London [i.e. Dublin]: printed in the year 1749. 48 pp. + an engraved folding frontispiece. 8vo, disbound. £400

First Dublin edition, with a false imprint; first printed in London earlier the same year. A poetical satire on the two brothers Henry Pelham and the Duke of Newcastle, then running the government but barely speaking to each other. The narrative purports to describe the birth, parentage, estate, and conduct of the brothers; the Duke of Newcastle is alleged to have obtained political influence by bribing electors with food and money. The folding frontispiece shows the brothers seated at a round table, passing coins through a grate; behind them two asses are dragging a dead lion by the tail; for details, see the *BM Catalogue of Political and Personal Satires*, 3070. Frontispiece somewhat dust-soiled and creased, title-page a bit dusty; trimmed a bit close at the top, touching "A" in the title, and occasional page numbers. Uncommon. Foxon T32; Teerink 1011.

### Scriblerian Nonsense

968. [Tamiad.] [Anon.] The Tamiad: an heroic poem. Publish'd by Erasmus Scriblerus [pseud], cousin-german to the learned and witty Martinus. London: printed for T. Astley, 1733. vii(1), 56 pp. 8vo, disbound. £3000

First edition. A very rare mock-heroic satire in seven cantos, of uncertain purpose. The chief characters are Beketessa and his wife Nafaticus (i.e. Fanaticus?); according to the preface the title was selected "because Tame (no longer now an inglorious town) in the county of Oxford, is the seat of the chief hurry of the action." There are several references to Pope, including an acknowledgement of his *Dunciad* as a source of inspiration; the opening lines contain an allusion to the poetaster Bezaleel Morrice, who was a frequent adversary of Pope. In all, an odd piece of Scriblerian nonsense, though with no mock-scholarly apparatus; the Wrenn catalogue ascribes this poem to Henry Carey, but that was no doubt a fantasy of T. J. Wise. In fine condition. The ESTC lists two copies only (O; TxU).. Foxon T35.

969. [Tar.] [Anon.] Tar water, a ballad, inscribed to the Right Honourable Philip Earl of Chesterfield: occasioned by reading a narrative on the success of tar water, dedicated to his Lordship by Thomas Prior, Esquire. London: printed for W. Webb, 1747. 7 pp. Folio, disbound. £750

Second edition; first published earlier the same year. A lampoon on Prior's enthusiastic *Authentic Narrative*, first published in Dublin the year before, and specifically on Prior's

effusive dedication to Lord Chesterfield, then serving as Viceroy in Ireland. The text also refers to Bishop Berkeley, whose *Siris*, also on the efficacy of tar water, was very popular. This poem was widely ascribed at the time to Sir Charles Hanbury Williams, and the text is included in a collection of his verse printed in 1762; Horace Walpole, however, annotated his copy "not by Sr. Ch. W.," a statement which must be given consideration. Slight tears in the margins, otherwise a very good copy. All printings are very rare; of this edition the ESTC lists one copy only (E). Foxon T40 (adding Eu); cf. Keynes 105-6 (the first edition, and a Dublin broadside reprint).

A Prevalence of Rudeness, Sloth, and Luxury

970. [Taste.] [Anon.] Taste and beauty. An epistle to the Right Honourable the Earl of Chesterfield. London: printed for J. Roberts, 1732. 12 pp. Folio, recent half green buckram cloth. £750

First edition. A poem addressed to Chesterfield upon his return to London from The Hague, where he had been ambassador since 1727. He had already established a reputation for wit and taste, as the author of this poem affirms:

"O deign, great judge of taste! once more to smile  
On dying verse, and bless the Muse's toil;  
No less a genius can support her cause,  
No less example guide her to applause:  
Her pride is but to learn where you excel,  
And tamely copy what you paint so well."

There follow passages on the rise of the arts and sciences in ancient Greece and Rome, whose glories are no longer reflected in the cultural life of England:

"Now, where is now this gen'rous ardour fled?  
Are taste and science number'd with the dead?  
No more the angel-twins maintain their sway,  
No more the realms their heav'nly voice obey:  
But ignorance attends to folly's tale,  
And rudeness, sloth, and luxury prevail."

A very good copy of a rare poem; the ESTC lists eight copies (Dt; CtY, IU, MH, MnU, NNC, NcD, OCU). Foxon T45.

Published at Twenty

971. **Taswell, Edward.** *Miscellanea sacra*, consisting of three divine poems; viz. The Song of Deborah and Barak. The Lamentation of David over Saul and Jonathan. The Prayer of Solomon at the Dedication of the Temple. With a proposal for publishing a large collection of the said poems, never before printed, in two volumes octavo. London: printed for the author, and sold by J. Morphew, 1716. (8), 31 pp. 8vo, disbound. £900

First edition. The author's only publication. The scheme for publishing two further volumes of these poems by subscription came to nothing, despite the fact that this pamphlet, according to a note printed at the foot of the title-page, was "given gratis to the subscribers." Edward Taswell was apparently only 20 when these three poems appeared, as the ESTC gives his date of birth tentatively as 1696; he died in 1720. The "proposals" here are printed on a leaf following the preface; the two volumes were to cost five shillings, and could be paid for at the premises of Henry Clements, Thomas Wooten, or Lyon's Coffee-House in London, or at "Mr. Clements, bookseller at Oxford" (which may indicate where Taswell lived). A very good copy of a rare title; the ESTC lists seven copies (L, C, Ls, LAM, O, Oc; C5mH, ICU, MH). Foxon T46 (adding CtY).

972. **Taylor, John.** The music speech at the public commencement in Cambridge, July 6, MDCCXXX. To which is added, an ode designed to have been set to music on that occasion. London: printed by William Bowyer, Jun.; and sold by W. Thurlbourn (Cambridge); R. Clements (Oxford); and the booksellers of London and Westminster, 1730. 26 pp. + a final leaf of advertisements. 8vo, disbound. £400

First edition. Presentation copy, inscribed on the half-title: "Danieli Wray dedit auctor cleric[um];" the recipient, Daniel Wray (1701-1783) was an antiquary. This "speech" is a Latin oration, and is followed by a longer paraphrase in English, part of which is addressed to the ladies in attendance. For a similar performance in 1714, see the "music speech" of Roger Long (item 544). John Taylor (1704-1766) was a fellow of St. John's College, Cambridge; the printer William Bowyer is identified in the imprint as "sometime student of the same college." Taylor was named university librarian in 1732, but he exchanged this post for that of registrar two years later. He subsequently became a Church of England clergyman and devoted time to classical studies. Boswell reports Johnson as calling Taylor "the most silent man, the merest statue of a man that I have ever seen." According to the Bowyer ledgers, 2500 copies of this pamphlet were printed (possibly in two impressions, 2000 of the first and 500 of the second). Half-title present; a very good copy. Foxon T103.

#### Rude Toasts and Jokes

973. [**Tell-tale.**] [Anon.] Tell-tale Cupid's lately discover'd in the eyes of a certain court lady, now displac'd. With faithful memoirs of the amours and intrigues of Countess Matilda, from her first coming to court, to the time of her being displac'd. To which are added, I. Toasts to divers persons of quality, and on various occasions. II. A criticism on joaks, viz. the black joak, brown joak, white joak, and, lastly, the red joak, now all the fashion. In a letter to Madam Brown. III. The secret history of Conie-Borough-Street. IV. And, lastly, the banish'd countess, &c. London: printed for P. Monger, 1735. 54 pp. 8vo, later tan boards. £2250

First edition. An amusing piece of scandal-fiction, satirizing various members of the government and court. The section of "toasts" consists of 14 poems, each rather rude, and addressed to such notables as Anne Vane, maid of honour to Queen Caroline and mistress of the Prince of Wales (among others), and Molly Skerrett, the long-time paramour of Robert Walpole. The section which attempts to categorize jokes is facetious, but not uninteresting. Part III (pp. 47-51) describes a conversation among several "kept-mistresses" in New Bond Street about the intrigues of the day; the final section, "The Banish'd Countess," is also in verse. A dedication to "the Countess of ----k" is signed "O. T." The name of the bookseller in the imprint is no doubt an invention; both P. Monger and T. Monger appear in half a dozen similar pamphlets published in 1734-5. Title-page a bit dusty, but a very good copy of a rare title; the ESTC lists four copies (L; CLU-C, CSmH, IU). This sort of pamphlet does not appear in Foxon, as the opening section is in prose; there is, however, a substantial amount of verse. McBurney 301.

974. [**Theobald, John.**] Poems on several occasions. London: printed for John Morphew, 1719. (8), 117(3) pp. 8vo, disbound. £2500

First edition. The author's first book. Included are translations and imitations of Horace, a burlesque of a passage from Virgil, occasional poems addressed to various young ladies, and one funeral poem. John Theobald (d. 1760) was a young physician. In later years he published two collections of Neo-Latin commendatory verse, a Latin translation of a portion of Milton's *Paradise Lost*, translations of two books of Virgil's *Aeneid*, and a translation of Voltaire's *Mérope* (1744). He also wrote two medical books, which were several times reprinted. This early collection is dedicated to Peter Giffard, who owned a country estate in Chillington, in Staffordshire. Some pale waterstains, but a very good copy. Very rare; the ESTC lists six copies only (Lwa, LAM; CLU-C, CtY, MH; ZDU). Foxon, p. 789.

975. [Theobald, John.] Miscellaneous poems and translations. London: printed; and sold by J. Roberts, 1724. (6), 118, (2) pp. 8vo, full dark blue morocco antique, spine and inner dentelles gilt, a.e.g. £1500

First edition. The author's second collection of verse; about a dozen poems have been reprinted from the volume published five years before (see preceding item), but in some cases there have been substantial changes. Among the new poems are a translation of Virgil's first eclogue, "Poetry, a Cure for Ambition," "The Force of Musick" ("to Mr. Morelli"), and "To Belinda in Flanders (written in 1718)." Theobald's name appears at the end of his dedication to the Hon. Charles Fairfax, in which he reveals that literature is not a vocation: "The poems, sir, I have now the honour to address to you, are the products of leisure hours. And as physick, not poetry, is my profession, so I hope you will not think I am ambitious of being reputed an author." Wanting a half-title, otherwise a nice copy of a very rare title; the ESTC lists four copies only (O; CLU-C, NjP; AuANL). Foxon, p. 789.

976. Theobald, Lewis. The cave of poverty, a poem. Written in imitation of Shakespeare. London: printed for Jonas Browne, and sold by J. Roberts, 1715. (8), 48 pp. 8vo, sewn, as issued; in a folding case. £900

First edition. The author's most substantial original poem, an allegory in 121 stanzas described as an imitation of Shakespeare because it is written in the measure and form of *Venus and Adonis*; the subject matter perhaps owes more to Spenser. 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, 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 the Elizabethans enabled him to make a proper assessment of the inadequacies of Pope's edition of Shakespeare. His *Shakespeare Restored* (1726) prompted a furious reaction from Pope, in which Theobald was installed as king of the dunces in *The Dunciad* (1728). Pope's satire includes a specific dismissal of this early allegory: "Here in one bed two shiv'ring sisters lie / The cave of poverty and poetry." Two variants are known of the title-page of this poem; in the other there is no date. Half-title somewhat dust-soiled, with a small piece chipped from the blank upper corner, otherwise a very good copy in original condition, entirely uncut. Foxon T138.

977. Theobald, Lewis. The cave of poverty, a poem. Written in imitation of Shakespeare. London: printed for Jonas Browne, and sold by J. Roberts, n.d. (1715). (8), 48 pp. 8vo, disbound. £600

First edition. A variant title-page, with no year of publication in the imprint; the setting of type is otherwise the same throughout. Half-title a little soiled, otherwise a good copy. With an early ownership inscription on the title, "Liber Joh[ann]is Thom's," dated 1716. Foxon T137.

#### Curll's "Corinna"

978. [Thomas, Elizabeth.] Poems on several occasions. To John Dryden Esq; Hen. Cromwell Esq; Reverend Mr. Norris, Sir R. L'Estrange, Lord Halifax, Anth. Henly Esq; Sir Samuel Garth, Lady Chudleigh, Lady Packington, and Mrs. Philips. Written by a lady. London: printed for Tho. Astley, 1727. (6), 8, 295(9) pp. 8vo, contemporary panelled calf, spine gilt, black morocco label (spine rubbed and very slight worn at the tips). £1250

"Second edition." In fact a re-issue with a new title-page of the sheets of a book first published in 1722 as *Miscellany Poems on Several Subjects*; two copies are recorded as well with a new title-page dated 1726, and the imprint of T. Combes. Elizabeth Thomas (1675-

1731) was born in London; her mother was the eighteen-year-old bride of a man of sixty, who died when his daughter was two. "After a period of financial difficulty when they lived in Surrey, she and her mother returned to London to live in Great Russell Street. She educated herself by buying books and reading, and by her mid-twenties was confident enough about her poetry to show it to some distinguished literary men." -- Roger Lonsdale, *Eighteenth Century Women Poets*, p. 32. Among those who gave her early encouragement was John Dryden, who suggested, just before his death in 1700, that she adopt the pen-name "Corinna." For some time she made no attempt to publish her verse, claiming in one poem that she had no desire to write for "sordid gain" or "popular applause." Her later years, however, were much troubled by financial difficulties, which the present volume was undoubtedly intended to relieve; the fact that the sheets were twice re-issued suggests that the book had no great success. She subsequently managed to raise a little money by selling to Edmund Curll the letters she had received from Dryden, Lady Chudleigh, and John Norris. She also sold Curll, purportedly for ten guineas, a group of letters from a youthful Alexander Pope to his older friend Henry Cromwell, a man-about-town and minor literary figure with whom she had had a flirtation years earlier. Curll published this correspondence triumphantly in 1727, which prompted Pope to introduce her the following year as "Curll's Corinna" in some offensive lines in *The Dunciad*. Elizabeth Thomas never managed to make a proper life for herself, and her last four years were spent in the Fleet Prison, where she was confined for debt.

This volume is the principal collection of her extant verse, much of it apparently written some years before publication. Among the many interesting poems is "To Almystrea, on her Divine Works," addressed to the early feminist writer Mary Astell, whose writing she much admired. The final stanza of this poem vividly expresses the plight of an intelligent and independent woman in London at the beginning of the 18th century:

"Too long! indeed, has been our sex decried,  
And ridiculed by men's malignant pride;  
Who, fearing of a just return, forbore,  
And made it criminal to teach us more.  
That women had no souls was their pretence,  
And women's spelling passed for women's sense.  
When you, most generous heroine! stood forth,  
And showed your sex's aptitude and worth.  
Were it no more, yet you, bright maid, alone  
Might for a world of vanity atone!  
Redeem the coming age! and set us free  
From the false brand of incapacity."

Copies of the original 1722 issue of this book and the present re-issue of 1727 survive in about equal numbers, but neither is common on the market. This copy contains at the front, after the dedication to the Princess of Wales, an eight-page catalogue of books printed for and sold by Thomas Astley, including, on the last page, a long list of plays; this catalogue is not called for in the collation given by the ESTC, though its presence is noted in a copy at the British Library. In very good condition. At the front is an unidentified early bookplate in sepia, with a crown and the initial letter "O." Foxon, p. 792.

979. [Thomas, Elizabeth.] The metamorphoses of the town: or, a view of the present fashions. A tale. After the manner of Fontaine. . . . To which is added, The Journal of a Modern Lady. By Dean Swift. London: printed for J. Wilford, 1731. 40 pp. 8vo, disbound. £500

Third edition; first published in June of the preceding year, with a second edition in December. Elizabeth Thomas wrote this satire in the Fleet Prison. The conceit is a tour of London by a "knight" from the reign of Charles II, who has been absent for forty years and is astonished by the changes that have taken place. Included are lines on the extravagance of ladies' fashion, and the novelty of such new entertainments as the *Beggar's Opera*. Swift's

poem was first added to the second edition, presumably to enhance sales; it had first been printed separately in 1729 as *The Journal of a Dublin Lady*, and then reprinted the same year with the present title under the imprint of John Wilford. A very good copy. Foxon T160; Teerink 673 (2).

980. **Thompson, Isaac.** A collection of poems, occasionally writ on several subjects. Newcastle upon Tyne: printed by John White, for the author, and sold by the booksellers, 1731. viii, (8), (ix)-xiv, 176 pp. 8vo, contemporary calf, gilt, spine gilt, red morocco label (some rubbing ends of spine neatly restored). £750

First edition. The author's first book. The poems are divided into two parts, the first consisting entirely of pastoral verse, of the sort traditionally undertaken by young writers in the first half of the 18th century. Part II begins with "To Mr. Lancaster, upon his painting a Prospect of Kendal-Castle;" also included are a number of poems addressed to young ladies of the author's acquaintance, and "To Mr. G----m, on his Design of furnishing the Town of S-----d with the publick News Papers." Of particular interest is the last piece, "An Essay on the Art of Poetry," in which much admiration is expressed for the genius of Alexander Pope, whose influence is manifest throughout the volume. Isaac Thompson (1703-1776) went on to play a significant role in the cultural life of Newcastle. In 1748 he founded the *Newcastle General Magazine*, which appeared monthly for thirteen years. He had an interest in science as well, and published *A Description of the Orrery* (1750), and *A Short Account of a Course of Natural and Experimental Philosophy* (1757), a prospectus for a series of lectures delivered jointly with R. Harrison. With a six page list of subscribers; an early inscription at the back seems to indicate that this copy was bound ("lettered and gilt") for Rev. Mr. John Worthington, who subscribed for two copies. On the back pastedown is the signature of Thomas Tamplin, dated 1769; a slightly later signature of Miss Humphrey is at the front. This volume is printed on thick paper, and is embellished with an unusually wide range of woodcut ornaments. Some light marginal inkstains to the first few leaves, but a very good copy of a scarce collection of provincial verse. Foxon, p. 793.

981. [**Thompson, Isaac.**] Poetic essays, on nature, men, and morals. Essay I [all published]. To Dr. Askew, of Newcastle. Newcastle upon Tyne: printed for R. Akenhead, Jun., and C. Hitch (London), 1750. (8), 28 pp. 4to, sewn (recent stitching). £750

First edition. Isaac Thompson's authorship of this poem is confirmed by an early manuscript ascription on a copy listed in an old Peter Murray Hill catalogue; he is known to have been a close friend of Anthony Askew (1722-1774), who received his early education in Newcastle, and went on to become a physician, and a notable book collector. The "argument" of this poem presents an ambitious theme:

"Of the human state, and the folly and extravagance of man in repining at his condition, and wishing to surmount the bounds, or alter the laws of nature: and of the mental advantages, and moral use, flowing from a right view, and impartial study of natural order, and the beauty and harmony exhibited in the world."

This poem was meant to be the first in a series, but the project was abandoned. Printed on thick paper; with an engraved vignette on the title-page by Charles Grignion after a design by Francis Hayman, a Falstaffian figure now best remembered as the boon companion of William Hogarth. Half-title present; a very good uncut copy of an unusual provincial imprint. Foxon T165.

982. **Thompson, William.** Poems on several occasions, to which is added Gondibert and Birtha, a tragedy. Oxford: printed at the Theatre, 1757. (12), 444 pp. 8vo, contemporary calf, spine gilt, red morocco label (slight wear to spine). £250

First edition. The principal collection of verse by an academic poet with a particular fondness for the language and meter of Spenser. William Thompson (1712-1767) was born in Westmoreland, and educated at Queen's College, Oxford; he unsuccessfully applied for the

Oxford professorship of poetry in 1751. Thompson became a fellow of his college, and succeeded to the rectory of Hampton Poyle with South Weston in Oxfordshire, where he remained until his death. The poems in this volume are divided into two "tomes," each with a separate title-page. The long narrative, "Gondibert and BIRTHA," also has a separate title-page, and takes its subject from a poem by Davenant. The two internal title-pages are wrongly dated 1751, as is noted in a rather long list of errata at the end of the preliminaries; a few copies have an additional errata slip, but none is present here. A very good copy. With the bookplate of Oliver Brett, Viscount Esher. Foxon, p. 793; CBEL II, 569.

983. **Thompson, William.** An hymn to May. London: printed and sold by R. Dodsley; T. Waller; and M. Cooper, n.d. (1746). 33 pp. 4to, recent marbled boards. £150

First edition. A poem in 72 stanzas, written, as the preface points out, in imitation of Spenser. Thompson poems were much admired by his contemporaries. but his deliberately archaic manner has had less appeal for later readers. Wanting a half-title, otherwise a very good copy, from the library of H. Bradley Martin, Uncommon. Foxon T171; Hayward 164.

984. **Thompson, William.** Sickness. A poem. In three books. . . . Book I. London: printed for R. Dodsley; and sold by M. Cooper, 1745. viii, 47 pp. [With:] Sickness. A poem. Book the second. London: printed for R. Dodsley; and sold by M. Cooper, 1745. (2), 51-104 pp. Together two vols., 4to, disbound. £125

First edition of both parts; a third part appeared the following year. An extraordinary poem on the Thompson's recovery from smallpox. A portion of Book I is devoted to a mock-procession of human ailments, with the author's affliction in the rear:

"The last, so turpid to the view, affrights  
The neighbour hags. Happy herself is blind,  
Or madness wou'd ensue; so bloated-black,  
So loathsome to each sense, the sight or smell,  
Such foul corruption on this side the grave.  
Variola yclep'd; ragged, and rough,  
Her couch perplex'd with thorns -- what heavy scenes  
Hang o'er my heart to feel the theme is mine!  
But Providence commands; his will be done!  
She rushes through my blood; she burns along,  
And riots on my life. -- Have mercy, heav'n!"

Book II begins with a panegyric to Alexander Pope. The first two books of this poem were published in February and April, 1745; the third book appeared after a gap of ten months, and is frequently, as here, missing. In very good condition; Part I is complete with the half-title. Foxon T173 and T174.

James Thomson (1700-1748)

985. **Thomson, James.** Poems on several occasions. London: printed for A. Millar, 1750. 24 pp. 8vo, half calf, spine gilt. £900

First edition. A small and very uncommon collection of fourteen short poems, published posthumously. James Thomson died in 1748, just before his forty-eighth birthday; for the next hundred years or more he remained, for the growing middle class, England's most popular poet. The half-title here indicates that this pamphlet was sold for sixpence. An entry in Strahan's ledger reveals that 750 copies were printed, but only fourteen are now recorded by the ESTC (L, BMu, E, LEu, O; CaOHM, CSmH, CoU, CtY, IU, InU-Li, NjP, NNC; ZWTU); as Foxon points out, a handful of examples survive as an addition to a nonce collection of Thomson's works, assembled as a kind of collected edition in 1749. A fine copy, complete with the half-title. Foxon, p. 794; CBEL II, 529.

986. **Thomson, James.** The poetical works of James Thomson. Glasgow: printed by Andrew Foulis, 1784. xxxiv, (6), 256, (4); (2), 326 pp. Two vols. in one, folio, contemporary Scottish tree calf, spine gilt, red morocco label (joints cracked, but sound). £900

The only Foulis Press edition of Thomson's collected verse; his *Seasons* had appeared separately in 1769 and 1776. With a four page list of subscribers at the end of Vol. I. This is a subscriber's copy, with the crest in gilt in six compartments of the spine of Thomas Hamilton, 7th Earl of Haddington (1721-1795); his name appears in the list of the "names of the persons by whose encouragement this edition has been printed" as "The right hon. the Earl of Hadinton." In very good condition. Gaskell 672.

987. [**Thomson, James.**] *Britannia.* A poem. London: printed for T. Warner, 1729. 16 pp. Folio, recent boards, printed paper side-label. £750

First edition. This is Thomson's only major political poem, written early in his career. Samuel Johnson, in his *Lives of the Poets*, describes it as "a kind of poetical invective against the ministry, whom the nation then thought not forward enough in resenting the depredations of the Spaniards. By this piece he declared himself an adherent to the opposition, and had therefore no favour to expect from the Court." This poem was printed by Samuel Richardson. An uncommon folio, in very good condition. Foxon T177; Sale 81; Rothschild 2422.

988. [**Thomson, James.**] *Britannia.* A poem. London: printed for John Millan, 1730. 16 pp. 4to, disbound. £125

Second edition, "corrected;" first published the year before. The text here has not been revised, but considerable changes have been made in reducing the use of italics and the capitalization of nouns. Foxon notes that this edition was apparently printed to add to the 1730 collected edition of *The Seasons*; a price of one shilling on the title-page, however, suggests that at least some copies were available separately. In very good condition, with large margins. Foxon T179.

989. **Thomson, James.** *The castle of indolence: an allegorical poem.* Written in imitation of Spenser. London: printed for A. Millar, 1748. (4), 81 pp. 4to, contemporary red morocco, wide gilt borders, spine and inner dentelles gilt, a.e.g. (slight cracking of joints); in a red cloth slipcase. £1500

First edition. One of Thomson's major poems, and the last to be published in his lifetime. "Thomson had been an ardent admirer of Spenser from his youth, and it is noteworthy that in this noble specimen of art he has left the combined result of his earliest inspiration and his mature taste. In the soothing and drowsy effect which is suggested by the opening stanzas, Thomson proved himself as a master of onomatopoeia worthy of comparison with the author of the 'Lotos-Eaters.'" -- DNB. In fine condition, and apparently a presentation copy to a member of the royal family. At the front is the armorial bookplate of William Henry, Duke of Gloucester, the brother of George III; at the back is the armorial bookplate of William Frederick, second Duke of Gloucester. Later in the Britwell Court Library, with the shelf-mark 88.F.10; bookplate of H. Bradley Martin. Foxon T181; Hayward 155.

990. **Thomson, James.** *The castle of indolence: an allegorical poem.* Written in imitation of Spenser. London: printed for A. Millar, 1748. (4), 81 pp. 4to, original pale blue wrappers (rather worn along the spine, some fraying). £350

First edition. Another copy, and an unusual survival in original, albeit fragile, wrappers. Here the leaf bearing an "Advertisement," which is usually bound at the end, has been placed to follow the title-page, with which it is clearly conjugate. Foxon reports other copies in which these two leaves have been seen to be conjugate, but adds that in some he has examined "the watermarks are only consistent with binders having divided the sheets

and assembled the leaves at random." Short clean tear in the inner margin of the first two leaves, piece torn from the blank upper margin of B2. Foxon T181; Hayward 155.

Unread by Johnson

991. **Thomson, James.** Antient and modern Italy compared: being the first part of *Liberty*, a poem. London: printed for A. Millar, 1735. 37 pp. + a final leaf of bookseller's advertisements. [Bound with:] Greece: being the second part of *Liberty*, a poem. London: printed for A. Millar, 1735. (6), (9)-42 pp. [Bound with:] Rome: being the third part of *Liberty*, a poem. London: printed for A. Millar, 1735. (4), (9)-48 pp. [Bound with:] Britain: being the fourth part of *Liberty*, a poem. London: printed for A. Millar, 1736. 63(1) pp. [Bound with:] The prospect: being the fifth part of *Liberty*. A poem. London: printed for A. Millar, 1736. 38 pp. + a final leaf of bookseller's advertisements. Together five vols. in one, 4to, early 20th-century half brown morocco and old marbled boards (some rubbing).

£1500

First edition of all five parts. A complete set of printings on fine paper, without a price on the title-page. The first part is a re-issue of the sheets of the first edition, with the title-page cancelled, not only removing the price but adding as well a page of contents on the verso; Henry Woodfall's ledgers report printing 100 copies of these title-pages on January 29, 1736. Some sets of fine paper copies were used by Millar to assemble a volume of Thomson's poetry to accompany the 1730 collected edition of *The Seasons*; the play *Sophonisba* was added at the end, and the title-page reads "Volume the second" (very uncommon). According to Foxon, fine-paper copies all have a MT watermark; in these copies, no watermark is visible.

Thomson wrote this poem after travelling for the first time on the continent, and he considered it his noblest work. Its reception was at best lukewarm, as Samuel Johnson describes:

"The judgement of the publick was not erroneous; the recurrence of the same images must tire in time; an enumeration of examples to prove a position which nobody denied, as it was from the beginning superfluous, must quickly grow disgusting. . . . *Liberty*, when it first appeared, I tried to read, and soon desisted. I have never tried again, and therefore will not hazard either praise or censure."

In very good condition, complete with all the necessary half-titles and advertisements leaves. Foxon T188, T192, T195, T197, and T199.

992. **Thomson, James.** Antient and modern Italy compared: being the first part of *Liberty*, a poem. Edinburgh: reprinted by W. Cheyne, 1735. 24 pp. 8vo, sewn, as issued. £750

First Scottish edition. This piracy is unusual in that no effort was made to conceal its origin; Edinburgh booksellers at this period routinely used false London imprints for texts they had no right to reprint. There were in fact consequences of this brazenness, as was reported in London in the *Daily Post-Boy* on February 24, 1724: "We are assured from Edinburgh that by the care and diligence of the worthy magistrates of that city, a pirated edition of Mr. Thomson's *Liberty* has been seized there, and the offender committed to jail." No further attempt was made in Scotland to reprint the other four parts of Thomson's poem. In very fine condition, entirely uncut and unopened. Rare; the ESTC lists three copies only (L, E; NcU), to which Foxon adds two others (Eu; CtY-M). Foxon T189.

993. **Thomson, James.** A new song. The words by Mr. Thomson. Set by Mr. Oswald. N.p. (London): n.d. (1745?). Folio, engraved music, single sheet. £250

The first printing of a song by James Thomson, the lyrics of which begin "How long, Eliza, must I languish." A single line from the song is quoted in a letter, now at the Morgan Library, from Thomson to Elizabeth Young, dated May 26, 1743, but the full text did not

appear in print until it was published as sheet music by James Oswald, who was active both as a composer and a publisher of Scottish songs; Oswald had moved his business to London in 1741. Elizabeth Young was the sister-in-law of a Scottish physician at Kew with whom Thomson was friendly. Thomson fell violently in love with her, and wrote for her a series of songs and ballads, of which this is one; she seems to have rejected his advances, and eventually married someone else. The first stanza of Thomson's song is printed here with music for the pianoforte, and the words for a second stanza are printed below; at the bottom is accompaniment for the German or common flute. This engraved sheet bears the number "29" in the upper right corner. There was no early letterpress printing of this song. In very good condition, and very scarce.

#### On the Death of Isaac Newton

994. **Thomson, James.** A poem sacred to the memory of Sir Isaac Newton. London: printed for J. Millan, 1727. 15 pp. Folio, old wrappers. £2500

First edition. Thomson's third publication, preceded by the first two parts of *The Seasons*, at the foot of the title-page is an advertisement for the fourth edition of *Winter* and the first edition of *Summer*. This poem was entered in the Stationers' Register on May 8, 1727, about six weeks after the death of Isaac Newton at the age of eighty-five. Thomson's aim here is to describe in verse the effect of Newton's discoveries on man's perception of the beauties of the universe; included are passages on gravitation, the elliptic orbits of comets, and, in particular, the colors of the spectrum. The dedication of this poem to Robert Walpole, whom Thomson later came to dislike; Walpole responded with a gift of fifty pounds.. Faint stain in the upper inner corners, slight signs of use, but generally in very good condition. This has long been a difficult folio to acquire; the last copy at auction was sold in 1952. The ESTC now lists thirteen copies (L, Ct [2], Eu, Luu, O, Owo; CSmH, MH, NNC, NRU, TxU; ZWTU). Foxon T200; Rothschild 2420.

#### On Fine Paper

995. **Thomson, James.** A poem sacred to the memory of Sir Isaac Newton. London: printed for J. Millan, 1727. 15 pp. Folio, full marbled calf, gilt, spine and inner dentelles gilt, green morocco label, t.e.g. £3500

First edition. A copy on fine paper, with a Strasburg bend watermark, as opposed to a circular snake in copies on ordinary paper. Foxon mentions misprints in lines 5 and 11 on page 15, but this is inaccurate. Thomson did in fact make one change in the fine-paper copies, altering line 15 from "Asswage the madness of a frantic world!" to "Asswage the madness of a jarring world!" In later editions a considerable number of further changes were made in the closing lines, and the final version of this particular line is "Exalt the spirit of a downward world!" Copies on fine paper are of the greatest rarity. Foxon reports a single copy, at Princeton; the ESTC makes no mention at all of fine-paper copies. Foxon mentions that in the Princeton copy "the margins have apparently been enlarged;" this is not apparent in the present copy. In fine condition. With a large 20th-century bookplate designed by A. Airy, lettered "Newton" but otherwise unidentified. Foxon T201.

996. **Thomson, James.** A poem, to the memory of the Right Honourable the Lord Talbot, late Chancellor of Great Britain. London: printed for A. Millar, 1737. (4), 23(1) pp. 4to, disbound. £300

First edition. Thomson had been employed from 1730 to 1733 as the travelling companion on the continent of the eldest son of Charles Talbot, who was then the solicitor-general and had been one of the poet's first patrons. When Talbot became lord chancellor in 1734, he rewarded Thomson with a sinecure as secretary of the briefs in the court of chancery; the income from this post is said to have been £300 a year, but after Talbot's death Thomson received nothing. A very good copy; the half-title has been bound to follow the title-page. Foxon T208.

## A Remarkable Literary Debut

997. **Thomson, James.** *Winter*. A poem. London: printed for J. Millan; and sold by J. Roberts; and N. Blandford, 1726. (4), 16 pp. Folio, full dark green straight-grained morocco, spine gilt. £7500

First edition. Thomson's first publication, and one of the most unusual debuts in the annals of English poetry. Thomson had come to London from Edinburgh to make his literary reputation with little more than the clothes on his back. Samuel Johnson sets the scene:

"He had recommendations to several persons of consequence, which he had tied up carefully in his handkerchief; but as he passed along the street, with the gaping curiosity of a new-comer, his attention was upon almost everything rather than his pocket, and his magazine of credentials was stolen from him. His first want was of a pair of shoes. For the supply of all his necessities, his whole fund was his *Winter*, which for a time could find no purchaser; till, at last, Mr. Millan was persuaded to buy it at a low price."

Thomson dedicated this poem to Sir Spencer Compton, speaker of the House of Commons. Compton at first took no notice; he was later persuaded to invite Thomson to pay a visit, and after asking a few desultory questions, he gave the young poet twenty pounds. The first edition of *Winter* contains 405 lines; Thomson later made considerable additions, and expanded the poem to 1069 lines. This folio has long been recognized as difficult to acquire; the paucity of surviving copies can be attributed to the fact that it could not be bound up with later installments of *The Seasons*, all of which were printed in a smaller format. The ESTC lists eleven copies (L, Ct, E, O, Owo, SAN; CSmH, IU [2], MiU, NBuU). In fine condition. Foxon T211; Hayward 154; Rothschild 2419.

998. **Thomson, James.** *Summer*. A poem. London: printed for J. Millan, 1727. vi, (2), 88 pp. 8vo, recent marbled boards, paper side-label. £150

First edition. The second installment of *The Seasons*, and Thomson's second publication. His *Winter* had by this time gone through four editions, and he was now a minor celebrity, whose use of blank verse was quite unlike what readers might have expected from the poetry of Milton and his imitators. A good copy. Foxon T220.

999. **Thomson, James.** *Spring*. A poem. London: printed and sold by A. Millar; and G. Strahan, 1728. (12), 57(1) + a final leaf of proposals, and two leaves of bookseller's advertisements. 8vo, recent unlettered half calf. £250

First edition. The third installment of *The Seasons*. At the end is an interesting leaf of "proposals for printing by subscription the Four Seasons, with a Hymn on their succession." The cost of the subscription was a guinea, and the volume was to be printed in quarto, "on a superfine royal paper and adorned with copper-plates adapted to the subject." A final note states that "the pieces already published . . . will be corrected and enlarged in several places." The final two leaves of advertisements in this copy, for books printed for and sold by Andrew Millar, are not present in the great majority of copies. Faint waterstain in the upper corner of the first two leaves, otherwise a very good copy, complete with the half-title. On the title-page is the signature of William Vaughan, dated March 18, 1730; he has added a crude sketch of the author. Foxon T227; Rothschild 2421.

## On Fine Paper

1000. **Thomson, James.** *Spring*. A poem. London: printed and sold by A. Millar; and G. Strahan, 1728. (12), 57(1) + a final leaf of proposals. 8vo, recent marbled boards. £600

First edition. A fine-paper copy, printed on heavy stock and without a price on the title-page; copies on ordinary paper have a price of 1s 6d. Foxon notes only a single copy on fine paper, at Harvard; the ESTC adds two others, at Alberta and Princeton. In very good condition, complete with the half-title and final leaf of proposals. Foxon T227.

1001. **Thomson, James.** Autumn. A poem. London: printed by N. Blandford; for J. Millan, 1730. 72 pp. 8vo, disbound. £75

Second edition. In fact the first separate edition; the last of the four "Seasons" poems first appeared in the first quarto edition of all four poems, and was reprinted in this smaller format for readers who wanted to complete octavo sets. As Foxon points out, copies are sometimes found with a frontispiece which was one of four plates added to full sets; none is present here. A very good copy. Foxon T233.

1002. **Thomson, James.** The seasons, a Hymn, a Poem to the memory of Sir Isaac Newton, and Britannia, a poem. London: printed for J. Millan; and A. Millar, 1730. (6), 57(1); 71(1); 72; 69(1), 19(1) pp. + an engraved frontispiece and three other plates. 8vo, contemporary panelled calf, red morocco label (upper joint very slightly cracked, but firm). £250

First collected octavo edition; a quarto edition was published by subscription at about the same time. This edition is in fact a nonce collection, made up of separate printings of the four parts of *The Seasons*, with a general title-page. Included are the following: (a) Spring . . . the second edition. London: printed for A. Millar, 1729. The sheets of Foxon T228, which is itself a re-issue of the first edition, with a cancel title-page. For inclusion in this volume, the half-title has been removed, as has the dedication to the Countess of Hertford, a leaf of "Advertisement," and a final leaf of proposals. Many copies of this nonce collection have a 1731 edition of *Spring*. Foxon T229. (b) Summer . . . The third edition, with additions. London: printed by N. Blandford, for J. Millan, 1730. Most surviving copies of this printing are found, as here, in a collected volume. Foxon T223. (c) Autumn . . . The second edition. London: printed by N. Blandford, for J. Millan, 1730. Foxon T233. (d) Winter, a poem, a Hymn on the Seasons, a Poem to the memory of Sir Isaac Newton, and Britannia, a poem. London: printed for J. Millan, 1730. Again, almost all copies of this printing are found in this nonce collection. Foxon T217. The frontispiece and three other plates were executed especially for this collected edition. Some light soiling, otherwise in very good condition. With the signature on the title-page of J. Gibbon, dated 1786. Foxon T239.

1003. **Thomson, James.** The seasons. London: printed for A. Millar, 1752. (2), 222 pp. + four engraved plates, and two leaves of bookseller's advertisements at the end. 12mo, contemporary speckled calf, spine gilt, red morocco label (slight wear to the tip of the spine). £100

Second edition in duodecimo; a prior edition in this small format had appeared in 1746. Some copies of this printing have four additional leaves of preliminaries, containing a dedication, preface, and table of contents. The four engraved plates are reduced copies of the plates in earlier editions, engraved by Paul Foudrinier after designs by William Kent. In very good condition. On the title-page is the signature of J. Mordaunt, dated 1752, who has inscribed an ode by Shenstone on the front flyleaves; on the verso of the title-page is the later armorial bookplate of Sir John Mordaunt, Bart., of Walton, in Warwickshire.

1004. **[Three.]** [Anon.] Three epistles in the ethic way. From the French of M. de Voltaire. Viz. I. Happiness. II. Freedom of will. III. Envy. London: printed for R. Dodsley, 1738. (4), 46 pp. + a final leaf of bookseller's advertisements. 8vo, disbound. £900

First edition. A free translation in heroic couplets by an unknown hand of three poems by Voltaire first published in Paris earlier in the year; the principal source of inspiration for Voltaire was Pope's *Essay on Man*. Each English version here has a separate dedicatee, who is addressed in the opening lines; the first is inscribed to the poet and translator George Ogle, the second to the Hon. Mr. Murray, evidently a young friend, and the third to the poet

Edward Young. A very good copy of a rare pamphlet; the ESTC lists ten copies (L, O; CaQMM, CaOTU, CSmH, CLU-C, CtY, IU, MH, NIC). Foxon T254.

#### Hitherto Unlocated

1005. **[Three.]** [Anon.] Three fables. Preferment despised. The usurper punished, and Liberty esteemed. Dedicated to the Right Hon. Earl of Chesterfield, Lord Gower, and George Fox, Esq; Price one shilling. The former three, viz. A minister chosen, The statesman's lecture, and The mistake, may be had at the publishers of London and Westminster. Price one shilling. [London]: n.d. (1743). (2), (57)-98 pp. 8vo, disbound.

£1500

First edition. A very curious survival, hitherto unlocated. The second trio in a series of six political fables; the first three had been published in 1742. Each of the fables in the present group has its own title-page and imprint, though the pagination is continuous: (a) The eagle, falconer, and hawk: or, preferment despised. A fable. To the Right Hon. Philip, Earl of Chesterfield. London: printed for M. Cooper, 1743. pp. (59)-76. Foxon E7 (no copy traced, but noting an advertisement for *Three Fables* in the *Daily Advertiser* on April 7, 1743); (b) The florist, earwig, and bee: or, the usurper punished. A fable. To the Right Hon. John Lord Gower. London: printed for M. Cooper, 1743. pp. (77)-87. Not in Foxon; (c) The girl and the robin: or, liberty esteemed. A fable. To George Fox, Esq; London: printed for M. Cooper, 1743. pp. (89)-98. Not in Foxon.

The earlier group of three fables had also appeared with separate title-pages in 1742: (a) The emulation of the insects. London: printed for T. Cooper, 1742. 29 pp. The ESTC lists five copies (L, E, O, LEu; CaQMM). Foxon E308; (b) The old fox and his son. London: printed for T. Cooper, 1742. (31)-48 pp. The ESTC lists three copies (O; IU, TxHR). Foxon O111 (part); (c) The mistake: or, would be and the pool of water. London: printed for T. Cooper, 1742. pp. (50)-56. The ESTC lists two copies (IU, TxHR). Foxon O111 (part). In the end, the entire series was offered for sale with a general title-page reading *Six Fables*; of this collection, only one copy is known, at Cornell. As stated above, the collective title-page for this second group of three is known only from a newspaper advertisement. General title a bit dust-soiled, otherwise in very good condition.

1006. **Thurston, Joseph.** Poems on several occasions. London: printed by W. P. for Benj. Motte, 1729. (2), 77(1) pp. 8vo, panelled calf antique, spine and inner dentelles gilt, brown morocco label.

£1250

First edition. The author's first book. Joseph Thurston (1704-1732) was the son of a prosperous lawyer in Colchester; he was admitted to Gonville and Caius College, Cambridge, in 1720, but there is no record that he received a degree. This collection of light verse contains songs and love poems addressed to young ladies, imitations of Anacreon and Horace, and such pieces as "The Tea-Table" and "On a Lady's Fan." A poem called "Chess" concludes with an allusion to *Gulliver's Travels*. Thurston was friendly with William Broome, Pope's co-translator; a contemporary has recorded that Pope had a high opinion of the young man's talent. The circumstances of his early death have not been preserved. A fine copy of a rare title; the ESTC lists eight copies (L, COCu, E, LEu, O; ICN, IU, MH). With the bookplate of Oliver Brett, Viscount Esher. Foxon, p. 803.

1007. **Thurston, Joseph.** Poems on several occasions: in which are included, The Toilette and The Fall. London: printed for B. Motte, and C. Bathurst, 1737. (6), 143(5) pp. + an engraved frontispiece. 12mo, recent half calf and marbled boards, spine gilt, red morocco label.

£500

Second edition; first published in 1729. Included here for the first time are the author's two most ambitious poems, which had been separately published in 1730 and 1732. *The Fall* is reminiscent of Pope's *Rape of the Lock*, especially in such passages as the one describing the heroine's toilette articles. "The smoothness of the verse and the technique of the poem

entitle it to rank a bit above the mediocre items of this type." -- Richmond P. Bond, *English Burlesque Poetry: 1700-1750*, 120. A very good uncut copy. The frontispiece was designed and engraved by Andrew Motte, the younger brother of the bookseller Benjamin Motte, whose name appears in the imprint. Very scarce; the ESTC lists ten locations (L, Dt, O, Owa, SAN; CSmH, CLU-C, ICU, MH, MiU). Foxon, p., 803.

1008. **Thurston, Joseph.** The toilette. In three books. London: printed for Benj. Motte, 1730. 47 pp. + an engraved frontispiece. 8vo, disbound. £300

First edition. A poetical satire on the fashions of the day, the trivialities of which are described in the language of Homer, whose name is more than once invoked. With an engraved frontispiece by Andrew Motte, the younger brother of the publisher. A very good copy. Foxon T269.

Thomas Tickell (1685-1740)

1009. [**Tickell, Thomas.**] An epistle from a lady in England to a gentleman at Avignon. London: printed for J. Tonson, 1717. (2), 10 pp. Folio, disbound. £750

First edition. A clever anti-Jacobite poem, written to support the Hanoverian succession; the "gentleman" to whom this poem is addressed was in exile with the Pretender. Thomas Tickell was the son of a Cumberland clergyman who began his career as a poet while a student at Queen's College, Oxford. After receiving his MA in 1709 he settled in London where by 1714 he was a regular member of the set of Addison's disciples who met regularly at Button's Coffee House in Russell Street. "His *Letter to Avignon* stands high among party-poems; it expresses contempt without coarseness, and superiority without insolence. It had the success which it deserved, being five times reprinted." -- Samuel Johnson, *Lives of the Poets*. Later editions were published under the author's name. This copy is on fine paper, watermarked with a star; copies on ordinary paper have a TH watermark. Very light dampstaining in part of the lower margins, but a very good copy. Uncommon; the ESTC lists twelve locations, but does not distinguish copies on fine paper (L, ABu, C, LEu, O; CU-BANC, CLU-C, CtY, DFo, MB, MH, TxU). Foxon T273.

1010. **Tickell, Thomas.** An epistle from a lady in England to a gentleman at Avignon. London: printed for J. Tonson, 1717. (2), 10 pp. Folio, recent boards. £150

Third edition; first printed a week or two earlier. Foxon calls this a re-impression of the first edition, but in fact the title-page and following two leaves have been reset. The final couplet in the stanza of p. 3 has been omitted, but whether or not this was intentional is difficult to say. Slight worming in the blank outer margins towards the end, otherwise a very good copy. Foxon T275.

A Rival to Pope

1011. **Tickell, Thomas, translator.** The first book of Homer's *Iliad*. Translated by Mr. Tickell. London: printed for J. Tonson, 1715. (8), 41 pp. 4to, recent boards. £300

First edition. This translation was commissioned by Tonson to rival the version by Pope to be published by Lintot. Tickell was presumed to be better classical scholar, and he had the support of Addison and other Whigs; Pope was for a time convinced that Addison himself was the translator. When the rival versions appeared, almost simultaneously, Tickell declared that he would not proceed with the *Iliad* because it had fallen to an abler hand; Pope returned the compliment by adopting a number of Tickell's lines in his second edition. With an engraved bust of Homer on the title-page, and several engraved head-pieces and tail-pieces in the text. Some browning; one lower blank corner torn away, slight chipping to the margins of the last leaf, otherwise a good copy. Foxon T281.

1012. [Tickell, Thomas.] [Caption title:] The Scotch prophecy, being an imitation of the prophecy of Nereus. From Horace Book I. Ode XV. [Colophon:] Dublin: printed, and sold by Thomas Humes, 1716. 4 pp. 4to, disbound. £650

First Dublin edition; first printed in London the year before simply as *An Imitation of the Prophecy of Nereus*. A satire on the participants in the Jacobite Rebellion of 1715:

"What boots thy high-born host of beggars,  
Mac-leans, Mac-kenzies, and Mac-gregors,  
With Popish cut-throats, perjur'd ruffians,  
And Forster's troop of raggamuffins?"

The evidence for Tickell's authorship of this poem is circumstantial, but strong. All editions are rare; of this Irish printing the ESTC lists three copies only (D; CSmH, OCU). Foxon T287.

1013. [Tickell, Thomas.] An ode inscrib'd to the Right Honourable the Earl of Sunderland at Windsor. London: printed for Jacob Tonson, 1720. (4), 5 pp. Folio, disbound. £750

First edition. A panegyric in eight stanzas to one of the leading Whig political figures. Sunderland is now perhaps best remembered as one of the first great English book collectors; his library contained some 20,000 printed books, and was particularly strong in incunabula, Bibles, and first editions of the classics, for which he sometimes paid extravagant prices. This copy is on fine paper, with a fleur-de-lys watermark; copies on ordinary paper are watermarked with a script "J." A very good copy, complete with the half-title. A very scarce poem in any form; the ESTC does not distinguish copies on fine paper, but Foxon notes only two such copies, at the British Library and Illinois (the former lacking the half-title). Foxon T292.

#### One of Two Recorded Copies

1014. **Tickell, Thomas.** An ode on his excellency the Earl Stanhope's voyage to France. By Mr. Tickell, June 1718. London: engraven and sold by Clark & Pine; M. Hennekin; G. Wildey; and J. Garret, print sellers, (1718). Folio, engraved print, 8 7/8" by 11 7/8"; neatly mounted on a slightly larger sheet. £1500

One of two printings, presumably more or less simultaneous, of a poem written on the occasion of Stanhope's mission to Paris to negotiate the Quadruple Alliance, uniting England, France, Austria, and Holland against the ambitions of Spain. Tickell was at this time undersecretary to his close friend Joseph Addison, who had been appointed Secretary of State the year before. The other printing of this poem is a five-page letterpress folio (Foxon T293-4). In the present format, the verses have been engraved in double columns beneath a large rectangular illustration containing, within an emblematic border, two views of Stanhope, one standing and looking out to sea, the other on horseback; for a full description, see the *BM Catalogue of Political and Personal Satires*, 1608. Neatly mounted, but in very good condition. This is the copy mentioned by Foxon as offered in a 1969 bookseller's catalogue; the BL copy has the imprint cropped away. Foxon T295 (L only).

1015. **Tickell, Thomas.** On Her Majesty's re-building the lodgings of the Black Prince and Henry V, at Queen's-College Oxford. London: printed for J. Tonson, 1733. 7 pp. Folio, original marbled wrappers (rectangular piece clipped from corner of back wrapper). £900

First edition. This scarce poem was Tickell's last publication, though he lived another seven years; he had by this time married an heiress and was resident in Dublin. Johnson speaks warmly of him as "a man of good conversation, at least a temperate lover of wine and company, and in his domestic relations without censure." A fine-paper copy, with the paper watermarked with a post-horn on a shield. Ordinary copies are on unwatermarked

paper; Foxon also cites a single copy at the Bodleian on "superfine paper," with a unicorn watermark. Half-title present; the original marbled wrappers here are of the sort often used for pamphlets on fine paper. Slight soiling, but a very good copy. The ESTC lists ten copies of this poem, but does not distinguish copies on fine paper; Foxon notes only two, at the British Library and Texas (the former lacking the half-title). Foxon T297; Aubin, *Topographical Poetry*, p. 352.

1016. [Tickell, Thomas.] Oxford. A poem. Inscrib'd to the Right Honourable the Lord Lonsdale. London: printed for Egbert Sanger, 1707. (2), 10 pp. Folio, disbound. £500

First edition. The author's first publication, written when he was twenty-one and addressed to Lord Lonsdale of Lowther Castle. There is much warm praise here of Addison, who became Tickell's close friend and mentor; there are also lines on other poets who had written panegyrics to Marlborough, such as Codrington, Steele, Trapp, and Harison. Lightly browned; a few small marginal tears, but a sound copy. Very scarce; the ESTC lists eleven copies (L, LEu, Oma; CaOTU, CLU-C, CtY, KyU, MH, OCU, PBL, TxU).. Foxon T299; Horn, *Marlborough*, 171.

1017. **Tickell, Thomas.** A poem, to His Excellency the Lord Privy-Seal, on the prospect of peace. London: printed for J. Tonson, 1713. (4), 20 pp. Folio, recent wrappers. £750

First edition. An early poem by Tickell, apparently written before he had firmly established any particular political allegiance. Samuel Johnson remarks on the poet's ambiguous stance:

"When the ministers of Queen Anne were negotiating with France, Tickell published *The Prospect of Peace*, a poem, of which the tendency was to reclaim the nation from the pride of conquest to the pleasures of tranquility. How far Tickell, whom Swift afterwards mentioned as *Whigissimus*, had then connected himself with any party, I know not; this poem did not flatter the practices, or promote the opinions, of the men by whom he was afterwards befriended."

The Lord Privy Seal was then Dr. John Robinson, Bishop of London, one of the last clergyman to hold high public office. A very good copy of a scarce title. Foxon T303; Horn, *Marlborough*, 377.

#### A Smutty Tale

1018. [Tit.] [Anon.] The tit-bit. A tale. London: printed for T. Cooper, 1738. 8 pp. Folio, recent boards. £1500

First edition. A bawdy tale about a man who marries a much younger wife, who soon becomes bored and seeks pleasure elsewhere; as a notorious coquette, she becomes the talk of the town. The story ends with the wife taunting her husband in an obscene way for his inability to satisfy her desires; he responds by throwing his slipper at her, and calling her a "vile, lascivious beast." The poem opens with an acknowledgement of earlier examples of the genre:

"A waggish jest, if cleanly told,  
As many witty moderns hold,  
May be the most effectual way  
A well-drawn moral to convey;  
Prior's Purganti and his Hans  
Confirm the maxim I advance:  
And hum'rous Swift and Gay, we find,  
And many more of Prior's mind.  
The reason which they never told,  
And which the Muse shall here unfold,

In one short line is easy said;  
A smutty tale is oft'nest read."

Foxon cites an attribution to Hildebrand Jacob in a copy at the Bodleian, but there is no confirmation of his authorship. Lower portion of title-page a bit dust-soiled, lower margins trimmed just a trifle short, otherwise in good condition. Rare; the ESTC lists nine locations (L, LEu; CSmH, DLC, IU, InU-Li, MH, OCU, TxU). Foxon T320.

1019. **[Tit.]** [Anon.] Tit for tat. Or an answer to the Epistle to a Nobleman. London: printed for T. Cooper, 1734. 8 pp. Folio, disbound. £750

First edition. A clever satire on John, Lord Hervey, a bisexual courtier of considerable notoriety whose *Epistle from a Nobleman to a Doctor of Divinity*, an ill-advised attack in verse on Pope, had appeared in November, 1733; this response first appeared in January of the following year. The public on the whole judged Hervey's poem as reckless and foolish, as the author here makes clear:

"But in the name of ev'ry wonder,  
How came you thus on P--pe to blunder?  
If in a silly waspish mood  
Resolv'd to lash at all that's good;  
Virtue and honour to bespatter,  
By squirting out unmeaning satyr,  
As little curs provok'd, make water."

There were quickly several pirated editions of this satire, with changes in the text, including the omission of several lines on Hervey's flamboyant effeminacy. Pope himself responded as well, most notably in his *Epistle to Dr. Arbuthnot*, in which Hervey is memorably portrayed as Sporus, the castrated boy whom Nero had transformed into his wife. This folio was sold for sixpence; in this copy the price at the foot of the title-page has been largely rubbed out, though it is still legible. In very good condition. Very scarce; the ESTC lists eleven locations (L, O; CSmH, CU-BANC, CLU-C, CtY, IU, InU-Li, NIC, PBL, TxU). Foxon T322; Guerinot, p. 339.

1020. **[To.]** [Anon.] [Caption title:] To Mr. S----- M-----, on his turning evidence. [Colophon:] London (i.e. Edinburgh?): printed for T. Cooper, 1747. 4 pp. 8vo, disbound. £500

First edition. A satire on Sir John Murray of Brougham, secretary to the Young Pretender, who had turned King's evidence in the trials following the Jacobite Rebellion of 1745. The poem is addressed to Samuel Maddox, who was also a witness for the crown. The imprint here is clearly false, as Thomas Cooper had died in 1743; the printing may in fact be Scottish. There was also a folio edition, printed in London for W. Webb, under the title *Lord Lovat's Last Legacy*, but this presents a somewhat different text. A very good copy of an uncommon poem. Foxon T345.

1021. **[To.]** [Anon.] To the praise and glory of R. W. N.p. (London): n.d. (1732). 2 pp. 4to, single sheet, printed on both sides. £450

First edition. A sarcastic poem in seven stanzas, belittling the policies of Robert Walpole and his government. The concluding stanzas leave no doubt that the "praise and glory" was insincere:

"How shou'd we then rejoice and sing,  
He sav'd his destin'd neck,  
Which now, instead of hempen string,  
A ribbon blue doth deck.

May he enjoy he PEACE he gave,  
And roll, like us, in wealth;  
Late may he fill the yawning grave,  
But die in perfect health."

On the verso is a second poem, called "On the Vote for the Salt-Tax." This excise tax was reinstated in 1732 in order to reduce, or even abolish, the land tax, a measure which provoked great opposition, and lowered Walpole's majority in Parliament to under thirty votes. The poem predicts a duplicitous outcome:

"At last, quoth Will Trusty, Sir Blue, by your favour,  
Tho' your subject was salt, your speech has no savour;  
In spite of your art, we your plot understand,  
And that next year you'll load both our salt and our land."

This sheet was at one time in a bound volume, but has the appearance of being a separately issued broadside; the poem on the salt tax is centered in the page, which is most unusual were this leaf to be part of a larger work. Neither poem has been traced elsewhere. In very good condition. Not listed in Foxon or the ESTC.

#### The Toasts of the Kit-Cat Club

1022. [**Toasters.**] [Poetical miscellany.] The toasters compleat. With the last additions. London: printed in the year, 1704. 11 pp. Folio, later marbled wrappers. £2500

First edition. A collection of 41 poetical toasts, addressed to the reigning beauties of the day and engraved on the drinking-glasses of the Kit-Cat Club, a notable association of Whig aristocrats and such well-known literary figures as Addison, Congreve, and Vanbrugh. Addison gives a charming account of these toasts in the 24th number of the *Tatler*:

"That happy virgin, who is received and drunk to, has no more to do in this life but to judge and accept of the first good offer. The manner of her inauguration is much like that of the choice of a Doge in Venice: it is performed by balloting; and when she is so chosen, she reigns indisputably for that ensuing year; but must be elected a-new to prolong her empire a moment beyond it. When she is regularly chosen, her name is written with a diamond on a drinking-glass. The hieroglyphic of the diamond is to shew her, that her value is imaginary, and that of the glass to acquaint her, that her condition is frail, and depends on the hand that holds her."

The names of the ladies have been printed with dashes, many of which have been filled in by a contemporary hand; included are toasts to Lady Wharton, Lady Essex, Lady Sunderland, Lady Godolphin, Mrs. Brudnell, Mrs. P. Dashwood, and Mrs. Dunch. Some of these toasts were reprinted, with the authors identified, in *The Fifth Part of Miscellany Poems*, published by Jacob Tonson, an active member of the club, in 1716. A good number were composed by Samuel Garth. The following, addressed to Lady Manchester by Addison, is typical:

"While haughty Gallia's dames that spread  
On their pale cheeks an artful red,  
Behold this beauteous stranger there,  
In Nat'ral charms divinely fair,  
Confusion in their looks they show'd,  
And with unborrow'd blushes glow'd."

This folio is very rare; the ESTC reports four copies only, one at the Bodleian, one at Huntington, and two at Texas. In very good condition. Not in Case.

1023. [Toasts.] [Anon.] The toasts of the Rump-Steak Club. London: printed and sold by the booksellers of London and Westminster, 1734. 8 pp. Folio, disbound. £450

First edition. A collection of sixteen mock-toasts, addressed to such prominent women of the day as the Duchess of Queensberry, the Duchess of Marlborough, Lady Hervey, Lady Robert Walpole, Miss Jenny Johnson, and Miss Peggy Hayes; with an additional prologue and epilogue. These verses are a parody of the celebrated toasts of the Kit-Cat Club (see preceding item), but the purpose is to satirize the venality and greed of Robert Walpole and his government, as the opening lines of the prologue make clear:

"Such is the list of our heroick fair,  
Unhappy W--- read it, and despair:  
In this united shining band behold  
Charms ev'n superior to thy potent gold:  
Charms which may rob thee of thy servile train,  
And win those hearts, that virtue could not gain."

This folio has hitherto been listed as if it were a collection of genuine toasts, but it appears almost certain that the whole is by a single hand, as yet unidentified. Title-page a trifle dusty where once folded, but a very good copy. Not in Foxon; Case 397.

#### In Praise of Tobacco: One Other Copy Known

1024. **Tobacco.** [Anon.] Tobacco, a poem. N.p. (London): n.d. (1733). 2 pp. Folio, single sheet, printed on both sides; in a cloth folding case. £5000

First edition. A poem in praise of tobacco, issued by Joseph Lacy, a London merchant, as part of his campaign to oppose the unpopular imposition by Robert Walpole and his government of a new excise tax on wine and tobacco. At the top of the first page, flanking the title, are two woodcut coats-of-arms, the one on the left for John Lacy "of the city of London merchant," dated 1641, and the one on the right for Thomas Lacy, "tobacco merchant in Martins Lane by Cannon-Street," dated 1669. At the bottom, in small print, is an adulatory account of the life of Sir Walter Raleigh, credited with first having brought tobacco to London from Virginia. At the foot of the second page is an advertisement for Joseph Lacy's commercial establishment, and an announcement for the forthcoming distribution, gratis, of another publication in Lacy's campaign to prevent the enactment of the highly unpopular excise tax:

"The History of Tobacco, from its first introduction into Europe; with remarks on the nature, virtue, use, and trade of tobacco, by J. Lacy, merchant, will be given away next week, at the corner of Spring-Gardens, going into St. James's Park, over the door, Patriæ probest. -- Totique salutifer orbi. Ovid. This is recommended to the perusal of those who use tobacco or any others that are desirous to have a true idea of the tobacco trade.

At the same place, is sold all sorts of pigtail tobacco, also the best smoaking mild Virginia tobacco, both large and small cut, being 10 years old and well garbled of the vitiated and impure leaves; many hundred tonns of which (often in a year) the proprietor and his predecessors for 80 years past have exposed for the nobility and gentry in Germany, Russia, Sweden, Poland, Denmark, Prussia, Holland, Riga, Norway, Hamburgh, Dantzick, Bremen, Revel, &c. All sorts of leaf cut, large and small roll tobacco, are sold for home consumption or exportation, the drawback discounted, by J. Lacy, at the Virginia Warehouse, in Virginia-Street, who is to be spoke with on the East Country and Virginia Walks, at the Royal-Exchange."

The announced history did in fact appear as a four-page folio, under the title *Observations on the Nature, Use, and Trade of Tobacco*; of this account the ESTC lists four copies (L; NN, NNC, OCl). The present poem has hitherto been known only from a single copy at the

British Library, where it was for a long time wrongly catalogued as a 17th-century imprint; also at the British Library is a unique copy of a different impression, without the two coats-of-arms, and with only the first paragraph of the notice at the foot of the second page. Blank side-margins largely clipped away, not affecting the text; some dust-soiling and signs of prior folding, otherwise in sound condition. Foxon T404.5.

1025. **Tolson, Francis.** *Hermathenæ, or moral emblems, and ethnick tales, with explanatory notes.* Vol. I [all published]. N.p. (London): n.d. (1740). (14), 173(1) pp. + two final leaves containing corrections and errata. 8vo, full speckled calf antique, gilt, spine gilt, red morocco label. £750

First edition. One of the few proper emblem books to be published in London in the first half of the 18th-century, and an unusual attempt to adapt a Renaissance genre to Augustan sensibilities. The author identifies himself on the title-page as vicar of Easton Maudit, a village in Northamptonshire, and chaplain to the Earl of Sussex, to whom this volume is dedicated. He is apparently the same Francis Tolson who published in 1719 a tragedy called *The Earl of Warwick* and a poem entitled *Octavius Prince of Syra*, and a poem on the South Sea Bill the following year. A 16-page prospectus for this emblem book appeared in 1739, containing the text and illustrations for five of the poems. The proposals promised a full complement of 120 emblems, but only this first portion, containing 60 poems, each with a half-page engraving, ever appeared; the title-page is engraved as well. Some of the illustrations are signed "I. Devoto," who can presumably be identified as John Devoto (fl. 1708-1752), an artist of Italian or French origin who was very active for many years as a scene painter for pantomimes and other spectacles. The emblems are on such subjects as the creation and fall of man, piety, prayer, patience, fortitude, "the progress of gold," and "the progress of drama;" most are accompanied by notes. With a six-page list of subscribers. A fine copy. Foxon T405.

1026. **[Tomkins, T., probable pseudonym.]** *A tale of Midas the king.* Dedicated to Ar----r Tariff, one of my lords footmen. London: printed for J. Baker, 1714. (12), 9(2) pp. 8vo, disbound. £900

First edition. A satirical poem on the Irish economist Arthur Moore, who had been much involved in drawing up various commercial treaties with France and Spain; many of Moore's views were unpalatable to English merchants, especially those involved in the South Sea Company, whose directors accused Moore of clandestine private trading. The "T. Tomkins" who has signed the dedication here may be the same as the Timothy Tomkins, whose *Letter to Mr. Steele* was published the same year; this dedication is wholly facetious, and contains many puns involving Moore's surname. A very scarce poem on an uncommon theme, sometimes attributed to Matthew Prior. The ESTC lists 12 copies (L, Csj, O; CSmH, CLU-C, CtY, DFo, InU-Li, MH, NN, TxU, WU). A very good copy, complete with the half-title and two pages of bookseller's advertisements at the end. Foxon T414.

1027. **[Tooly, Thomas, translator.]** *Basia: or, the charms of kissing.* Translated from the Latin of Catullus and Secundus, and the Greek of Menage. London: printed, and sold by T. Bickerton, 1719. 38 pp. 8vo, recent marbled wrappers. £450

Second edition; first printed earlier the same year. A collection of twelve imitations of Latin and Greek amatory verse, including two of the Lesbia poems of Catullus. The attribution to Thomas Tooly, who is otherwise an obscure figure, is from an autobiographical account preserved in the Rawlinson manuscripts, where he claims to have "printed also some hundred of other pieces in verse and prose." Aside from this work, and *Homer in a Nutshell* (1715), a travesty of the first three books of the *Iliad* (see Pope Catalogue, items 47-8), none of these has been identified. All editions of this pamphlet are rare; the ESTC lists three copies of this printing (L; ICN, PU), along with five copies of the first edition (Ct, Eu, O [2]; CSmH), and one copy of the third edition of 1720 (IU). Old blindstamp of the Mercantile Library of Philadelphia on the title-page, repeated on two

other leaves; title-page with old paper adhesion along the blank inner margin and at the top, otherwise a sound copy. Foxon, p. 815.

1028. [**Touch.**] [Anon.] [Caption title:] A touch of the times. A new ballad. N.p. (Edinburgh): n.d. (1740). 4 pp. 8vo, disbound. £350

First Scottish edition; first printed as a folio in London earlier the same year. A pirated printing, identifiable by the ornaments as printed in Edinburgh by Thomas Ruddiman. A satire in ten stanzas on the behavior of the Common Council of London; the refrain is "Oh! London is a fine town &c." The theme is the rivalry between local government and the crown:

"The mayor and all his aldermen,  
In this great point agree;  
Kings may be libell'd now and then,  
But citizens are free;  
And printers who would live at ease,  
In this wise scheme persist:  
They publish scandal when they please,  
But print no city list.  
Oh! London, &c."

Included are references to Richard Glover's recent poem, *London: Or, the Progress of Commerce* (see item 418). A rare poem in any form; the ESTC lists three copies of this printing (L, E, Ea), along with five copies of the London edition (L; DFo, MH, OCU, TxU). Foxon T429.

#### The Low-Life of London

1029. [**Town.**] [Anon.] The town assemblies. A satyr. London: printed for S. Baker, 1717. (8), 24 pp. 8vo, disbound. £2500

First edition. A poetical perambulation of London, in which the author visits such coffee-houses as Will's and Button's, and other sinks of iniquity, describing as he goes the rakes and opportunists he observes. Many lines are devoted to the debasement of literature. The author of this interesting poem has not been identified, but he appears to regard himself as a veteran of verse, expressing admiration for such writers as Addison and Garth, but pouring scorn on "the young fry of versifiers, and paltry scriblers." A fine copy, complete with the half-title. Very rare; the ESTC lists five copies (LEu; CLU-C, CtY, DFo; AuANL). Foxon T432 (adding Lg).

1030. **Trapp, Joseph, translator.** The works of Virgil: translated into English blank verse. With large explanatory notes, and critical observations. London: printed for J. Brotherton, J. Hazard, W. Meadows, T. Cox, W. Hinchliffe, T. Astley, S. Austen, L. Gilliver, and R. Willock, 1731. (2), xcii, (4), 240; (2), 420; (2), 430 pp. + an engraved frontispiece in each volume. Three vols., 12mo, 19th-century half calf and marbled boards, spines gilt (rubbed, some wear to spines, four of six black morocco labels missing). £150

First edition. The culmination of the author's most ambitious literary project; his *Aeneid* had originally appeared in two parts, in 1718 and 1720. Joseph Trapp (1679-1747) was educated at Oxford, where he went on to become the first professor of poetry, a post he held for just over ten years; as a clergyman he was much involved in high-church Tory politics, and he served as counsel for Dr. Sacheverell during his trial before the House of Lords. His translations of Virgil were accurate but dull. Samuel Johnson criticized his *Aeneid* for its lack of freedom, allowing only that the translation "may continue its existence as long as it is the clandestine refuge of schoolboys." The frontispieces in this collected edition were engraved by Paul Foudrinier. Aside from the binding wear, a sound copy. Old armorial

bookplates of George Long, with an inscription on one of them presenting this set to C. E. Constant in January, 1885. Foxon, p. 818.

1031. **Trapp, Joseph, translator.** The *Æneis* of Virgil, translated into blank verse . . . Volume the first. London: printed in the year 1718. (18), lvi, 467 pp. + an engraved frontispiece. [With:] Volume the second. London: printed in the year 1720. (6), (469)-971(1) pp. + an engraved frontispiece. Two vols., 4to, contemporary calf, spines gilt, contrasting red and black morocco labels (spines a bit worn, joints slightly cracked). £400

First edition. A handsome production, published by subscription. An eight-page list of subscribers in the first volume includes such literary names as Joseph Addison, Matthew Prior, and Thomas Tickell. More than seventy subscribers in Ireland are listed separately, and among them are Jonathan Swift and his friend Patrick Delany; Vol. II contains a one-page list of additional subscribers. The frontispiece in Vol. I was engraved by B. Baron after a design by Joseph Goupy; the plate in the second volume is unsigned. With engraved head-pieces, tail-pieces, and initial letters. Foxon T444 and T445.

Corrected by Swift, Unwillingly

1032. [**Trapp, Joseph.**] Peace. A poem: inscrib'd to the Right Honourable the Lord Viscount Bolingbroke. London: printed for John Barber; and Henry Clements, 1713. (2), 22 pp. Folio, recent stiff wrappers. £500

First edition. This poem is not a celebration, but a Tory satire on the Duke of Marlborough, and on the evil consequences of Whig faction. The poem has one point of compelling interest, in that there is a record of it in Swift's *Journal to Stella*, in the entry for April 1: "After dinner we all [Parnell and "Dartenuff"] went to Ld. Bol. who had desired me to dine with him, but I would not, because I had heard it was to look over a dull poem by Parson Trapp, upon the Peace." And the following day he adds, "I was this morning with Ld. Boling. -- and he tells me a Spanish courier is just come . . . I was prevail'd on to come home with Trapp, and read his poem, & corrected it, but it was good for nothing." Swift's actual share in the poem is of course impossible to determine. First issue, with a paste-on cancel slip at the foot of p. 19, correcting two lines of verse; in some copies, these have been corrected in type. A very good copy. Foxon T451; Horn, *Marlborough*, 435.

1033. [**Trapp, Joseph.**] Peace. A poem: inscribed to the Right Honourable the Lord Viscount Bolingbroke. London: printed for J. Barber; and H. Clements, 1713. 39 pp. 8vo, disbound. £200

Second edition; preceded by a folio printing earlier the same year. A fine copy, complete with the half-title. Foxon T453; Horn, *Marlborough*, 435.

1034. [**Trapp, Joseph.**] Thoughts upon the four last things: death; judgment; heaven; hell. A poem in four parts. Part I. Death. London: printed for Lawton Gilliver, 1734. 28 pp. [Bound with:] Part II. Judgment. London: printed by J. Wright, for Lawton Gilliver, 1734. 28 pp. [Bound with:] Part III. Heaven. London: printed by J. Wright, for Lawton Gilliver, 1735. [Bound with:] Part IV. Hell. London: printed by J. Wright, 1735. 25(1), (6), (6) pp. Folio, recent unlettered half calf and marbled boards. £400

First edition of Parts II-IV. There are two quite distinct printings of the first part, one of them no doubt a reprint to make up complete sets, but it has thus far been impossible to determine which came first; in this set signature C appears directly below the "B" in "Body," as opposed to being under the word "the." This was Trapp's last major publication in verse. A preliminary "Advertisement to the Reader" expresses vividly the sense of frustration felt by high-church Tories after years of Whig ascendancy, following the Hanoverian succession:

"However dull, and trite it may be, to declaim against the corruption of the age one lives in; I presume it will be allow'd me by everybody, that all manner of wickedness, both in principles, and practice, abounds among us at present to a degree unheard of in any Christian state, or kingdom, since Christianity was in being. We have been bad enough, God knows, ever since my remembrance; and I have liv'd in six reigns: but for about the twenty years last past, the English nation has been, and is, so prodigiously debauch'd; its very nature and genius so chang'd; that I scarce know it to be the English nation, and am almost a foreigner in my own country."

This preface, along with a three-page list of contents, was printed at the end of Part IV, but has here been placed to follow the title-page of Part I, in accordance with a note of "directions to the binder." Lower margins trimmed a trifle close, affecting two type ornaments and a few catchwords, otherwise in good condition. Foxon T456, T458, T459, and T460.

1035. [Trapp, Joseph.] Thoughts upon the four last things: death; judgment; heaven; hell. A poem in four parts. Part I. Death. London: printed for Lawton Gilliver, 1734. 28 pp. [Bound with:] Part II. Judgment. London: printed by J. Wright, for Lawton Gilliver, 1734. 28 pp. [Bound with:] Part III. Heaven. London: printed by J. Wright, for Lawton Gilliver, 1735. [Bound with:] Part IV. Hell. London: printed by J. Wright, 1735. 25(1), (6), (6) pp. Folio, disbound. £500

First edition of Parts II-IV. In Part I of this set, signature C appears below the word "the" (see preceding item). The preliminary leaves printed with Part IV remain in place, having not been transferred to follow the title-page of Part I, as requested by the instructions to the binder. In very good condition. Foxon T457, T458, T459, and T460.

1036. [Trapp, Joseph.] Thoughts upon the four last things: death; judgment; heaven; and hell. A poem in four parts. . . . To which are added, the I, CIV, and CXXXVII Psalms paraphras'd. London: printed for W. Russel, 1745. vii(1), 132 pp. Sm. 8vo, contemporary calf, gilt, rebacked (covers rubbed). £200

Second edition; first published in four parts in 1734-5. Despite the great change in the political leadership which had taken place, Trapp chose not to alter the bitterness of his preface to this collected edition, and simply added a terse three-line note at the end about the three Psalms here first printed ("we need say no more of them"). The notes originally printed at the end of Part IV have now been printed as footnotes. A posthumous third edition published in 1749 was the first to bear the author's name. This small-format edition is rare; the ESTC lists four copies only (O, On; NIC, NNUT). In very good condition. Foxon T463 (adding L, Ea).

1037. Travers, Henry. Miscellaneous poems and translations. London: printed for Benj. Motte, 1731. (24), 202 pp. 8vo, contemporary mottled calf, gilt, spine gilt (some wear). £600

First edition. The author's first book. Henry Travers is commonly listed, e.g. in the ESTC and WorldCat, with the date "fl. 1731," as if nothing were known of him aside from the publication of this book. It is in fact possible to retrieve many details of his life, most particularly from *Anonymiana* (1809), a posthumously published work by the antiquary Samuel Pegge (1704-1796), edited by the scholar-printer John Nichols. Travers was born in the West Country, and received his early schooling in Tiverton, in Devon, where he was a friend and classmate of Thomas Hayter (1702-1762), later the Bishop of London. His subsequent education was at Queen's College, Cambridge, which is no doubt where he first met Pegge, who was at St. John's College; one of the poems in this volume, a paraphrase of Joshua VI, 20 ("Irregular Ode"), is in fact by Pegge, though his name does not appear. Travers then became a Church of England clergyman, and his first post was as a vicar in West Walton, in Norfolk. He subsequently moved to the village of Upwell, near Wisbech, on the Cambridgeshire border, before going on to the parish of Ilkley, in West Yorkshire.

By this time his friend Hayter was Archdeacon of York, and it was with his assistance that Travers became the curate at Nunburnholme in the East Riding. Travers died in 1754, and was succeeded by Laurence Sterne, who added the curacy to his position as vicar of Sutton-on-the-Forest. Pegge describes one eccentricity of his friend: "Mr. Travers had an extreme aversion to a pig, when brought to table; but what is very strange, could eat it when cut to pieces."

This volume, published when Travers must have been just short of his thirtieth birthday, displays a fairly wide range of interests. Included are a number of occasional poems and Biblical paraphrases, as well as "The Pleasures of Angling," translated from a Neo-Latin poem in the popular anthology *Musae Anglicanae*. The longest pieces are a modernization of "The Shipman's Tale" of Chaucer, and a translation of Book III of the *Iliad*. With a 16-page list of subscribers, including many Cambridge names. The dedication in verse is to the Duke of Bedford. The first leaf of the dedication is a cancel (loose from stub), adding the engraved arms of the dedicatee; as first printed this leaf had no arms. Foxon's note suggests that some copies of this book have a frontispiece, but this appears to be an error, as no copies with a plate have been traced. In very good condition. Foxon, p. 820.

1038. **Travers, Henry.** Miscellaneous poems and translations. By H. Travers, M.A. Rector of Nun-Burnholme, in the East-Riding of Yorkshire. York: printed by C. Ward and R. Chandler, 1740. xxix(1), (4), 366 pp. 8vo, contemporary panelled calf (rubbed, some wear to corners). £450

Second edition (though not so designated); substantially enlarged, so as to be virtually a new book. Most of the poems from the author's collection published in 1731 are here reprinted. The most notable additions include "The Miller of Trompington, or the Reeve's Tale from Chaucer," and a translation of Books I-II of the *Iliad*, to accompany the version of Book III already published. With a 23-page list of subscribers. Included are many Oxford and Cambridge names, but the preponderance are from the Yorkshire area, including Laurence Sterne's uncle, Rev. Jaques Sterne, Archdeacon of Cleaveland and Precentor of York. Travers' old friend Thomas Hayter, by now Archdeacon and Prebendary of York, subscribed for six copies. At the end of the preliminaries is a cancel of pp. 123-4; the cancellandum is still in place where printed (Q2), and reveals that the reason for the cancel is that one line of verse had been inadvertently omitted. Wanting a flyleaf at the front; some soiling and signs of use throughout, but a sound copy of scarce book, complete with the half-title. Foxon, p. 820.

#### Nacissus Luttrell's Annotated Copy

1039. **[Trial.] [Anon.]** The tryal of skill: or, a new session of the poets. Calculated for the meridian of Parnassus, in the year, MDCCIV. London: printed for the booksellers of London and Westminster, 1704. (4), 20 pp. Folio, modern cloth. £6500

First edition. A very rare literary "session" poem; for a note on the genre, see above, item 881. The poem consists of 150 four-line stanzas, which provide an exceptional overview of the literary world of London at the start of the 18th century. In the end the laurels are awarded to Samuel Garth, and his most famous poem is read aloud at the ceremony:

"Parnassus confess'd his approach, and each Muse  
At his entrance transported arose.  
Nor was it in Phœbus to put by or refuse,  
What the general suffrage had chose.

But all rapture, enjoyment, surprize and desire,  
He heard the Dispensary read,  
As he seem'd to out rival the Nine with their lyre,  
And himself fix'd the bays on his head.

While the laureat elect begg'd leave to decline,  
What was due to his learning and wit,  
Though at last over-rul'd by th'applause of the Nine,  
He was forc'd to give way and submit."

In an interesting two-page preface, the author reveals an awareness of the tradition to which this poem belongs:

"Sr. John Suklin [sic] was the first that attempted any thing of this nature; and though there is that spirit in his Session of the Poets, which is not to be found in this; yet I may take the liberty to say, I have kept him as much in my view, as any other of later days, except the incomparable Earl of Rochester."

This copy was bought upon publication by Narcissus Luttrell (1657-1732), an occasional member of Parliament and long-time Middlesex JP who was a passionate collector throughout his adult life of contemporary literary and political pamphlets; his purchases began in his student days, and he calculated that by 1706 he had already spent about £1500. On the title-page are his characteristic notes of acquisition, including the price of one shilling and the date of purchase, August 8; beneath the title he has added, "Upon ye poets." Of considerable additional interest is the fact that throughout the text Luttrell has added notes identifying some of the poets whose names have largely been indicated with dashes. Some of these, such as George Farquhar, Richard Blackmore, or Charles Gildon, are obvious from the context, or from the letters provided; others, including Peter Motteux ("Monsieur"), Abel Boyer ("Jack Frenchman"), Thomas Cheek ("see his verses prefix'd to Garth's Dispensary"), or the actress Mrs. Bracegirdle, are less readily identifiable to the modern reader. Some light browning, but a very good copy. At the front is a pencilled note in the hand of John Brett-Smith, who has identified this poem as coming from a volume in old calf, subsequently broken up, from the Heber, Bindley, and Britwell Court libraries. Foxon T475; Parks, *The Luttrell File*, 3156.

#### Drinking Songs

1040. **[Triumphs.]** [Poetical miscellany.] [Triumphs of Bacchus.] A collection of Bacchanalian songs. London: printed for J. Stagg; and T. Astley, 1729. (6), 144 pp. Sm. 8vo, full red morocco, gilt, spine and inner dentelles gilt, a.e.g. £2500

First edition, second issue; first issued earlier the same year as *The Triumphs of Bacchus*, but with the first 104 pp. only (sheets B-O in fours). An appealing anthology of 103 early English drinking songs. No titles are given for the individual lyrics, and the index is by first lines only, but Song I, for example, can be identified as Francis Beaumont's "In Praise of Sack." Song III, beginning "Diogenes, surly and proud," is by Ned Ward, and had been printed as a broadside ca. 1710 as *The Tipling Philosophers*. Song IV, whose opening line is "Would you know how we meet o'er our jolly full bowls?" is an anonymous lyric first set to music by Henry Purcell in 1685. A fine copy of a rare little book. The ESTC lists only a single copy of the original issue, at the British Library; of this expanded second issue, six copies are recorded (O [2]; CtY, CtHt-W, IU, MH). With the bookplate of the noted collector Thomas Gaisford (1779-1855), Dean of Christ Church, Oxford; later bookplate of G. Walter Steeves. Case 357 (b).

1041: **[True.]** [Miscellany: Westminster Election of 1749/50.] A true and impartial collection of pieces, in prose and verse, which have been written and published on both sides of the question during the contest for the Westminster Election. In which are inserted, a great number of serious, humourous, sarcastical, and witty papers; omitted in the two pamphlets already published on that subject, &c. &c. &c. London: printed for W. Owen, 1749. (4), 91 pp. 8vo, sewn, as issued. £900

First edition. A very amusing miscellany about a particularly contentious (and close) parliamentary election, in which Granville Leveson-Gower, then Viscount Trentham and

later the Marquis of Stafford, defeated the Tory candidate Sir George Vandeput. Many of the pieces here, both prose and verse, concern the tumultuous appearance at the Haymarket of a company of actors called "the French strollers," under the direction of Jean Louis Monet. At the first performance a portion of the audience, emboldened by patriotism, started a riot; these rowdies were turned out of the theater by a group of "young men of quality" (also called the "bully-champions"), in the employ, or so the opposition claimed, of Trentham, then aged 28. These hired bullies were immediately granted bail by Henry Fielding, who had not long before become a Middlesex magistrate, and was one of Trentham's leading supporters. Included here is a deposition on the affair of the French strollers, "sworn the 26th day of November 1749, before me, H. Fielding." For a good account of Fielding's quite substantial role in this election, see Battestin, *Henry Fielding*, pp. 485-6. Among the poems included in this miscellany is "Peg Trantum in the Suds, or No French Strolers," which Foxon (P144) records as a very rare broadside, under a slightly different title. A couple of minor marginal tears, but a very fine copy, entirely uncut. Very uncommon. Not in Case.

#### A Fine Volume of Sacheverell Tracts

1042. [Trumpeter.] [Anon.] The trumpeter. A fable. Humbly inscrib'd to the Lower House of Convocation. London: printed for J. Baker, 1710. 8 pp. 8vo, bound sixth in a fine volume of twenty-two related tracts, as described below, contemporary tree calf, spine gilt, red morocco label (joints neatly restored). £2500

First edition. One of several hundred tracts published as part of the extraordinary controversy which erupted in response to provocative high-church sermons preached in 1709 by Dr. Henry Sacheverell; the dispute pitted Whig against Tory for the better part of three years. "The theme of this poem . . . is the contrast between the bravado of Sacheverell's sermon and the submissiveness of his speech at the trial [in the House of Lords]." -- F. F. Madan, *A Critical Bibliography of Dr. Henry Sacheverell*, 273. Very scarce; the ESTC lists eight copies (L, C, Ct, Dt, STA; CSmH, MH, NNC). Foxon T534.

This attractive volume bears the bookplate of Sir Thomas Hesketh, Bart. (1727-1778), of Rufford Hall in Lancashire; with the later book label of the family estate at Easton Neston. Included are the follow pamphlets:

(a) Sacheverell, Henry. The perils of false brethren, both in church, and state: set forth in a sermon preach'd before the Right Honourable the Lord-Mayor, aldermen, and citizens of London, at the Cathedral Church of St. Paul, on the 5th of November, 1709. London: printed for Henry Clements, 1709. 24 pp. One of many printings of the second of the two sermons which were called to the attention of the House of Commons on December 15, and were declared "malicious, scandalous, and seditious libels." Some forty thousand copies are said to have been circulated within a few days. Madan 61.

(b) Sacheverell, Henry. The communication of sin: a sermon preach'd at the Assizes at Derby, August 15th, 1709. . . . Publish'd at the request of the gentlemen of the grand-jury. London: printed for Henry Clements, 1709. 16 pp. One of a number of printings which appeared in quick succession; in this one the last line of the imprint starts with "Moon." This was the sermon which began the controversy. Madan 51.

(c) Sacheverell, Henry. A defence of Her Majesty's title to the crown, and a justification of her entering into a war with France and Spain. As it was deliver'd in a sermon preach'd before the University of Oxford on the 10th day of June, 1702. Being the fast appointed for imploring a blessing on Her Majesty and allies engag'd in the present war. . . . Being the discourse referr'd to in the Doctor's answer to the articles of impeachment against him. London: printed for Henry Clements, 1710. 24 pp. Second edition; first published in 1702. "This . . . is a call to arms against Louis XIV, in defence of the sanctity of treaties and of the Queen's title to the throne. Superficially such themes seem out of tune with the Doctor's high church views, and it is not surprising that in his answer to the articles of impeachment he cited this sermon as proof of his loyalty to the Queen and her government.

Yet although his contention that the French king threatened the rule of law would meet with Whig approval, his notion that Louis also threatened the divine hereditary right of Anne was peculiarly high church." -- Madan 6.

(d) Sacheverell, Henry. The answer of Henry Sacheverell D.D. to the articles of impeachment, exhibited against him by the honourable House of Commons, &c. For preaching two sermons, I. At the Assizes held at Derby August 15th. II. At the Cathedral Church of St. Paul, Nov. 5th, 1709. To which are prefix'd, the articles of impeachment, translated from the Leiden Gazette, of the 11th of February, N.S. N.p. (London): printed in the year, 1710. 28 pp. First edition. This unauthorized printing was published by Edmund Curll, who had a Tory bias throughout the affair. The reference on the title-page to the "Leiden Gazette" is a fabrication, designed to conceal any evidence of where Curll actually acquired the text. Bound without a half-title. Madan 165.

(e) Sacheverell, Henry. The speech of Henry Sacheverell, D.D. upon his impeachment at the bar of the House of Lords, in Westminster-Hall, March 7, 1709/10. London: printed in the year 1710. 24 pp. An inexpensive reprint by Sacheverell's regular publisher, Henry Clements, of the handsome folio which has just appeared. Several settings have been noticed; in this copy the ornament on the title-page has a sun with a human face, and the last page begins "to acknowledge." Some light browning. Madan 250.

(f) [Ridpath, George.] The peril of being zealously affected, but not well: or, reflections on Dr. Sacheverell's sermon, preach'd before the Right Honourable the Lord Mayor, aldermen, and citizens of London, at the Cathedral Church of St. Paul, on the fifth of November, 1709. London: printed for J. Baker, 1709. 24 pp. First edition. This the variant without a price on the title-page, and substituting "Where may be had, The Modest Reply to Sacheverell and Lesley." "This mainly replies to Sacheverell's advocacy of passive obedience and his attack on the toleration of dissenters. . . . The author also supports Archbishop Grindal against Sacheverell's charge that he was a false brother, and Bishop Burnet against his allegation that he had twisted the meaning of the thirty nine articles." -- Madan 75.

(g) [Anon.] The cherubim with a flaming sword, that appear'd on the fifth of November last, in the Cathedral of St. Paul, to the Lord Mayor, aldermen and sheriffs, and many hundreds of people, &c. Being a letter to my Lord M-----, with remarks upon Dr. Sa-----II's sermon. London: printed in the year 1709. 8 pp. First edition. "The author of this letter . . . warns the Lord Mayor that the real false brethren are the Sacheverellites, who are promoting the interests of the Jacobites." -- Madan 80.

(h) [Anon.] A letter to Dr. Henry Sacheverell, in which are some remarks on his Vindication; with an account of some passages of his life, not mention'd in the Modern Fanatick. By a gentleman of Oxford. London: printed for J. Baker, 1710. 16 pp. First edition. "The letter is signed 'J. B.' who professes to be a friend and supporter of Sacheverell. It is in fact a commentary on the *Vindication* [recently published] which is treated as a work by Sacheverell himself, and as an inadequate reply to the twelve charges brought against him by Bisset, to which the author adds some particulars of his own. Among these is an alleged incident at Oxford in 1706, when Sacheverell and Lord Henry Somerset (later second Duke of Beaufort, and then in residence in Christ Church) are said to have drunk to such excess that they both fell into a saw pit, and were rescued with difficulty. The writer professes to have personal knowledge of Sacheverell's drinking the Pretender's health." -- Madan 996.

(i) [Anon.] [Caption title:] Dr. Sacheverell's picture drawn to the life: or, a true character of a high-flyer. Of use to all those who admire originals. [Colophon:] London: printed, and sold by J. Baker, 1710. 8 pp. First edition. "In this Theophrastian piece the high flyer is described as 'a monster with an English face, a French heart, and an Irish conscience' railing at Magna Carta, the dissenters and the Lords who voted against Sacheverell, admiring wooden shoes and the Inquisition, crawling crabwards towards Rome and the like." -- Madan 488. Rare; the ESTC lists five copies (L, NT; CaOHM, CtY, MB).

(j) [Anon.] A character of Don Sacheverell, Knight of the Firebrand; in a letter to Isaac Bickerstaff, Esq; censor of Great Britain. Dublin: printed and sold by Francis Higgins, bookmaker; and to be had of A. Baldwin (London), n.d. (1710). 16 pp. First Dublin edition; originally printed in London as *Quixote Redivivus*. Signed "John Distaff" at the end. "A description of Sacheverell as a modern Don Quixote, mounted on his steed Faction, and charging imaginary hosts of false brethren and braving in the castles four giants; the Church, the Toleration Act, the Whig government and the Revolution." -- Madan 146.

(k) [Anon.] A letter to the Reverend Dr. Henry Sacheverell. On occasion of his sermon, and late sentence pass'd upon him by the honourable House of Lords. By a Cambridge-gentleman. London: printed for John Morphew, (1710). (2), 14 pp. First edition. Signed at the end "A. B.," and attributed at an early date to Joseph Rawson. "Sacheverell is accused of dividing the nation at a time when peace negotiations made it vital to be united." -- Madan 409. Cropped close at the bottom, affecting the date in the imprint and a number of catchwords.

(l) [St. Leger, Sir John.] The managers pro and con: or, an account of what is said at Child's and Tom's coffee-houses for and against Sacheverell. London: printed and are to be sold by A. Baldwin, 1710. 48 pp. "Fifth edition;" in fact a re-issue of the sheets of the second edition, with a new edition statement on the title-page. A Whig tract. "The writer considers Sacheverell to be guilty of treason rather than of high crimes and misdemeanours." -- Madan 388.

(m) [Hoadly, Benjamin.] The Jacobite's hopes reviv'd by our late tumults and addresses: or, some necessary remarks upon a new modest pamphlet of Mr. Lesly's [sic] against the government, entituled, The Good Old Cause: Or, Lying in Truth, &c. London: printed, and sold by A. Baldwin, 1710. 16 pp. First edition. "Hoadly explains that his aim was . . . to defend the existing constitution against a 'professed Jacobite.' Leslie's advocacy of non-resistance and hereditary right was a deliberate defence of the claim of the Pretender." -- Madan 449.

(n) [Stephens, William, attributed author.] Dick and Tom: a dialogue about addresses. London: printed for B. Bragg, 1710. 16 pp. "Second edition;" in fact a re-issue of the sheets of the first edition, with a new title-page. "Dick and Tom, members of the Sacheverell mob but now disillusioned, decide that, despite their professed loyalty to the Queen and the House of Hanover, the addressers' real aim was to discredit the Revolution and restore the Pretender." -- Madan 721. This re-issue is rare; the ESTC lists five copies (L; CaOKQ, CLU-C, MHi, NNC).

(o) [Hoadly, Benjamin.] The thoughts of an honest Tory, upon the present proceedings of that party. In a letter to a friend in town. London: sold by A. Baldwin, 1710. 14 pp. First edition. "The letter attacks the entire proceedings of the Tories from the time of the impeachment to that of the Addresses and threatened dissolution of Parliament. As for Sacheverell, the writer admits 'I never desire to have to do with him.' He goes on to criticize recent Tory propaganda." -- Madan 483.

(p) [Fransham, John.] The criterion: or, touchstone, by which to judge of the principles of High and Low-Church. In a letter to a friend. London: printed and are to be sold by B. Bragg, 1710. 15 pp. First edition. "The relative merits of divine right and contractual kingship are considered in the light of the author's reason and what he considers to be most consistent with rational ideas of God, which leads him to support the low church notion of limited monarchy." -- Madan 213. Foxed.

(q) [Hoadly, Benjamin.] A serious enquiry into the present state of the Church of England: or, the danger of the church from the rashness of the clergy. In a letter to Dr. Atterbury, Prolocutor to the Lower-House of Convocation. London: printed, and sold by J. Baker, 1711. 47 pp. First edition.

(r) [Anon.] The laity's remonstrance to the late presentation of the Lower H. of C-----ns: with a turn of the tables. London: printed in the year 1711. (2), 45 pp. First edition.

(s) [Defoe, Daniel, attributed author.] The re-representation: or, a modest search after great plunderers of the nation: being a brief enquiry into two weighty particulars, necessary at this time to be known. I. Who they are that have plundered the nation. II. Why they are not detected and punished. London: printed in the year, 1711. 88 pp. First edition. Bound without a half-title.

(t) [Hare, Francis.] The management of the war; in four letters to a Tory-member. London: printed for Egbert Sanger, 1711. (2), 100 pp. First collected edition. The four letters had already been printed separately, and had each gone through several editions. On the War of the Spanish Succession. With a preliminary leaf of bookseller's advertisements.

(u) [Benson, William, Surveyor General.] A letter to Sir J---- B----, by birth a Swede, but naturaliz'd, and a M----r of the present P----t. Concerning the Minehead doctrine, which was establish'd by a certain free parliament of Sweden, to the utter enslaving of that kingdom. London: printed for A. Baldwin, 1711. (8), 40 pp. First edition. Half-title present.

#### Edmund Curll: Promoting a New Shop

1043. **[Tunbridge.]** [Poetical miscellany.] The Tunbridge-miscellany: consisting of poems, &c. Written at Tunbridge-Wells this summer. By several hands. London: printed for E. Curll, 1712. (2), 30 pp. 8vo, disbound. £1750

First edition. A slim volume published by Edmund Curll to publicize the opening of his branch shop in the fashionable spa town of Tunbridge Wells. Included is "To My Lady Sunderland, at Tunbridge-Wells," by Isaac Watts, which Curll had already issued as a broadside, with the imprint, "sold at his shop on Tunbridge-Walks" (Foxon W255). There are also two tributes to other beauties who were present during the season, "The Shining Sisters" (Lady Sunderland, Lady Ryalton, and Lady Bridgwater) and "The Tunbridge-Toasts." The final piece is "The Tribute: A Simile," printed anonymously but by George Sewell, who often worked for Curll; the poem describes a tradition at Eton where the boys dressed up in military garb and held a procession. Curll appears to have found this sort of pamphlet an effective form of advertising, as he issued several further collections in the years to follow. The genre was subsequently adopted in other spa towns. A fine copy, complete with the half-title, which was printed as part of the last gathering; the final leaf of text has inadvertently been left in place to follow the half-title. Very scarce. Case 262.

1044. **[Tunbrigliaia.]** [Poetical miscellany.] Tunbrigliaia: or, Tunbridge miscellanies, for the year 1733. London: printed for J. Penn, 1733. 24 pp. 8vo, disbound. £2500

First edition. One of a series of "Tunbridge Miscellanies," published under a variety of similar titles, beginning in 1712; there were other collections in 1713, 1714, 1719, 1722, 1730, and 1740 (all with wholly distinct texts). Included here are 18 satirical poems on the contemporary smart set, with such titles as "The Tunbridge Beauty 1733," "A Pamby Namby [sic] in Pindaric Verse, Being a Satire upon all the Ladies at Tunbridge," "On the Lady F----g's Singing," "On a Certain Ugly Old Lady, at Tunbridge Wells," etc. None of these poems appears to have been separately printed. A fine copy of a very rare miscellany. The ESTC lists three copies only (L, Oa; CtY). Case 387.

1045. **[Tunstall, William, and others.]** Ballads and some other occasional poems: by W----- T----- in the Marshalsea. London: printed by E. Berington, for the benefit of the author, 1716. (8), 53 pp. 8vo, old boards, red morocco label (label a bit rubbed, top of spine chipped). £750

First edition. An entertaining miscellany of occasional poems, written, as the title suggests, from prison. Included are such expressions of love and gallantry as a song called "Eliza Playing upon the Spinnet," or another to the same young lady, "upon my finding two Queen Anne's guineas in my snuff-box, after she had borrow'd it for a pinch of snuff." As Tunstall explains in a note at the end, some of the poems were written by fellow prisoners, including "To the Honourable Sir Thomas Parkyns, Bart. of Bunny, in the County of Nottingham, upon His Book of Wrestling;" Charles Wogan can be identified as one of the contributors, and several pieces appear to have been submitted from outside by young women. Little is known about Tunstall, who signs the dedication to "Urania," but he seems high-spirited; in another publication he describes himself as "one of the Grub-Street tribe." One leaf shaved in the outer margin, touching the first letter of each line, but the text is completely clear; otherwise a very good copy. Uncommon. Foxon, p. 827; Case 289.

1046. **Tunstall, William.** A collection of ballads, and some other occasional poems. By William Tunstall, Gent. During his confinement in the Marshalsea. To which is added, Saint Cyprian's Discourse to Donatus: done into English metre, by the same author. London: printed for John Wilford, 1727. (10), 40; (10), 39 pp. 8vo, bound with another work as described below, contemporary panelled calf. £750

Second edition, though not so designated. The poems in the first portion of this volume are exactly the same as those printed eleven years earlier (see preceding item). The second part consists of the sheets of a fifth edition, printed in 1725, of a poem first published in 1716 (see following item). Bound at the front of this volume is a first octavo edition of William Somervile's *The Chace* (1735); for another copy, see above, item 916. Title-page of Tunstall's work dust-soiled, otherwise in very good condition. At the front is the signature of William Fenwick, dated 1736; just below is inscribed, "The gift of John Fenwick, C. C. C. Oxon, May ye 3, 1743." This edition is very uncommon; the ESTC lists seven locations (L, E, LEu, O; CLU-C, DFo, ICU). Foxon, p. 827; Case 289 (c).

1047. [**Tunstall, William.**] St. Cyprian's discourse to Donatus. Done into English metre, by W---- T---- in the Marshalsea. London: printed for the author, by E. Berington, 1716. (8), 38 pp. + a final blank leaf with a paste-on errata slip. 8vo, recent half red morocco and flowered boards. £900

First edition. This poem has a rather charming preface written from prison, in which the author describes himself as a Yorkshireman with a taste for extravagant versifying: "We, of the Grub-Street tribe, are fond of bombast; and are very often forc'd to conceal the deformities of a muse, under the pretext of hoops and furbeloes." Little else is known of Tunstall, but his poem proved popular, and by 1725 had reached a fifth edition. This original edition, however, eluded Foxon: "The first edition has not been identified; it was perhaps not separately published." In fact the ESTC now locates five copies (Ct; CU-BANC, MB, MiDW, NcU). Some browning, title-page dusty with very slight chipping of the blank margins, but a sound copy. Cf. Foxon T548-551.

#### Not a Pretty Pair

1048. [**Union.**] [Anon.] The union, a poem. Humbly inscrib'd to Her Royal Highness the Princess Ann. London: printed for J. Roberts, 1733. 9 pp. Folio, recent stiff marbled wrappers. £2500

First edition. A poem in celebration of the forthcoming nuptials of Anne, the Princess Royal, and William Prince of Orange; the marriage, arranged by Lord Hervey in the autumn of 1733 in his role as Vice-Chamberlain in the Royal Household, had an overtly political purpose, to strengthen the uneasy alliance between England and Holland. The couple were not a pretty pair. Anne was grossly fat, and two years older than William, who was virtually a dwarf, with a deformed shoulder; she was also his superior in rank and fortune. Shortly after William's arrival in England he became ill, and the wedding had to be postponed until March 14, 1734. In the end the ceremony was a sumptuous affair;

the bride displayed an air of rapture, but she was more or less ignored by the groom. The couple embarked for Holland five weeks later. Under the circumstances, the flattery of this poem must have seemed absurd:

"Hail royal maid! divinely good and great!  
On whose right hand doth wise Minerva wait;  
And on whose left is chaste Diana plac'd;  
From goddess Venus ev'ry feature's grac'd:  
New lustre to the beams of truth you give,  
And by example teach us how to live."

Only two other copies of this poem are known, at the British Library and Texas; the rarity may have something to do with the delay of the marriage. In very good condition. Foxon U11.

1049. [**University.**] [Poetical miscellany.] The university miscellany: or, more burning work for the Oxford convocation. Containing, I. Two speeches spoken in the Theatre by the Terræ Filius (Mr. R-----s of Magdalen-Hall) at the Public Act, 1703. II. Oxford intrigues; a lampoon. III. A Latin ode, upon this question, An coitum plus ardent virgines vel viduæ? IV. The players epilogue at their leaving the university this summer. London: printed for A. Baldwin, 1713. 28 pp. 8vo, recent half calf and marbled boards, spine gilt. £750

Second edition, "corrected;" first printed earlier the same year. A characteristic miscellany of Oxford undergraduate humor, with the emphasis on girls, sex, foolish professors, etc. The two "speeches" are in ridiculous Latin, with a running commentary and slightly bawdy poetical interpolations; they are followed by two pages of mock-advertisements, for absurd books, lost articles, etc. The nine-line Latin ode answers the question of whether sex is better with virgins, or with widows. A fine copy of a very scarce title. Of this edition the ESTC locates, perhaps unsurprisingly, five copies in the Bodleian, along with two at the British Library, and one each at Liverpool and Folger; of the first edition eleven copies are recorded (L, Csj, Ct, Llp, Lwa, O, Owo; CLU-C, CtY, MH, TxU). Case 270 (b).

#### An Unrecorded Irish Poem

1050. [**Upstart.**] [Anon.] The upstart, and sharpers progress. . . . By R. C. Dublin: printed in the year 1738. 8 pp. Sm. 8vo, disbound. £3000

First edition. A wholly unrecorded poem; not listed in Foxon, the ESTC, the NUC, or WorldCat. An ill-tempered satire, in the manner of Dryden, from whom a couplet is quoted as a motto on the title-page. The poem describes the rise of Damus, who begins as the son of a peasant on a large country estate. Damus contrives to learn to read and write, and then enters domestic service, where he rises quickly in station, abetted by a complete lack of scruples; at one point Damus and his wife persuade the lord of the manor to evict a local tenant and sign over a farm yielding £600 a year. In the end Damus fancies himself a squire, though the author describes his manners with contempt. The names here, and references to the "sons of Hibernia," make it clear that this is a poem of Irish origin; no plausible candidate, however, has been found for the initials "R. C." on the title-page. Some light browning, very small chips along the blank inner margins, otherwise a very good copy.

1051. [**Vices.**] [Anon.] The vices of the town. A satire. London: printed for W. Webb, n.d. (1747). (2), 13 pp. Folio, disbound. £600

First edition. A curious poem of uncertain purpose, but clearly composed in imitation of the satires of Juvenal; there is much talk of Sappho and catamites. The poem can be dated by notices in such periodicals as the *Monthly Review*. As in most copies, there are eight manuscript corrections, presumably done by the printer. Very uncommon; the ESTC lists

eight copies (O, Oas; CtY, IU, KU-S, NIC, OCU, TxU, and WorldCat adds two more (NjP, PSt). In very good condition. Foxon V88.

1052. [**Vievar, Alexander.**] What is man? An ode, in Pindaric verse. In fifteen stanzas. London: printed for J. Buckland; and sold by W. Meadows; and R. Dodsley, 1738. 18 pp. Folio, old dark grey paper wrappers (rather worn). £350

First edition. A contemplative poem on "the wretched vanity of the human race." A copy at the University of Texas bears a contemporary ascription to Alexander Vievar, who appears to have published nothing else; he may have been the vicar of Halstead, in Essex. Half-title present, but rather covered in pen trials, scribbles, and ink splashes, with a small amount of scribbling elsewhere as well, including two ownership inscriptions of W. Parson, one of them dated 1742; somewhat dog-eared, otherwise in sound condition. Scarce; the ESTC lists ten copies (C, LAM; CtY, IU, MH, MnU, NN, NcU, OCU, TxU). Foxon V91.

1053. [**Virgin.**] [Poetical miscellany.] The virgin muse. Being a collection of poems from our most celebrated English poets. Designed for the use of young gentlemen and ladies, at schools. To which are added some copies of verses never before printed: with notes, and a large index, explaining the difficult places, and all the hard words. By James Greenwood, author of the *Essay towards a Practical English Grammar*, and teacher of a boarding-school at Woodford, in Essex. London: printed, and are to be sold by T. Varnam and J. Osborne; R. Halsey; J. Brotherton; and Jonas Brown, 1717. xii, 220 pp. + an engraved frontispiece. 12mo, contemporary calf, spine gilt (a trifle worn). £1250

First edition. A poetical miscellany for young readers. In 1721 James Greenwood (1683?-1737) became a master at St. Paul's School in London, where he remained until his death; he published a number of popular grammars, vocabularies, and other pedagogical works. Included here are passages from Milton, Dryden, Cowley, Waller, Denham, Prior, Etherege, Isaac Watts, and Swift, along with a number of occasional poems by unidentified hands, presumably those "never before printed." At the end is a short section of notes, and a 38-page alphabetical index of difficult words. The dedication is to nine young ladies, possibly former pupils. With an engraved frontispiece; the plate rather crudely backed, otherwise a good copy of a scarce verse anthology. Case 304; Alston III, 503.

1054. [**Visions.**] [Anon.] The visions of Dom Francisco de Quevedo Villegas. Knight of the order of St. James. Made English by Sir R. Lestrange, and burlesqu'd by a person of quality. London: printed and sold by B. Harris, 1702. (4), 284 pp. 8vo, contemporary mottled calf, spine gilt (some wear to spine, back cover detached). £450

First edition. A Hudibrastic versification of a prose satire, *Los Sueños*, by the Spanish Baroque writer Francisco de Villegas, first published in Barcelona in 1627; the translation by Roger L'Estrange appeared in 1667. The work consists of a series of dream visions, including depictions of Hell and the Last Judgement; the first vision in this translation is called "Algouazil (or Catchpole) Possest," and involves a constable possessed by an evil spirit who begs to be exorcised because the constable is himself even more wicked. The "person of quality" who produced this poetical version has not been identified, though he is described at the end of a preliminary note to the reader as "a celebrated hand." Aside from the binding wear, a very good copy of an uncommon book; the ESTC lists nine locations (L, C, LEu, O, Oc; CaOTU, CSmH, DFo, MnU). Foxon V107.

1055. [**Vocal.**] [Poetical miscellany.] The vocal miscellany. A collection of above four hundred celebrated songs; many of which were never before printed. With the names of the tunes prefixed to each songs. The second edition corrected, with additions. London: printed for Joseph Hazard; Charles Corbett; Cæsar Ward and Richard Chandler, 1734. xx, 340 pp. + an engraved frontispiece. [With:] Volume second and last. The second edition, with many alterations and large additions. London: printed for A. Bettesworth and C. Hitch; J. and J. Hazard; R. Ware; and C. Ward and R. Chandler, 1738. xvi, 342 pp. Two vols., 12mo, recent calf, red and black morocco labels (a bit amateurish). £250

The first volume of this collection of more than eight hundred songs was originally printed in 1733, but is very rare in that form; the ESTC lists only a copy at the Newberry Library. The second volume was first printed in 1734, to accompany the second edition of Vol. I. The Bowyer ledgers indicate that the print run was 2000 copies. The songs in this anthology range from traditional ballads to satirical poems on contemporary political affairs. The engraved frontispiece in the first volume depicts a small group of fashionable young men and women, singing songs in the open air, with a large country house in the background; the plate for the second volume (possibly the same engraving) is not present. In good condition. Case 388 (1)(b) and (2)(b).

#### Completed in Exile

1056. **Voltaire, François Marie Arouet de.** *La Henriade*. Londres: 1728. (6), 10, 202 pp. + an engraved frontispiece and ten engraved plates. 4to, 19th-century half red hard-grained morocco and marbled boards, t.e.g. £750

First complete and authorized edition, and the first edition under this title; preceded by several editions of a much shorter version published in 1722-3 as *La Ligue*. Voltaire began his literary career as a dramatist and composer of occasional verse, but to enhance his literary reputation he turned to the epic poem, a form with few precedents in the history of French literature. His account in verse of Henri IV was begun during periods of incarceration in the Bastille, for youthful indiscretions; subsequent public readings and the circulation of the text in manuscript brought Voltaire a good deal of celebrity, and by 1721 he was already being called the French Virgil. In 1722 Voltaire went to The Hague to supervise printing of his poem, but the project was suspended when French authorities, provoked by clerical opposition, refused a license to publish, and objected to a proposed dedication to the King. *La Ligue* was finally printed surreptitiously the following year, with a false Geneva imprint. This lavish edition, published near the end of Voltaire's exile in England, provides a much expanded and much improved text. It is dedicated (in English) to Queen Caroline, who as Princess of Wales had furnished him with patronage. In subsequent years Voltaire continued to revise and polish his poem; he always regarded it as one of his major accomplishments and, almost fifty years later, he described himself on the title-page of his autobiography as "the author of the *Henriade*." But this 1728 text is essentially a finished work; further refinements were not without significance, but were relatively minor. The deism and anti-clericalism which made the poem distinctive are already in place.

Included in this copy is a 10-page list of subscribers; most copies were issued without this list, e.g. the two copies in the British Library, the copy at Harvard, and two of the three copies in the Taylor Collection at Oxford. The list includes 343 names, and provides a remarkable guide to Voltaire's circle of acquaintance in England. From the literary world come Swift, Congreve, Bishop Berkeley, and Thomas Tickell, but not Pope, whom Voltaire may have offended by speaking in a coarse way in the presence of Pope's mother. For a long analysis of this list, and a detailed discussion of what it reveals about Voltaire's English sojourn, see André Michel Rousseau's *L'Angleterre et Voltaire* (SVEC Vol. CXLV), pp. 86-140. The printing of this volume seems to have been more complex than is at first apparent, but no full study has been undertaken. Foxon notes that "there are apparently cancels," but does not elaborate; the present copy seems to have one cancel (M4). There are three press figures (50-D, 81-5, 86-5), as in other copies examined; a copy at Oxford evidently has eleven press figures. With an engraved frontispiece, ten engraved plates, ten engraved vignettes, and ten engraved tail-pieces (one for each canto). Some foxing and a few stains, but a very good copy. Foxon V112.

1057. **Voltaire, François Marie Arouet de.** *La Henriade*. A Londres: 1728. viii, 241 pp. + an engraved frontispiece. 8vo, contemporary calf, neatly rebacked, spine gilt. £350

"Seconde edition." An interesting edition, published by Nicolas Prevost, and the source of a good deal of irritation for Voltaire. A few weeks after the appearance in London of the deluxe quarto edition of *La Henriade*, Voltaire gave permission for the printing of a cheaper octavo to two London printers, James Woodman and J. P. Coderc (who had assisted in producing the quarto). Woodman's edition duly appeared in March, designated "seconde edition revûe, corrigé, & augmentée," though it is in fact merely a reprint of the quarto (save for a few misprints). But Coderc had, on February 2, transferred his permission to reprint to a colleague, Nicolas Prevost, and the latter was evidently given, presumably by an innocent error, an early copy of the quarto containing seven lines in Chant VII (422-8) which Voltaire, during the press run, had decided to replace with seven new ones. The passage in question is discussed by O. R. Taylor in *SVEC* Vol. LX, pp. 105-7, where it is suggested that Voltaire made his changes out of a reluctance to offend the French court, at a time when he was about to return to his native land. The sensitive lines occur on p. 165, beginning, "Daigne le Tout-Puissant veiller sur son enfance!" The text Voltaire wanted begins, "O toi, prudent Fleury, veille sur son enfance." Annoyed by this blunder, Voltaire attacked Prevost's edition in the *Daily Post*, speaking of "six [sic] bad and insignificant low lines, . . . printed in a former edition of *La Ligue*," and describing the revised version as "a great deal bolder and stronger." Prevost himself seems to have been irked by this muddle, and responded by advertising his edition, rather brazenly, as "la seule complète et non chatrée" (i.e. not castrated). He even appears to have printed up a new title-page, reading "nouvelle édition non chatrée," and here he also inserted a preliminary section of remarks on the poem, albeit under a new title, by Faget, which Woodman had already added to his edition (cf. a single copy recorded by the ESTC, but not by Foxon). This situation went on for a time, but in the end was resolved when Prevost agreed to suppress the lines disavowed by Voltaire, which he did by the cancellation of leaf M3.

The present copy preserves the early form of M3, before cancellation. This is an uncommon book in any state; the ESTC lists fourteen copies in eleven libraries (L, E, Lu, MRu, Om, Ota [4]; CLU, CLU-S/C, CtY, MdBj, TxU), of which two, those at Leeds and Yale, also have the first state of M3. A very good copy, complete with a frontispiece of the Massacre of St. Bartholomew, engraved by Fletcher. Curiously, this plate is not mentioned by the ESTC or Foxon, though it was present in the only other copy we have examined, and is reported as present in the two copies at UCLA. In very good condition. Foxon V114.

#### In the Style of Milton

1058. [Voyage.] [Anon.] A voyage to the court of Neptune. London: printed for J. Roberts, 1714. (8), 22 pp. 8vo, disbound. £2000

First edition. A poem in blank verse. The author stresses his choice of meter in his preface: "I have endeavour'd to imitate the sublime stile of Milton." What begins as a kind of dream vision, with the opening lines headed "The Floating Islands, &c.," ends up as a commentary on the contemporary political scene. The dismissal of the Duke of Marlborough, whose exile was about to come to an end, is described with bitterness:

"Yet, O ye Gods! how has his country us'd him!  
 Blenheim and Ramillies will ever speak,  
 In spite of faction, and proclaim his fame  
 With the success, which waited on his arms:  
 For nine campaigns victorious; he took  
 Each town beseig'd; each battel fought he won.  
 What more could man? -- By all abroad esteem'd  
 He was, or dreaded: but one sad mishap;  
 And only that he knew -- he was an Englishman."

In fine condition, complete with the half-title and a final blank. Very rare. The ESTC lists four copies only (L, O; IU, TxU); the copy at the British Library was supplied by Ximenes in 1988. Foxon V122 (adding NN).

1059. **Walker, Ellis.** Epicteti enchiridion. The morals of Epictetus made English, in a poetical paraphrase. London: printed by W. Bowyer for S. Keble; and R. Gosling, 1716. (28), 63(3) pp. + an engraved frontispiece. 12mo, contemporary panelled sheep (top of spine a little worn). £100

A popular versification, first published in 1682, of the Stoic teachings of a Greek philosopher who flourished at the end of the first century A.D., as taken down by his pupil Flavius Arrianus, the historian of Alexander the Great; first published in 1692 and frequently reprinted. As a boy Epictetus was a slave in the household of one of Nero's courtiers. He later became a freedman, but was expelled from Rome with other philosophers by Domitian; he spent the rest of his life in Nicopolis, in southern Epirus, not far from the scene of the battle of Actium. This was Ellis Walker's only book; the dedication to his uncle Samuel Walker of York indicates that he had recently fled "the present troubles in Ireland." With commendatory poems by Joshua Barnes, William Peirse, Ezekiel Bristed, William Clark, and M. Brian. In very good condition. Foxon W18.

#### Horace Walpole's First Poem

1060. [**Walpole, Horace.**] The beauties. An epistle to Mr. Eckardt, the painter. London: printed for M. Cooper, 1746. 8 pp. Folio, disbound; in a brown cloth folding case. £2500

First edition. Horace Walpole's second publication, and his first English poem to appear in print; preceded only by a political satire in prose called *The Lessons of the Day* (1742). This piece of light verse contains references to many young ladies of Walpole's acquaintance, and he intended it to be circulated in manuscript only. "Although the lines were addressed to the painter Eckardt, they seem to have been composed particularly for Lady Caroline Fox. HW sent the verses to her in a letter to her husband, Henry Fox, 19 July 1746. Fox and Lady Caroline welcomed them enthusiastically, and Fox wrote HW immediately that he planned to make them public. On 24 July HW replied to Fox, begging him on no account to make public such hastily composed trivia; he did not want to incur the enmity of all other ladies, he protested, and the final lines on Miss Elizabeth Evelyn were too particular. He ended the letter to Fox: 'I am, my dear Sir, and always shall be, if you will suppress my verses, your most obliged humble servant.'" -- Hazen. The text of this unauthorized edition contains errors which Walpole found annoying, but he did not disown the poem entirely, and included it in his *Fugitive Pieces* in 1758. Outer margin trimmed a bit close, touching a printer's ornament on p.3 (the text printed at an angle), otherwise a good copy. Rare; the ESTC lists eight copies (L, SAN; CtY, DLC, MH, NN, OCU, TxHR), to which Foxon adds three more (O, WNP; MiU), though the last of these cannot be confirmed on-line. Foxon W31; Hazen 2.

#### With a Catalogue of Edmund Curll's Stock

1061. **Walsh, William.** The works of William Walsh, Esq; In prose and verse. London: printed for E. Curll, 1736. (6), ii, (2), (115)-241(1); xii, 80 pp. + a 16-page bookseller's catalogue at the end (dated December 1, 1735). 8vo, contemporary speckled calf, spine gilt, brown morocco label (some rubbing of the spine, upper joint a bit cracked). £750

First edition. A makeshift collected edition, the only one ever published, of the writings of William Walsh (1662-1708), a poet, critic, and politician now best remembered as a friend of Dryden, and a mentor and correspondent of Pope when he was a teenager; a leaf facing the title-page contains Pope's "Eulogium of Mr. Walsh," dated 1708, but in fact a passage from his *Essay on Criticism*, published in 1711. The first portion of this volume contains Walsh's prose works, extracted by Curll from the unauthorized Vol. III of *Mr. Pope's Literary Correspondence*, which was also first published in 1736. The second part, consisting of verse, is similarly part of Vol. V of *Mr. Pope's Literary Correspondence*, but as that volume did not appear until June, 1737, the sheets may well have first been printed for the present collection. One curious feature of this copy is that the poetry ends on p. 80, with

"Finis" at the bottom. Both the ESTC and Foxon record only copies with six additional pages of text; in these, p. 80 has been reset, with "Finis" replaced by a type ornament, and a poem called "Delia" added on pp. 81-86. This copy, then is a hitherto unnoticed first issue. This is quite an uncommon book in any form; the ESTC lists eleven complete copies (L [2], ABu, C, Ct, Omc; CSmH, DFo, GEU, IU, KU-S). Foxon, p. 850.

Bound at the back here is perhaps the most interesting catalogue ever published by Edmund Curll, whose shop was by now "at Pope's Head," evidently to annoy his old adversary; copies of this catalogue are not ordinarily present, but they are occasionally found in a number of other books published by Curll at about this time. "Some clues to the state of the business in this period emerge from a large catalogue of stock compiled in 1735 . . . with the shop sign presented as an effigy [of Pope] on the first page. The poet's countenance had become the publisher's trademark. The list extends to sixteen pages, with the most respectable items of all (theological) given pride of place. Large quantities of books follow in different categories: history and state affairs, biography, novels, antiquities, trials, poetry, miscellanies, and mathematics. A special section of 'Biography, lately Printed' testifies to a recent surge in activity here. Elsewhere on the list we find items published as long as twenty years earlier. 'Libri miscellanei' contains some books not published by Curll himself but presumably available at his shop. The last page is taken up by 'Mr. Pope's Works, in all sizes,' with ten familiar items, among them bizarrely the works of Walsh, not to mention 'Four Prints of Mr. Pope, in different Attitudes. Price 6d. each.' . . . Even though Curll still had hundreds of items in his backlist, the Popian items already dominated the catalogue, even as the major struggles of 1735 began to play themselves out." -- Baines and Rogers, *Edmund Curll, Bookseller*, pp. 243-4. An interesting volume, in very good condition. With the bookplates of Percival F. Hinton and Oliver Brett, Viscount Esher.

1062. [Walsh, William.] Ode for the thanksgiving day. London: printed for Jacob Tonson, 1706. (2), 14 pp. Folio, recent marbled wrappers. £400

First edition. A celebration of Marlborough's victories at Ramillies and Blenheim, in forty six-line stanzas. Samuel Johnson no doubt had a degree of respect for Walsh because of his early relationship to Pope: "In all his writings there are pleasing passages. He has however more elegance than vigour, and seldom rises higher than to be pretty." Title-page dust-soiled, with a tiny chip at the lower corner, touching the outer rule; some foxing, otherwise a good copy. Foxon W35; Horn, *Marlborough*, 202.

1063. [War.] [Anon.] War with priestcraft: or, the free-thinker's Iliad. A burlesque poem, in three canto's. . . . Dedicated to the celebrated author of Christianity as Old as the Creation. London: printed for J. Roberts, 1732. (2), iv, (ix)-xiv, 42 pp. 8vo, half calf and marbled boards, black morocco label. £750

First edition. A satire on freethinkers, in Hudibrastic couplets; the verse of Samuel Butler is referred to in several footnotes. The dedication, signed "Diagoras," is to the religious controversialist Matthew Tindal, who died a year later; a four-page preface is "by another hand." The last canto deals with such contemporary writers as Toland, Collins, Creech, Blount, and Tindal himself. "The irony is at times subtle; the satirical hits are well executed. The poet was without doubt well read in deistic literature." -- Richmond P. Bond, *English Burlesque Poetry: 1700-1750*, 127. Some copies of this poem have an 8-page bookseller's catalogue at the end, but it is not present here, and was clearly not always included; the half-title is present (a bit dust-soiled). A very good copy of a scarce poem. Foxon W40.

1064. [Warbling.] [Poetical miscellany.] The warbling muses, or treasure of lyric poetry: containing seven hundred and thirty-one songs, on all sorts of subjects, and in every measure of verse; a great many of them from manuscripts, and scarce any found in the collections. Compiled for the use of musical composers; as likewise for the entertainment of youth in our polite schools. By Benjamin Wakefield, Esq; Being the first attempt of this kind. London:

printed for G. Woodfall, 1749. xii, 300 pp. 12mo, 19th-century half calf and marbled boards. £850

First edition. Nothing has been discovered of the compiler of this anthology; Benjamin Wakefield is not recorded as the author of any other book. The preface, which stresses the lack of any such collection specifically aimed at the musical world, is a bit pompous:

"The present collection was drawn out of a very large study of books, or rather library, which belonging to myself, I considered it as a spacious Eden, whence I might transplant, into a little parterre of my own, whatsoever flowers I thought fit. My toil, in this progress, was often far from being inconsiderable; I carefully turning over a great many hundred volumes, thence to make such extracts as appeared to me most proper. On this occasion, I selected a multitude of pieces from our most celebrated poets, from Shakespear down to Pope. The words of our famous modern poets were sacred to me; for which reason I did not presume to alter a single letter in them, except now and then a proper name; but I was far less scrupulous, with regard to the compositions of such poets of eminence, part of whose diction is grown obsolete; I frequently modernizing many of their expressions, and harmonizing their verse; a freedom I also took with the lines of poets of less reputation, I often making considerable alterations in them."

A very scarce title; the ESTC lists nine locations (L, C, O, private; CSmH, CLU-C, CtY, DFo, MH). In very good condition. With the signature of Henry Robertson, Jr., on the title-page (partly rubbed out), repeated at the back. Case 466.

Edward ("Ned") Ward (1667-1731)

1065. **Ward, Edward.** A set of three volumes of collected works, as described below. London: 1709-1717. Together three vols., 8vo, contemporary marbled calf, panelled in gilt, spine gilt, dark red morocco labels ("Vol. 3[-5]"), red edges (spines a bit worn, edges rubbed, one joint cracked). £4500

A uniformly bound set of the collected writings of the most prolific Grub Street satirist of the late 17th and early 18th century. Edward ("Ned") Ward arrived in London, possibly from Leicestershire, in 1691, and for the next forty years produced a continuous stream of commentary, in prose and in Hudibrastic verse, on contemporary life, both high and low; his vantage point was at once that of a high-church Tory and, for many years, the proprietor of an ale house in Clerkenwell Green. As a literary man he achieved nothing of lasting value, and Macaulay once dismissed what he wrote as "nauseous balderdash;" he was at the same time a "London spy" of unparalleled range, and his outpourings provide a unique view of the age in which he lived. For the most part he appeared in pamphlets and periodicals, but from time to time an attempt was made, by various booksellers, to market his writings in collected volumes, whose make-up sometimes varies considerably from one copy to another. The first two of these volumes were published in 1703, as *The London-Spy Compleat* and *The Second Volume of the Writings of the Author of the London-Spy*; these were reprinted in 1704, 1706, 1709, and 1717/8. Whether or not these two volumes were ever present in the present set is difficult to say; the fact that various volumes were published by different booksellers, and that such volumes as do survive are often found singly, suggests that these three volumes, each bearing the early armorial bookplate of Lord Wenman, were never accompanied by the two earlier ones. Included here are the following:

(a) Ward, Edward. Miscellaneous writings, in verse and prose, both serious and comical, containing twenty one excellent poems upon very diverting subjects. Also several pleasant letters upon various occasions, both in town and country. With merry observations and predictions upon every month, and every remarkable day throughout the year. . . . Vol. III. The second edition, with large additions and amendments. London: printed by W. D. and sold by J. Woodward, 1712. (12), 336, 94 pp.

This third volume was first published in 1706. To the expanded version Ward has added "The author to the reader, upon this second edition," in which he notes, among other things that the long opening poem has had its title changed from "A Journey to Hell" to "The Infernal Vision;" the poem had first been published as a folio in 1705, but was never separately reprinted. Also present here are such characteristic pieces as "A Comedy between High-Church and Low-Church," "A Satyr against Wine," "A Poem in Praise of Small-Beer," "A Satyr against the Corrupt Use of Money," and "An Epilogue spoken by Mr. Pinkeman upon an Elephant." The shorter prose section contains, among other things, pieces purportedly by a young libertine, a high-church chapman, and a Moorfields conjuror. Only a handful of copies of this edition survive; the ESTC lists five examples (E, Gu, O; CLU-C, KU-S). Foxon, p. 852.

(b) [Ward, Edward.] The fourth volume of the writings of the author of the *London-Spy*. Prose and verse. London: printed for George Sawbridge, 1709. (16), 3-32; 3-40; 3-40; 3-40; 3-32; 3-40; 32, 41-78, 91-248 pp.

First edition. This volume is a nonce collection, with a general title-page, a seven-page preface, and a table of contents. The first six parts consist of a complete set of six numbers, with the title-pages removed, of a prose work entitled *The London Terræ-filius: Or, the Satyrical Reformer*, originally printed in 1707-8. The remainder of the volume is devoted to the sheets of a verse periodical called *The Diverting Muse, or the Universal Medly*, published in six numbers in 1707, with continuous pagination; the original issues are of great rarity. This collected edition is also rare; the ESTC lists six copies (L, Ea; CtY, KU-S, NSbSU; GOT). In some of these, some or all of the original title-pages have been preserved; the present copy appears to be similar to the copy in the Advocates Library. Two sections of the poetical portion of the present copy have for some reason been excised; whether or not this cancellation has occurred in any of the other surviving copies has not been determined. Foxon, p. 852.

(c) [Ward, Edward.] A collection of historical and state poems, satyrs, songs, and epigrams. Being the fifth volume of miscellanies. By the author of the *London-Spy*. Consisting of the following poems: I. The Cavalcade, &c. II. The Hudibrastic Brewer. III. The L. Whiglove's Elegy. IV. An Epitaph upon the late Bishop of ----- . V. St. Paul's Church, &c. VI. The British Wonders. VII. Rustica Academiae Oxoniensis, &c. Latin and English. VIII. The Warwick Lady. IX. The Cuckold's Yeoman. X. The English Foreigners. XI. The Conforming Parson. XII. An humble Offering to the best of Queen's, &c. In all seventy odd poems, besides some prose. London: printed in the year 1717. And sold by A. Bettesworth at the Red-Lyon in Paternoster-Row, where also may be had most of the author's writings.

A nonce collection, consisting of a general title-page, a six-page preface, and the following twelve pamphlets, with all the title-pages preserved:

(i) [Ward, Edward.] The republican procession; or, the tumultuous cavalcade. A merry poem. The second impression, with additional characters. N.p. (London): printed in the year 1714. 43 pp. First published earlier the same year. Foxon W157; Troyer, p. 263.

(ii) [Ward, Edward.] The Hudibrastick brewer: or, a preposterous union between malt and meter. A satyr upon the suppos'd author of the Republican Procession; Or, the Tumultuous Cavalcade. London: printed for John Morphew, 1714. 36 pp. First edition. Foxon W96 ("apparently satire by Ward on himself"); Troyer, p. 244.

(iii) [Ward, Edward.] [Caption title:] The Lord Whiglove's elegy: to which is added a pious epitaph upon the late Bishop of Addlebury. [Colophon:] London: printed in the year 1715. 8 pp. First edition. Foxon W112; Troyer, p. 253.

(iv) [Ward, Edward.] St. Paul's Church; or, the Protestant ambulators. A burlesque poem. London: printed for John Morphew, 1716. 32 pp. First edition. Foxon W170; Troyer, p. 264; Bond, *English Burlesque Poetry: 1700-1750*, 49.

(v) [Ward, Edward.] *British wonders: or, a poetical description of the several prodigies and most remarkable accidents that have happen'd in Britain since the death of Queen Anne.* London: printed and sold by John Morphew, 1717. (2), 38 pp. First edition. Foxon W53; Troyer, p. 233; Bond 51.

(vi) [Ward, Edward] *A rustical description of the University of Oxford, lately reform'd, in a fanatical visitation upon the 6th of October, &c. in the year of our Lord 1648, with the same committee in the following year. And other things not unworthy to be noted.* N.p. (London): printed in the year 1717. (3), 13, 13 pp. First edition. With a facing Latin title-page, and the text in Latin and English on facing pages. This poem, as originally issued, had an additional title-page at the front, with John Morphew's imprint, reading *A Seasonable Sketch of an Oxford Reformation.* The Neo-Latin poem was by John Allibond. Foxon W175; Troyer, p. 265.

(vii) [Ward, Edward, editor and contributor.] *The poetical entertainer: or, tales, satyrs, dialogues, and intrigues, &c. Serious and comical. All digested into such verse as most agreeable to the several subjects. To be publish'd as often as occasion shall offer.* Numb. I. London: printed; and sold by John Morphew, 1712. (2), 46 pp. First edition. The first number of a periodical edited and no doubt largely written by Ward; all five numbers are present in this volume. Curiously, at the end of the preface which occupies the verso of the title-page, an early reader has written, "This book is imperfect in this place 2 pages;" this is an error, however, as all recorded copies have the same pagination. Troyer, p. 261.

(viii) [Ward, Edward, editor and contributor.] *The poetical entertainer: or, tales, satyrs, intrigues, &c. Containing, I. The character of a certain rattling Whig, lately taken notice of at Will's. II, Epigrams, songs, &c. III. The climber. A fable. IV. The countryman's character of his mistress. V. The deceitful lady, or, innocent love rewarded. To be publish'd as often as occasion shall offer.* Numb. II. London: printed; and sold by John Morphew, 1712. 40 pp. First edition. Troyer, p. 261.

(ix) [Ward, Edward, editor and contributor.] *The poetical entertainer: or, tales, satyrs, dialogues, &c. Containing, I. The English foreigners: or, the Whigs turn'd Dutchmen. A satyr. II. A poem upon the prospect of peace. III. An answer to the countryman's description of his mistress. IV. The justice and the bawd. V. The conforming parson. VI. A dialogue between Tom and Jack. VII. A gentle reproof to a deceitful friend. To be publish'd as often as occasion shall offer.* Numb. III. London: printed; and sold by J. Woodward; and J. Morphew, 1712. 40 pp. First edition. Troyer, p. 261.

(x) [Ward, Edward, editor and contributor.] *The poetical entertainer: or, tales, satyrs, dialogues, &c. Containing, I. An humble offering to the best of Queens, upon the consummation of peace. II. An epitaph on a certain great man. III. A bitter draught for a Whig's foul stomach. IV. The plain-dealing lover. V. The extravagant drunkard's wish. VI. Upon the late learned Dr. King. VII. Upon singing-birds in a prisoner's room. VIII. A congratulatory poem to a great man. IX. A necessary caution to a worthless prodigal. X. A hymn sung before Her Majesty. XI. A new psalm for a congregation of poets. XII. Tom Tell-Truth: or, the plain-dealer. To be publish'd as often as occasion shall offer.* Numb. IV. London: printed; and sold by John Morphew, 1713. 40 pp. Troyer, p. 261.

(xi) [Ward, Edward, editor and contributor.] *The poetical entertainer: or, tales, satyrs, dialogues, &c. Viz. I. Upon a Tory lady who shed her water at Cato. II. Upon Mr. Dryden. III. Upon a silver salver made of old money. IV. Upon rooting up the oak set by K. Charles II. V. Murmurs of the oak. VI. A prayer to Apollo. VII. A silly wife the worst of evils. VIII. The odious comparis [sic]. IX. The deceitfulness of humane friendship. X. Mournival of knaves. XI. The bottle definition. XII. Dr. Merrimans panacea. XIII. The great difference between a maid and a wife. XIV. A satyr by one lady upon another. XV. An epitaph upon a bawdy batchelor. XVI. Upon gaming. XVI. Upon love. XVIII. An epigram written by a Quaker. XIX. A dialogue between Billingsgate and Excha [sic]. XX. A merry ballad. To be publish'd as often as occasion shall offer.* London: printed; and sold by J.

Woodward; and J. Morphew, 1713. 40 pp. First edition. This final number of Ward's periodical is notable for containing, as the initial piece, the first printing of a bawdy ten-line poem by Alexander Pope, about a lady who became over-excited at a performance of a highly popular play by Addison. The full title is, "Upon a Tory Lady who happen'd to open her Floodgates at the Tragedy of Cato." Also included is a Latin version, later reprinted as the handiwork of Nicholas Rowe. This squib, many times reprinted, was never explicitly acknowledged by Pope, but it was included in the last volume of Pope and Swift's *Miscellanies* (1727), and again, with revisions, in a similar volume in 1742, where it is marked as *not* by Swift. Troyer, p. 261; Griffith Add. 28b.

(xii) [Ward, Edward.] The Tory Quaker: or, Aminadab's new vision in the fields, after a cup of the creature. London: printed; and sold by J. Morphew, 1717. 24 pp. First edition. The text is entirely in prose. Half-title present. Troyer, p. 269.

The ESTC lists eleven copies of this volume (L [2], ABu, Dt, Ea, WNs; MH [2], NIC, PBm; AuNU), of varying degrees of completeness. At least four copies (L, Dt; MH, PBm) do not retain the individual title-pages to the constituent parts, and one (WNs) does not contain *The Poetical Entertainer*. Not doubt a few copies have been disassembled by booksellers over the years, to extract the various first editions, all uncommon, and all of significant value as separate pieces. The present copy of the collected volume is quite complete. The set of three volumes is generally in very good condition, and is an unusual survival.

1066. [Ward, Edward.] [The ambitious father.] The modern courtier: or the ambitious statesman's advice to his son. In order to his advancement at C-----t. A poem. In five canto's. Written by a noble L----d to his son. London: printed and sold by J. Torbuck; and by the booksellers and publishers in town and country, n.d. (1741). (4), 60 pp. 8vo, disbound.  
£750

First edition under this title; first published in 1730 or 1731 as *The Ambitious Father; Or, the Politician's Advice to His Son*. The authorship of this poem is uncertain. "Theophilus Cibber lists this as the last work Ward left finished. This seems to me an extremely doubtful attribution on the basis of internal evidence. The verse is too regular for Ward, the satire and irony too sustained, and the style is totally unlike that in any of his known works." -- Troyer, p. 278. Foxon, however, leans the other way, observing that Cibber was clearly following an advertisement in the *Morning Chronicle*, where the poem was specifically assigned to "Mr. Edward Ward," and described as "the last work he left finished in his life-time." All editions are rare; of this one the ESTC lists seven copies (L, LEu, O; CaOHM, IU, MB, OCU, PU). In very good condition, complete with the half-title. Foxon W46.2.

1067. [Ward, Edward.] [The ambitious father.] The modern courtier: or the ambitious statesman's advice to his son, in order to his advancement at c---t. A poem. In five canto's. Written by a noble L---d to his son. London (i.e. Edinburgh?): printed and sold by J. Torbuck; and by the booksellers and publishers in town and country, n.d. (1741). 56 pp. 8vo, disbound.  
£250

This printing is almost certainly a Scottish piracy, as several of the surviving copies are in bound volumes containing other pirated editions demonstrably printed in Edinburgh. In very good condition. The ESTC lists five copies (L [2], C, E, Gu; MH). Foxon W46.5.

#### On a Pantomime: The Necromancer, or Harlequin Doctor Faustus

1068. [Ward, Edward.] The dancing devils: or, the roaring dragon. A dumb farce. As it was lately acted at both houses, but particularly at one, with unaccountable success. London: printed; and sold by A. Bettsworth; J. Bately; and J. Brotherton, 1724. 80 pp. 8vo, panelled calf antique, spine gilt, red morocco label.  
£1250

First edition. One of Ned Ward's most appealing and unusual poems, a satire on what he calls "a dumb raree show." This was in fact a pantomime ballet called "The Necromancer, or Harlequin Doctor Faustus," performed at Lincoln's Inn Fields by the company managed by the dancing master John Thurmond. After some 200 lines of burlesque introduction, Ward proceeds to recreate the entirety of the mime show in Hudibrastic verse, providing a highly detailed description of what was taking place on stage. Aside from a printed synopsis called *Harlequin Doctor Faustus*, published the same year by Thurmond himself, and itself very rare, few details survive of this important early English pantomime. This sort of performance marks the beginning of the development of British ballet, but information about the choreography and staging of such works is necessarily very sketchy. Ward's remarkable poem is not noted in any of the standard dance bibliographies. A fine copy. Uncommon. This copy has leaf C4 in its uncanceled state, with the reading "King Hector" on p. 24, with "Hector" changed to "Paris" in an early hand; in most copies the leaf has been cancelled, and the reading is "young Paris." Foxon W56; Troyer, pp. 190-196 and 235.

#### The Bacchus Tavern

1069. [Ward, Edward.] The delights of the bottle: or, the compleat vintner. With the humours of bubble upstarts. Sting wranglers. Dinner spongers. Jill tiplers. Beef beggars. Cook teasers. Pan soppers. Plate twirlers. Table whittlers. Drawer biters. Spoon pinchers. And other tavern tormentors. A merry poem. To which is added, a South-Sea song upon the late bubbles. By the author of the Cavalcade. London: printed by W. Downing, 1720. 54, (2) pp. + an etched frontispiece. 8vo, disbound. £750

First edition. In 1717 Ned Ward left his alehouse in Clerkenwell and relocated to a more affluent establishment in Moorfields called The Bacchus Tavern. "Here he was to play the merry host for the next thirteen years. Certainly he seems to have prospered. Men of his political sympathies, we are told, made his house their 'constant resort.' Tradesmen flocked in. Others, attracted by the unique phenomenon of a scribbling taverner, came in to enjoy the wit and humor of the host, whose own gilt-embossed volumes adorned the shelf above the bar. Even Pope, we are told, sat in the Bacchus and complimented the host by consuming his liquor." -- Troyer. In this poem, rather more genteel than some of his earlier works, Ward gives a good description of his tavern, and of the various character types who were to be found on the premises. The etched frontispiece of Bacchus is signed by James Sympson, Jr., purportedly aged 14. This plate is missing from about two-thirds of the surviving copies; in this copy it is mounted on a stub, and shaved a bit close in the outer margin. There are two issues of the first edition; in the other, apparently a press variant, the bookseller in the imprint is Samuel Briscoe. In very good condition Foxon W58; Troyer, pp. 175-178 and 235.

1070. [Ward, Edward.] The delights of the bottle: or, the compleat vintner. With the humours of bubble upstarts. Sting wranglers. Dinner spongers. Jill tiplers. Beef beggars. Cook teasers. Pan soppers. Plate twirlers. Table whittlers. Drawer biters. Spoon pinchers. And other tavern tormentors. A merry poem. To which is added, a South-Sea song upon the late bubbles. By the author of the Cavalcade. London: printed for Sam. Briscoe, 1721. 54, (2) pp. 8vo, old marbled boards, recent green morocco spine, red morocco label. £100

Second edition. A paginary reprint of the first edition of the year before; for some reason the verso of the final leaf, containing the South-Sea Bubble ballad, has the page number 6 (there is no page number in the first edition). Foxon saw only one copy of this edition, at the Bodleian, which had no frontispiece, nor is there one present here; the ESTC now lists two other copies (Dt; KU-S), both of which apparently do have the plate. A little dusty at the beginning and end, otherwise a good copy. At the front is the signature of R. Finch, dated 1812; just below is the book label, printed in red, of the Taylor Institution (with a release stamp), "bequeathed to the University by Robert Finch, M.A. of Balliol College." Foxon W59.

1071. [Ward, Edward.] [Durgen.] The cudgel, or, a crab-tree lecture, to the author of the *Dunciad*. By Hercules Vinegar, Esq. [pseud]. London: printed for the author, and sold at his house, the Crab-Tree, in Vinegar-Yard, near Drury-Lane, 1742. 4, 3-56 pp. 8vo, disbound.

£750

First edition, second issue. This reply to Pope's *Dunciad* was first published in 1729 as *Durgen: Or, a Plain Satyr upon a Pompous Satyr*. This edition consists of a re-issue of the same sheets some thirteen years later, with a new title-page and the first leaf of the poem reset, no doubt to coincide with the appearance of the final revised version of Pope's comic masterpiece; a six-page preface was not retained, perhaps because it was no longer considered pertinent. It is a bit surprising that a significant number of copies of a topical poem of this sort should have been retained in a bookseller's stock; as Foxon notes, the copyright formed part of lot 16 of the trade sale of John Wood, on June 15, 1742, where it was purchased by the bookseller Francis Gosling, son of the recently deceased publisher and bookseller Robert Gosling. The pseudonym used for the new title-page, and the imprint, were clearly meant to suggest the authorship of Henry Fielding, who had recently used the name "Hercules Vinegar" in his periodical *The Champion*. The re-issue appeared quite soon after the transfer of copyright, as this copy bears the ownership inscription on the title-page of Tom's Coffee House, dated July 26, 1742.

Ned Ward and Pope were not really enemies, and there was in fact little for Ward to complain about in the first edition of the *Dunciad*, beyond a mild taunt that he was chiefly read in the colonies:

"Adieu my children! better thus expire  
Un-stall'd; thus glorious mount in fire  
Fair without spot; than greas'd by grocer's hands,  
Or shipp'd with W--- to ape and monkey lands,  
Or wafting ginger, round the streets to go,  
And visit alehouse where ye first did grow."

Ward's response to Pope's poem was rather less caustic than most of the attacks published in 1728 and 1729, and for the most part only complained that Pope had little reason for attacking those who bore the brunt of his venom. By the time of this re-issue, however, it made little difference what Ned Ward had said, for he had been absent from the scene for a decade. This issue is rare; the ESTC lists eight copies in seven libraries (L, C; CtY, IU, MH [2], TxU; AuANL). In very good condition, with an interesting provenance. Foxon W67; Troyer, pp. 197-199 and 237; Guerinot, p. 295.

1072. [Ward, Edward.] The history of the Grand Rebellion; containing the most remarkable transactions from the beginning of the reign of King Charles I to the happy Restoration. Together with the impartial characters of the most famous and infamous persons, for and against the monarchy. Digested into verse. Illustrated with about a hundred heads, of the worthy Royalists and other principal actors; drawn from the original paintings of Vandike, An. More, Dobson, Cor. Johnson, and other eminent painters; and engrav'd by the best modern artists; as appears by their names in the list annex'd to the first volume. Useful for all that have, or shall buy the Lord Clarendon, or other historians of those times. In three volumes. The two first end with the murder of King Charles I. The third ends with the Restoration of King Charles II. To which is added and appendix of several valuable tracts, refer'd to by the Lord Clarendon, Sir R. Baker, T. Hobbs of Malms. and other authors, from whence this work was taken. London: printed for J. Morphew, 1713. (2), x, (16), 207; (2), 207-451; (8), 453-862, (6) pp. + 84 (of 85) engraved portraits, and three folding maps. Three vols., 8vo, full polished calf, panelled in gilt, spines and inner dentelles gilt, red morocco labels, a.e.g., by Bedford.

£1500

First edition. Ned Ward's versification of Clarendon's *History* was perhaps his single most ambitious project, and it is said to have cost well over five hundred pounds to produce. The scheme, however, was misconceived, and met with little success; Ward himself later

described the venture as "an unprecedented poem . . . troublesome, tedious, and unprofitable." The portraits, amply supplied, were engraved by Vertue and Vender Gucht. This set unaccountably lacks a portrait of the Earl of Lindsey, called for in the list of plates to face p. 399; it is otherwise in fine condition, in an attractive collector's binding of the late 19th century. Foxon W80; Troyer, pp. 107 and 240.

#### A Complete Set of Twenty-Four Parts

1073. [Ward, Edward.] *Hudibras redivivus: or, a burlesque poem on the times. Part the first* [ -- Part the twelfth]. London: printed and sold by B. Bragge, 1705-1707. (Bound with:) *Hudibras redivivus: or, a burlesque poem on the various humours of town and country. Part the first* [ -- Part the twelfth]. Vol. II. London: printed and sold by Benj. Bragge, 1707. Together 24 parts in one volume, sm. 4to, contemporary calf, spine gilt (some wear, upper joint slightly cracked). £2000

A complete set of first editions, issued at more or less monthly intervals; each part contains 27 or 28 pp. One of Ned Ward's most ambitious poems, which began as a wide-ranging and satirically topical view of the Whigs. Early in 1706 Ward was taken into custody for his remarks, but publication of the parts did not cease, even when, in November, he was convicted of "writing, printing, and publishing, several scandalous and seditious libels, (entitled *Hudibras Redivivus*) highly reflecting upon Her Majesty and the government." In fact the prosecution had an effect, and later numbers of the poem are largely free of political references, consisting rather of versified perambulations of London, with glances at mountebanks, Quakers, tradesmen, Bartholomew Fair, and much more. Each part has a separate title-page; for the first twelve, comprising the first volume, the signatures are separate as well. Flyleaves removed, some light browning and soiling, but quite sound and complete; full sets of first editions are very uncommon. This set seems to have been assembled by a certain "D. E.," who has signed many of the parts with his initials. Foxon W90 and W91; Troyer, pp. 90-97 and 243-4.

1074. [Ward, Edward.] *The merry travellers: or, a trip upon ten-toes, from Moorfields to Bromley. An humorous poem. Intended as the Wandering Spy. Part I. By the author of the Cavalcade. The second edition.* London: printed for the author, and sold by A. Bettesworth, 1724. (2), 78 pp. [Bound with:] *The wand'ring spy: or, the merry travellers. Part II. To which is added, The Contending Candidates: or, the broom-staff battles, dirty skirmishes, and other comical humours of the Southwark election. By the author of the Cavalcade.* London: printed; and are to be sold by A. Bettesworth and J. Batley; J. Hook; S. Briscoe; M. Hotham; and at the Bacchus Tavern in Finsbury, against the middle of Middle-Moorfields, 1722. (2), 3, 6-71(1), 40 pp. Two vols. in one, 8vo, later marbled boards, red morocco label. £1500

Second edition of Part I, first edition of Part II; the first part was originally published in 1721. After moving to the Bacchus Tavern in 1717 Ned Ward published relatively little for a few years, but by 1721 he had taken up his pen again, and had begun to produce the sort of rambling verse narratives that had proved successful in the past. Troyer describes the present effort as follows: "A burlesque account of a trip he and a friend by the name of Will, who kept a tavern and billiard hall at the sign of the Lamb and Crown in Long Alley, had taken to Bromley earlier in the summer. In characteristic manner he records his observations and experiences; the Quaker maids in full skirts without hoops or laces in the shops along Gracechurch Street, the lobster stalls on Fishstreet Hill, the tottering wooden houses of London Bridge, the broom men, butchers, and cutlers of Southwark's market district, the tavern incidents and adventures along the way, and a rather detailed description of the country house of his host and the rural sports of rabbit and deer hunting, which the latter provided for his guests." At the end of Part II, prior to the account of a Southwark election, is a notice specifically disowning a recently published prose pamphlet called *Whipping Tom* (1722), which was then being sold as one of his productions, apparently with some success. A scarce title; the two part are by no means always found as a pair. In very good condition. Foxon W120 and W122; Troyer, pp. 189 and 256.

1075. [Ward, Edward.] The northern cuckold: or, the gardenhouse intrigue. London: printed in the year 1721. (2), 28 pp. 8vo, recent marbled boards, red morocco label. £1250

First edition. A bawdy poem about a woman who habitually cheats on her husband, and is found out; she suffers no ill consequences, however, as the cuckold is a drunk. The "northern" setting of this poem is not specified, and is possibly nothing more than prejudice against the Scots. A very good copy of a scarce title. Foxon W127; Troyer, p. 259.

#### The Vagaries of Matrimony

1076. [Ward, Edward.] Nuptial dialogues and debates: or, an useful prospect of the felicities and discomforts of a marry'd life, incident to all degrees, from the throne to the cottage. Containing many great examples of love, piety, prudence, justice, and all the excellent vertues that largely contribute to the true happiness of wedlock. Drawn from the lives of our own princes, nobility, and other quality, in prosperity and adversity. Also the fantastical humours of all fops, coquets, bullies, jilts, fond fools, and wantons; old fumblers, barren ladies, misers, parsimonious wives, ninnies, sluts and termagants; drunken husbands, toaping gossips, schismatical precisians, and devout hypocrites of all sorts. Digested into serious, merry, and satyrical poems, wherein both sexes, in all stations, are reminded of their duty, and taught how to be happy in a matrimonial state. . . . By the author of the London-Spy. London: printed by H. Meere; for T. Norris; and A. Bettesworth; and sold by J. Woodward, 1710. (16), 352, 349-396; (2), 430 pp. + an engraved frontispiece portrait in Vol. I, and a final leaf of bookseller's advertisements in Vol. II. Two vols., 8vo, full marbled calf, gilt, spines gilt, brown morocco labels, red edges (traces of rubbing). £1250

First edition. One of Ned Ward's most ambitious projects, a collection of 54 poetical dialogues between couples of all sorts, ranging from "an old drolling gentleman with a carbuncle-nose, and his merry tallow-fac'd lady" and "a squeamish coting mechanic, and his sluttish wife," to "a great man sentenc'd to the scaffold, and his vertuous lady, at their last parting," and even "King Avery the pyrate, and his Indian princess at Madagascar." Eight of the poems had been first published a year before as *Marriage Dialogues* (Foxon W113). Each dialogue is provided with a concluding section of "moral reflexions," also in verse. The attractive portrait of Ward in the first volume was engraved by Martin Vander Gucht. In fine condition. With the bookplates of Walter E. Shirley. Foxon W129; Troyer, pp. 127-8 and 254.

1077. [Ward, Edward.] Nuptial dialogues and debates: or, an useful prospect of the felicities and discomforts of a marry'd life, incident to all degrees, from the throne to the cottage. Containing many great examples of love, piety, prudence, justice, and all the excellent vertues that largely contribute to the true happiness of wedlock. Drawn from the lives of our own princes, nobility, and other quality, in prosperity and adversity. Also the fantastical humours of all fops, coquets, bullies, jilts, fond fools, and wantons; old fumblers, barren ladies, misers, parsimonious wives, ninnies, sluts and termagants; drunken husbands, toaping gossips, schismatical precisians, and devout hypocrites of all sorts. Digested into serious, merry, and satyrical poems, wherein both sexes, in all stations, are reminded of their duty, and taught how to be happy in a matrimonial state. . . . By the author of the London-Spy. London: printed for T. Norris; A. Bettesworth; and F. Fayrham, 1723. (20), 292; (4), 296 pp. + an engraved frontispiece portrait, and seven plates. Two vols., 12mo, 19th-century calf, gilt, spines gilt, black morocco labels (a trifle rubbed). £200

Second edition, though not so designated; first published in 1710. A close reprint of the original edition. The only obvious change is the addition of seven plates, designed and engraved by John Pine, whose most notable achievement as a book illustrator was his edition of Horace published in 1733-7, which was engraved throughout. The frontispiece portrait has been folded in to fit the binding, and is somewhat defective in the outer margin and lower corner (though the image of Ned Ward is intact); otherwise a good copy. Foxon W129.

1078. **Ward, Edward.** Nuptial dialogues and debates: or, an useful prospect of the felicities and discomforts of a marry'd life, incident to all degrees, from the throne to the cottage. Containing many great examples of love, piety, prudence, justice, and all the excellent vertues that largely contribute to the true happiness of wedlock. Drawn from the lives of our own princes, nobility, and other quality, in prosperity and adversity. Also the fantastical humours of all fops, coquets, bullies, jilts, fond fools, and wantons; old fumblers, barren ladies, misers, parsimonious wives, ninnies, sluts and termagants; drunken husbands, toaping gossips, schismatical precisians, and devout hypocrites of all sorts. Digested into serious, merry, and satyrical poems, wherein both sexes, in all stations, are reminded of their duty, and taught how to be happy in a matrimonial state. London: printed for C. Hitch and L. Hawes, R. Baldwin, S. Crowder and Co., J. Wren, P. Davey and B. Law, C. Ware, and J. Hope, 1759. (20), 292; (4), 296 pp. Two vols., 12mo, 19th-century half maroon morocco, gilt (some wear, joints rubbed). £250

Fourth edition, "corrected;" first published in 1710. There do not in fact appear to be any significant changes; no illustrations were provided for this edition. In good condition. Early signatures on the title-pages of John Adamson and Eliza D. Good. Foxon W131n.

1079. [**Ward, Edward.**] The parish gutt'lers: or, the humours of a select vestry. London: printed in the year 1722. 64 pp. 8vo, recent half calf and marbled boards, red morocco label. £650

First edition. An important Ned Ward title, written relatively late in his career, during his fifth year as the proprietor of the Bacchus Tavern. The poem is a bitter attack on the system of the closed or select vestry; the immediate inspiration was a dispute which had arisen in the parish of St. Botolph's. "The nature of the attack, with its individualized portraits of the members of the vestry, made it a hazardous undertaking. Neither the author's name nor that of the printer appears on the title-page; nor is the parish under attack directly identified." -- Troyer (with a long discussion of the poem). Troyer ascribes this poem to Ward on internal evidence; he was not aware of its reissue in a later collected edition. A very good copy. Foxon W136; Troyer, pp. 178-188 and 260; Bond, *English Burlesque Poetry, 1700-1750*, 70.

1080. [**Ward, Edward.**] The parish gutt'lers: or, the humours of a vestry. A merry poem. London: printed for Sam. Briscoe, 1722. 64 pp. 8vo, disbound. £900

First edition. The very rare issue with the bookseller's name in the imprint; the ESTC lists two copies only (CtY; ZWTU). Samuel Briscoe appears as the publisher of this controversial poem in a contemporary newspaper advertisement; exactly why he should have re-issued a small number of copies with a new title-page, a slightly altered title, and his name in the imprint, is not entirely clear. A fine copy. A3 has been misbound to follow A4. Foxon W137; Troyer, pp. 178-188 and 260; Foxon W137; Bond, *English Burlesque Poetry, 1700-1750*, 70.

#### Ned Ward's First Poem

1081. [**Ward, Edward.**] The poet's ramble after riches: with reflections upon a country corporation. Also, the author's lamentation in the time of adversity. By the author of the Trip to Jamaica. London: printed and sold by J. How, 1701. 16 pp. Folio, 19th-century half calf, gilt, red morocco label (crude tape repair to top of spine). £850

Third edition; first published in 1691. Ned Ward's first poem, a humorous account of his trip from London to his ancestral home in Leicestershire, written in Hudibrastic couplets. There is some evidence that his family had at one time been fairly affluent, but he concludes this poem with a 36-line "lamentation," which provides what was no doubt an accurate description of his poverty, when he was in his mid-twenties. The *envoi* ends as follows:

"O had you but seen, the sad state I was in,  
 You'd not find such a poet in twenty,  
 I'd nothing that's full, but my shirt and my scull,  
 For my guts and my pockets were empty.  
 As true as I live, I have but one sleeve,  
 Which I wear in the room of a cravat,  
 In this plight I wait, to get an estate,  
 But the devil knows when I shall have it."

Wing assigns to Ward a poem printed in 1690 called *The School of Politicks: Or the Humours of a Coffee-House*, but there is no firm evidence that he wrote it. By the time this third edition of his first acknowledged poem was issued, he had achieved a certain degree of popularity with his *Trip to Jamaica*. All early printings of *The Poet's Ramble after Riches* are rare. The ESTC lists only three copies of the first edition of 1691 (L; CtY, MH), and four copies of the present printing (L; CSmH, CLU-C, TxU). Slight browning, but a very good copy. Foxon W141; Troyer, pp. 10-12 and 262.

1082. [Ward, Edward.] The poet's ramble after riches. With reflections upon a country corporation. Also the author's lamentation in the time of adversity. London: printed and sold by J. How, 1710. 19(1) pp. 8vo, disbound. £450

The title-page of this edition, the first to be printed in a small format and sold for three pence, gives no indication of Ward's authorship. On the verso of the title-page is an interesting notice for the bookseller's shop:

"At the Seven Stars in Talbot-Court, in Grace-Church-Street, is sold blank labels for apothecary's gallipots, glasses, and drawers, curiously engraven on a copper-plate, and printed on paper imitating gold, not inferior to painting and gilding. Titles for surgeons chests. Directions for wrappers for Venice-treacle-pots. Titles and directions for Hungary-water. Directions for Daffey's Elixir. Directions for spirit of scurvy-grass, plain and purging. Affidavits for burying in woollen, &c. Where you may also have all sorts of books, bills, bonds, funeral tickets, or advertisements printed by John How."

A very good copy of a rare printing; the ESTC lists four copies (E; ICN, MH, NIC). Foxon W142.

1083. [Ward, Edward.] The republican procession; or, the tumultuous cavalcade. A merry poem. N.p. (London): printed in the year 1714. 44 pp. 8vo, recent marbled boards. £500

First edition. A political poem, describing the triumphant return of Marlborough to London after the death of Queen Anne. Ward begins with a eulogy to the late Queen, but most of the poem is devoted to a burlesque account of the throng accompanying Marlborough. "It provides us with some interesting sidelights on the state of the public mind and the journey itself. Ward himself had earlier sung the praises of the duke, but the antipathy of the Tory party to the captain-general had long since changed the heart of many an honest layman, and Ward now repeats the current rumors and prejudice." -- Troyer. A little dusty at the beginning and end, but a very good copy. Foxon W155; Troyer, pp. 104-6 and 263; Bond, *English Burlesque Poetry: 1700-1750*, 38; Horn, *Marlborough*, 476.

1084. [Ward, Edward.] The republican procession; or, the tumultuous cavalcade. A merry poem. The second impression, with additional characters. N.p. (London): printed in the year 1714. 43 pp. 8vo, disbound. £400

Second edition, enlarged; first printed earlier the same year. "Although called an impression, this is apparently a new edition, though standing type may have been used in it." -- Foxon. In fact the type appears to have been reset throughout, though the printer's

ornaments, on the title-page, first page of text, and the last page, are the same. The most striking feature of this new edition is that the lines are much more closely spaced, and as a result, although the number of pages in the two editions is approximately the same, the text has been significantly expanded with, as the title-page indicates, "additional characters." These occur for the most part on pp. 21-27, where are described for the first time "a broken leather-selling Round-head," "a famous brewer," "an independent wizard," "a Presbyterian shot-man," etc. Also new to this edition is a passage beginning at the foot of p. 41, and occupying almost all of p. 42. Foxon notes another edition very similar to this one, but printed on cheaper paper and undoubtedly a piracy; in that printing the catchword on p. 42 is "Tho," as opposed to "The" in the present edition. Several leaves loose at the beginning, old tape residue along the blank inner margin of the title-page, otherwise a good copy. A contemporary owner has noted Ward's authorship on the title, and has added the word "Read;" he has also identified many of the "characters" who appear in the text. Foxon W157.

1085. [Ward, Edward.] The republican procession, or, the tumultuous cavalcade; an Hudibrastic poem. To which is added, an answer, by the same author; being a satyr against himself. London: printed; and are to be sold by the booksellers of London and Westminster, 1727. 48, 3-36 pp. 8vo, disbound. £400

A late revival of a poem whose relevance was by this time perhaps questionable. Foxon notes that he was unable to locate a copy which actually included "an answer," and suggests that the most appropriate "satyr against himself" would be a poem called *The Hudibrastic Brewer*, published in 1714. Indeed none of the six copies now located in the ESTC contains this second poem (L, Cq; CaBVaU, MH, NjP, TxU). It is, however, present here, and it is exactly what Foxon guessed it might be. Rather surprisingly, these are the sheets of the first edition of *The Hudibrastick Brewer*, printed some thirteen years earlier, with the title-page cancelled (Foxon W96); possibly there were not enough sets of sheets on hand to be provided with all copies, as promised on the title-page. Ward had written this poem shortly after opening his first alehouse; it is not directly related to *The Republican Procession*, though it was first published at about the same time. In very good condition. Foxon W162.

#### The Hairy Monster

1086. [Ward, Edward.] [The riddle.] The Dutch riddle: or, a character of a h--ry monster, often found in Holland, &c. London: printed in the year 1708. 16 pp. 8vo, old marbled boards, maroon morocco label (label a bit worn). £5000

The second of two early printings of what Foxon calls "a genital riddle;" the first edition was in 1706. The opening lines make it obvious that the "hairy monster" of the title is in fact the male member: "When full, 'tis round, when empty, long;/ Sometimes a hole, sometimes a slit;/ Hairy when old, and bald when young;/ Too wide for some, for others fit." The poem continues in this "vein" for five pages. There follows another bawdy poem entitled "Musick Commended, and Scraping Ridiculed," in which various musical instruments, such as the violin, the flute, the trumpet, and of course the organ, are described in sexually suggestive detail. The pamphlet contains four other shorter poems, two love songs, a song called "The Sea-Fight," and a poem about borrowing a horse. Foxon was unable to find a copy of either of the two earliest printings of this pamphlet, but cites advertisements for the 1706 edition, called simply *The Riddle*, in several parts of Ned Ward's *Hudibras Redivivus* (1706-7); for this 1708 edition, he notes only a listing in Morgan. The ESTC now lists a single copy of the 1706 edition, at Leeds, and two copies of this 1708 printing, at Lincoln College, Oxford, and the Clark Library. There were also a couple of folio editions, of the title-poem only, in the 1720's; these are of equal rarity. This pamphlet is not described by Troyer, though Ward's authorship is pretty clear, and is confirmed by various notices in his lifetime. A very good copy of a rare and amusing piece of curiosa from the reign of Queen Anne. Foxon W164 (note).

## All Human Scum

1087. [**Ward, Edward.**] *St. Paul's Church; or, the Protestant ambulators.* A burlesque poem. London: printed for John Morphew, 1716. 47 pp. 8vo, disbound. £750

First edition. A Hudibrastic satire on the various characters who frequented St. Paul's for less than devout reasons; included are sketches of flirts and beaux, scribblers, mongrel politicians, music lovers, and mere curiosity-seekers. The tone is perhaps a little more sombre than in many of Ward's other poems, so that to characterize it as a "burlesque" is perhaps not quite accurate:

"There is another herd of sinners,  
Some seeking stomachs to their dinners,  
Whilst others rack their hungry wits  
For dinners to their appetites.  
Pimps, broken gamesters, beaux, and bullies,  
Young spendthrifts, rakes, and beggar'd cullies,  
Cadators, bailiffs, grenadiers,  
And poor discarded officers,  
Excisemen broke at the Old-Jury,  
For being too honest to the brew'ry,  
Dutch skippers in their trunks and jackets,  
Waterlane-whore with gaping packets,  
Old cripp'l'd soldiers, sots, and sailors,  
Informing rascals, under jaylors,  
And all the scum of humane race,  
That can the Church of God disgrace."

There were two distinct impressions of this first edition. In one, sold for sixpence, the poem occupies 32 pages. In this impression the type has been heavily leaded and re-imposed, so that the poem is half again as long; this printing, priced at a shilling, was "clearly the equivalent of a fine-paper issue." -- Foxon. In very good condition, and rare. The ESTC lists six copies (L, AWn, C, Lu; CtY, DFo); the cheaper impression is a bit more common. Foxon W171; Troyer, pp. 174 and 264; Bond, *English Burlesque Poetry: 1700-1750*, 49.

## The Bodleian Neglected

1088. [**Ward, Edward, translator.**] A seasonable sketch of an Oxford reformation. Written originally in Latin by John Allibond, D.D. And now reprinted, with an English version, that the world may see what a hopeful regulation of the two universities, the republican author of the *Anatomy of the State*, and his atheistical abettors are driving at. London: printed; and sold by John Morphew, 1717. (5), 13, 13 pp. 8vo, 19th-century half green morocco and marbled boards (rubbed). £400

First edition in English. A translation of a clever Neo-Latin ballad first published in 1648. John Allibond (1597-1658) was a Church of England clergyman; his anti-Puritan poem was inspired by the reforms demanded by recent parliamentary visitors to Oxford, which are described as leaving the university in a desolate state. Even the library was affected:

"Mounting the Bod'leian pile, I step'd  
To view the kingdom's glory,  
There only found the knave that kept  
That fam'd repository.

Where piles of books, in woful case,  
Neglected lay at random,  
Because the saints had not the grace,  
Or wit, to understand 'em."

This translation was reprinted in the fifth volume of Ned Ward's collected works (see above, item 1065). The Latin and English texts are on facing pages (including two additional title-pages). With a price of 6d on the title-page; there were also copies from the same setting of type on fine paper, priced at a shilling. In very good condition. With the 19th-century armorial bookplate of Frederick Symonds. Foxon W175; Troyer, p. 265.

1089. [Ward, Edward.] [A South Sea ballad.] The bubbler's medley, or a sketch of the times. Being Europe's memorial for the year 1720. London: printed for Carrington Bowles, n.d. (ca. 1765). Engraved print, 10" by 13 1/2". £1500

One of a pair of remarkable pictorial satires on the South Sea Bubble, first issued in August, 1720, by the print-seller Thomas Bowles; the present example is No. 32 in a series of prints published by Carrington Bowles, the nephew of Thomas Bowles's son, after he took over the family business in St. Paul's Church Yard in 1762. The engraving is in the form of a collection of various prints lying upon one another in confusion, and almost concealing a South Sea speculator looking through the bars of a prison window; for a full explanation, see the British Museum *Catalogue of Political and Personal Satires*, 1611 (and 1610 for the companion print). Conspicuous in this montage, in the lower half, is a broadside entitled "A South Sea Ballad," consisting of ten stanzas of verse in two columns, with an illustration at the top showing Change Alley in London, during the South Sea share mania. In the midst of the assembled throng is a man throwing his hat on the ground, crying, "Self, wife, and children all undone," The poem is by Ned Ward, and it was widely circulated, appearing both as a broadside and in various periodicals; it was also reprinted later in the year in *The Delights of the Bottle* (see above, item 1069), whence the ascription to Ward. This attractive engraving is very scarce in any form. The ESTC lists a copy of this version at the Senate House Library, and a copy of the original Thomas Bowles version at the British Library; doubtless others have gone unreported, as there is no letterpress. In very good condition. Cf. Foxon W177; Troyer, p. 268.

1090. [Ward, Edward.] The tipling philosophers. A lyrick poem. To which is subjoin'd, a short abstract of their lives and most memorable actions. London: printed; and sold by J. Woodward, 1710. (8), 40 pp. 8vo, recent calf, red morocco label. £900

First edition. A collection of eight-line sketches in verse of various figures from classical antiquity, with a facetious emphasis on the excessive use of drink; each poem is followed by a biographical note in prose. Ned Ward explains in his four-page preface that he had been inspired to compose these short poems for the amusement of his own drinking companions, and had received encouragement to produce more. His air of confidence in his own ability to amuse is typical:

"As times go, I think it no great crime to own, that now and then, when business will permit, I love a chiruping glass, in the company of such friends to whom my own may be acceptable; and the better to prevent all impertinent chit chat, and the little feuds and controversies that are too apt to arise, at present, about dukes and doctors, Dutch memorials, the changes of the ministry, and many other epidemical fanaticisms, that have wormeaten the brains of the whole nation, having a musical genius, I am seldom unfurnish'd with some madrigal or other, proper to preserve an innocent mirth from the modish incursions of state-politicks, to which almost every trading citizen becomes a noisy pretender; so that, among the rest, happening to have one of my own coining, upon a few of the tipling philosophers, and some of my friends being pleas'd with the whim, were very earnest with me to spin out my ballad to the length of Chivey-Chase, and to give the same turn upon more of the old sages, as I had done before upon only six; accordingly, I proceeded further, but could not run through all, without such a prolixity as must have made it tiresome, if I have not already been to tedious, which I am much afraid of."

The six stanzas referred to were printed in 1708, both as part of a larger work, and in engraved form, set to music by Richard Leveridge (cf. Foxon W183). This expanded

collection includes lines on Socrates, Plato, Aristotle, and other notable Greeks, along with three Romans (Seneca, Piso, and Cato), and, finally, Copernicus. In very good condition. Foxon W185; Troyer, p.269.

#### A Squirt of Ink

1091. [**Ward, Edward.**] The tower of Babel: an anti-heroic poem. Humbly dedicated to the B----p of B----r. London: printed for J. Morphew, 1718. 32 pp. 8vo, recent wrappers.  
£400

First edition. A poetical contribution to the so-called Bangorian controversy, ignited by a provocative broad-church sermon preached in 1717 by Benjamin Hoadly, then Bishop of Bangor, which elicited a blizzard of pamphlets lasting well into 1720. The poem begins with a few lines on the way London had been set on fire "with dreadful blaze" by the heat which the dispute had generated:

"So I, a puny pamphleteer,  
And only fit to close the rear,  
Since a new sort of pulpit-fustian  
Had kindled such a dire combustion  
In church as well as commonweal  
Under the smooth disguise of zeal;  
With deference to all my betters  
The men of argument and letters,  
Who've joyn'd its fury to oppose  
Or smother it with reams of prose;  
Beg leave t'asswage it with a sonnet,  
And squirt a little ink upon it."

The stance assumed in these verses, satirizing Bishop Hoadly, is essentially consistent with Ned Ward's views, but the poem is not reprinted in any collected edition of his works, and the ascription to him depends upon an early manuscript note in a copy at the Bodleian. Foxon remarks that "confirmation is desirable." Blindstamps on the title-page of an old theological seminary library, with several other related markings, otherwise a good copy. Uncommon. Foxon W189; not in Troyer.

1092. [**Ward, Edward.**] Vulgus Britannicus: or the British Hudibras. In fifteen canto's. The five parts compleat in one volume. Containing the secret history of the late London mob; their rise, progress, and suppression of the Guards. Intermix'd with the civil-wars betwixt High-Church and Low-Church, down to this time: being a continuation of the late ingenious Mr. Butler's Hudibras. Written by the author of the London Spy. The second edition, adorn'd with cuts of battles; emblems, and effigies, engraven on copper-plates. London: printed for Sam. Briscoe; and sold by J. Woodward; and John Morphew, 1710. (6), 51(1); (2), 53-84; (2), 85-116; (2), 117-147(1); (2), 149-180 pp. + an engraved frontispiece and four other plates, and an 8-page bookseller's catalogue at the end. 8vo, contemporary panelled calf, spine gilt, red morocco label (a bit rubbed, upper cover loose, portion of label missing).  
£450

"Second edition;" in fact a re-issue of the sheets of the five parts first published earlier in the year, with an additional general title-page. This long poem describes the popular unrest which greeted the arrest and trial of the high-church clergyman Henry Sacheverell, whose inflammatory sermons had given offence to the Whig Parliament. Ned Ward's sympathies always lay with the Tories, but his poem has value not so much as an expression of own political opinions, as for the vivid picture it provides of the comings and goings of the street mob during the course of the whole affair; he had a good eye for detail, and brings the whole episode to life. As Foxon points out, copies of this volume vary slightly. As is often the case, the contents leaves for Parts II-III have been omitted; the frontispieces and title-pages for Parts I-III have been newly printed. Aside from the loose

cover, a very good copy. With the early armorial bookplate of John Burke, 9th Early of Clanricarde, an Irish peer; later in the celebrated Thorn-Drury collection, and in the library of John Brett-Smith. Foxon W198; Troyer, pp. 98-102 and 271-2.

1093. [**Ward, John.**] Happiness: a poem. London: printed for J. Wilford, 1737. (8), 47(1) pp. 8vo, pale blue wrappers. £1250

First edition. Of the author of this contemplative poem nothing has been discovered. His name appears at the end of the dedication to Francis Howard, 1st Earl of Effingham, who was raised to the peerage in 1731 and spent his entire career in the army. It seems likely that John Ward was Irish. He was also the author of a folio poem printed the same year in Dublin, addressed to the Duke of Devonshire, then Lord Lieutenant of Ireland; the present poem was reprinted in Dublin as well, in 1739. Also included at the end here is "A Poem on the Death of Alderman French, late Lord-Mayor of Dublin." This concludes with a reference to Charles Carthy's forthcoming translation of Longinus, described in a footnote as "now printing in Dublin." Swift once described French as a mayor who had shown "more virtue, more activity, more skill, in one year's government of the city, than a hundred years can equal." Some foxing, margins of the last few leaves browned, otherwise a good copy, complete with the half-title, which styles the title-poem, "The Way to Be Happy." Rare. The ESTC lists seven copies (L, O; CSmH, ICN, ICU, NjP, TxU); the copy at the British Library is imperfect, and lacks the half-title, as do those at Newberry and Princeton. Foxon W205.

1094. **Ward, Thomas.** England's reformation: from the time of King Henry VIII, to the end of Oates's plot, a poem, in four canto's. With large marginal notes, according to the original. London: printed for W[illiam] B[ray]; and sold by Thomas Bickerton, 1716. (4), 402 pp. 8vo, contemporary panelled calf, plainly rebacked. £75

Third edition, though not so designated; first published in Germany in 1710, and reprinted in London in 1715. A long historical poem in Hudibrastic verse, with copious annotations. Thomas Ward (1652-1708) was raised as a Presbyterian, but converted to Roman Catholicism at an early age, and fled to the Continent at the time of the Revolution. Some copies of this edition have an eight-page preface, but this was apparently a later addition, as it is not found in the deposit copies. Also present in some copies is a final leaf containing a publisher's notice, linking the poem to a controversial text by John Bramhall, with which the poem was sometimes bound up. In good condition. Early signature on the title-page of Fran. McNaghtan. Foxon W209.

#### The First Poem Memorized by Walter Scott

1095. [**Wardlaw, Elizabeth, Lady Wardlaw.**] Hardyknote: a fragment. Being the first canto of an epick poem; with general remarks, and notes. London: printed for R. Dodsley, 1740. 36 pp. 4to, disbound. £850

First London edition, in 42 stanzas; preceded by two very rare Edinburgh printings, the first ca. 1710 (26 stanzas), and the second 1719 (29 stanzas). This poem, in imitation of ancient ballads, describes a mid-13th century battle between Haco, King of Norway, and Alexander III of Scotland, by which Scotland gained control of the Hebrides and the Isle of Man; credit for the victory was largely given to Hardyknote, who was then lord high steward of Scotland. Lady Wardlaw (1677-1727), who is named as the author of this poem by Bishop Percy, was evidently a lady of some accomplishment. In the mid-19th century she was also credited with a fair number of other old ballads, but this notion was later dismissed as "heresy." The present version was first printed by Allan Ramsay in his *Ever Green* (1724); he was probably responsible for some of the archaisms, and may have contributed occasional lines. This London printing is the first to contain a long introduction and extensive footnotes attributed to John Moncrief. Walter Scott once said that this was the first poem he ever learned by heart. In very good condition. Very scarce; the ESTC lists 12 locations (L, Csj, E, NCL, Owo; CaOHM, CtY, ICU, MH, NIC, ViU; AuANL). Foxon W215.

1096. [Waring, Henry.] *Miscellanies: or, a variety of notion and thought. Being a small treatise of many small matters, consisting of things both moral and divine.* By H. W. Gent. N.p. (Edinburgh?): printed for the author, 1708. (4), 28 pp. Sm. 4to, contemporary calf, panelled in gilt with fleurons at the corners (rubbed, some wear to spine, joints cracked).  
£1500

First edition. A collection of prose observations, each accompanied by a six-line poem; one poem at the end is rather longer. Foxon was clearly intrigued by the author, but found him hard to pin down:

"Nothing appears to be known of Henry Waring except his books, and since he also used the names of Henry Anderson, Henry Audley, Henry Wingar [an anagram of Waring] and Henry Wentworth, one cannot even be certain of his true name. Since *The Rule of Charity*, 1690, and *The Dark Penitent's Complaint*, 1712, bear the name of Waring [as does the dedication to this collection], it may be said to appear more consistently than any other, and it has become the generally accepted form. Waring produced almost all his poems for presentation in the hope of reward, like Elkanah Settle but on a more modest scale; the dedication leaves have spaces for various dedicatees to be stamped or written in. The printing of his poems is primitive and often clearly provincial, but apart from one printed in Bristol in 1703, and another in Edinburgh in 1712, they bear no place of origin. The bindings are rough and unusual, frequently over scabbard (with a vertical grain) rather than pasteboard; the L copy of *The Court Convert*, 1698, is bound in sealskin and in others the leather resembles continental rather than English bindings."

The binding of this slim volume is certainly not continental, and possibly not as rough as others seen by Foxon; the printing could well be Scottish. The blank space at the head of the dedication in this copy has been hand-stamped with the name "Charles Townsley Esq.," clearly a mistake for Charles Towneley (1658-1712), a member of a prominent Roman Catholic family whose country seat was Towneley Hall in Lancashire. Opposite, on the blank verso of the title-page, is the armorial bookplate of the recipient's recently deceased father, Richard Towneley (1629-1707); the bookplate is dated 1702 and, a bit unusually, the owner's age is given as 72. Richard Towneley is noted for his association with many of the leading astronomers of his generation, especially Flamsteed; he also corresponded with Robert Boyle, and he was esteemed by the great scientist to the extent that Boyle referred to what is now called Boyle's Law as "Mr. Towneley's hypothesis." This small quarto is very rare; the ESTC lists four copies (Ea, O; ICU, IU), to which Copac adds a fifth at the National Library of Scotland. It is doubtful if any of these has such an appealing provenance. In very good condition. Foxon, p. 869.

Joseph Warton (1722-1800)

1097. **Warton, Joseph.** *Odes on various subjects.* London: printed for R. Dodsley; and sold by M. Cooper, 1746. 47 pp. 4to, half red morocco and cloth boards, by Sangorski & Sutcliffe.  
£600

First edition. A collection of fourteen odes, published when the author was 24. "This scarce volume is one of the most interesting precursors of the Romantic Movement." -- Hayward. As Hayward points out, a preliminary "advertisement" suggests a new departure:

"The public has been so much accustom'd of late to didactic poetry alone, and essays on moral subjects, that any work where the imagination is much indulged, will perhaps not be relished or regarded. The author therefore of these pieces is in some pain lest certain austere critics should think them too fanciful and descriptive. But as he is convinced that the fashion of moralizing in verse has been carried too far, and as he looks upon invention and imagination to be the chief faculties of a poet, so he will be happy if the following odes may be look'd upon as an attempt to bring back poetry into its right channel."

Joseph Warton was a clergyman by profession, but he is now chiefly remembered as a literary critic, whose reassessment of the life and writings of Pope, published in two parts in 1756 and 1782, was both controversial and influential. Warton and his younger brother Thomas were for many years friendly with Samuel Johnson, but the relationship cooled towards the end of Johnson's life. The diffidence appears to have been on the side of the two brothers; Boswell reports that Johnson was "heard to lament, with tears in his eyes, that the Wartons had not called upon him for the last four years." Faint library stamp and release on the verso of the half-title, but a very good copy of a scarce book, from the library of H. Bradley Martin; the second edition of the following year is rather more common. Foxon, p. 871; Hayward 169.

1098. [**Warton, Joseph.**] *The enthusiast: or, the lover of nature.* A poem. London: printed for R. Dodsley; and sold by M. Cooper, 1744. 16 pp. Folio, disbound. £400

First edition. This is arguably Warton's most important poem, published two months after he received his BA from Oriel College, Oxford, but in fact first written, according to Robert Dodsley, in 1740. It is full of undergraduate feeling, but at the same time marks a deliberate and historically significant break with the more cerebral taste in poetry as epitomized by the writings of Pope. Wanting a half-title, otherwise a very good copy of an uncommon folio. The ESTC lists 11 locations (L, O; CSmH, CLU-C, DFo, IU, NjP, NIC, NN, TxHR; AuANL). Foxon W243.

1099. **Warton, Thomas, the elder.** *Poems on several occasions.* London: printed for R. Manby and H. S. Cox, 1748. iv, (16), 228 pp. 8vo, contemporary calf, neatly rebacked, brown morocco label. £500

First edition. The only collection of poems by a clergyman who served two five-year terms, beginning in 1718, as professor of poetry at Oxford, where he was known for his Jacobite sympathies. Thomas Warton (1688-1745) was friendly with both Elijah Fenton and Edward Young. This posthumous volume was seen through the press by Joseph Warton, his eldest son, and published by subscription to pay off his father's debts. The 16-page list of subscribers includes "Mr. Johnson," accepted by Eddy and Fleeman as Samuel Johnson, though Roger Lonsdale has expressed reservations. The book contains an appealing mixture of occasional verse, odes, imitations of Horace, paraphrases of the Psalms, and Neo-Latin poems, much in the manner of the Augustan age, and it did much for a time to enhance Warton's reputation as a poet. Later investigation, however, has revealed that a fair number of the poems were either written, or at least heavily edited, by his more talented sons. A fine copy. With the bookplate of Oliver Brett, Viscount Esher. Foxon, p. 871; Eddy and Fleeman, *A Preliminary Handlist of Books to which Dr. Samuel Johnson Subscribed*, 66.

Thomas Wharton (1728-1790)

1100. [**Warton, Thomas, the younger.**] *The pleasures of melancholy.* A poem. London: printed for R. Dodsley, 1747. 24 pp. 4to, recent half calf and marbled boards, black morocco label. £350

First edition. The author's second publication, preceded only by his rare *Five Pastoral Eclogues* (1745), whose authorship was long in doubt but is now fully accepted. This poem owes much to Milton for both its theme and meter, and was much admired by contemporary readers. Thomas Warton went on to become poet laureate, but is now chiefly remembered as a critic; his *History of English Poetry* (1774-1781) is the first full-scale attempt to provide an account of English verse. He was for many years a good friend of Samuel Johnson, and contributed three numbers to his *Idler*. A very good copy. As usual, "Eve" on page 4 has been corrected in manuscript to "Queen." With the bookplate of H. Bradley Martin. Foxon W246; Hayward 171.

1101. [Warton, Thomas, the younger.] The triumph of Isis, a poem. Occasioned by Isis, an elegy. London: printed for W. Owen; and sold by J. Barrett (Oxford), 1750. 16 pp. 4to, disbound. £225

Second edition, "corrected;" first published earlier the same year. One of Warton's best early poems, which did much to establish his literary reputation. "An heroic poem in praise of Oxford, with some account of the celebrated persons educated there and appreciative notices of its specimens of Gothic architecture. It was written by way of reply to William Mason's 'Isis,' published in 1746, which cast aspersions on the academic society of Oxford, chiefly on the grounds of its Jacobite leanings." -- DNB. A very good copy; tipped in is a slip on which is written, in a contemporary hand, "By Mr. Wharton of Trinity College, Oxford, has a brother at Brazen-Nose." Foxon W248.

1102. **Watts, Isaac.** *Horæ lyricæ.* Poems, chiefly of the lyrical kind. In two books. I. Songs, &c. sacred to devotion. II. Odes, elegys, &c. to vertue, loyalty and friendship. London: printed by S. and D. Bridge, for John Lawrence, 1706. (20), 267(1) pp. 8vo, full dark blue morocco, covers decorated with arabesque borders, gilt turn-ins, spine gilt, a.e.g. (very slight rubbing at top of spine). £1500

First edition. The author's first book of poems. Isaac Watts (1674-1748) spent his life as a dissenting clergyman in London, where he became one of the leading figures in the evangelical revival of the 18th century. The first portion of this volume consists of devotional verse, in which Watts displays a willingness to experiment with a variety of metrical forms. Book II contains odes and elegies, chiefly written for friends in his dissenting circle. One poem is addressed to John Locke, "retired from the world of business," and concludes as follows:

"Within his spacious mind,  
Lock hath a soul wide as the sea,  
Calm as the night, bright as the day,  
There may his vast idea's play  
Nor feel a thought confin'd."

This collection was widely admired. An expanded edition appeared in 1709, and there were others to follow; the eighth edition was published in 1743. This original edition is very uncommon. In fine condition. Foxon, p. 872.

1103. **Watts, Isaac.** *Reliquiæ juveniles:* miscellaneous thoughts in prose and verse, on natural, moral, and divine subjects; written chiefly in younger years. London: printed for Richard Ford; and Richard Hett, 1734. xx, 350 pp. + a final advertisement leaf. 12mo, late 19th-century full polished calf, gilt, spine gilt, dark brown morocco labels. £275

First edition. The last of Watts's major literary collections. The preface is dated from Stoke Newington, where he had recently settled in the household of Lady Abney, the widow of one of his principle early patrons, Sir Thomas Abney, a prominent dissenting Whig. The volume consist of 76 pieces, of which about a third are in verse; the rest are prose meditations on a variety of divine subjects. A very good copy. Foxon, p. 874.

#### An Attack on Defoe

1104. [Welsh.] [Anon.] *The Welsh-monster: or, the rise and downfal of that late upstart, the R--t H--ble Innuendo Scribble.* London: printed in the year of grace, and sold by the booksellers, n.d. (1708). (4), 40 pp. 8vo, recent marbled wrappers. £1500

First edition. An attack in Hudibrastic couplets on Robert Harley, with particular attention to his hired propagandists, Daniel Defoe and John Tutchin, editors of two of the leading political journals of the period, *The Review* and *The Observer*. The tone of the satire is set in a preliminary "Advertisement," printed on the verso of the title-page:

"The Monster (knowing his friend D. D. Foe to be an old dog at cases of conscience) is desired by some of his confounded well-wishers, to send the following questions to him, viz. Whether 'tis good fishing for salmon in Old-Street? Or, that adultery may be put into the catalogue of sins? A fair answer may engage some well-dispos'd Christians to apply some money to charitable uses, in hopes none of it may stick to the trustees fingers. If this is written in terms too obscure, it is hop'd they will think fit to take the *Shortest Way* of explanation."

Defoe's *Shortest Way with the Dissenters*, published in 1702, remained a focal point of the virulent party strife which characterized the reign of Queen Anne, and the poem itself includes a long passage on Defoe, in which the power of his pen is reluctantly acknowledged:

"However, to his great applause,  
His papers made a wondrous noise,  
And gain'd such solemn approbation  
Amongst the sons of moderation,  
That tho' he was himself of no church,  
Yet was so honour'd by the Low-Church,  
That he was stil'd, for wit and valour,  
As well as for his heat and choler,  
The brave defender of their rights,  
From Popish wolves and Jacobites."

Foxon notes a private communication attributing this poem to Ned Ward, but there is no specific evidence to support his authorship. Some foxing, especially towards the end, otherwise a very good copy. Rare; the ESTC lists six locations (L, O, Osj; Dfo, IU, MB), to which Foxon adds five others (AWn, CdP, Dt, Eu; NN). Foxon W282.

1105. **[Welshman.]** [Anon.] The Welchman's last will and testament. London: printed, and sold by Tho. Bickerton, 1719. 24 pp. 8vo, half dark green morocco and marbled boards, spine gilt, t.e.g. £1750

Second edition; from the same setting of type of the first edition of the same year, with a new title-page. A satire on the Welsh, and Welsh society, in 107 six-line stanzas, and signed at the end, "Shone ap Morgan ap Shenkin ap Howell, &c." Most of the poem consists of stanzas on various professions and character types, including doctors and surgeons, lawyers and clerks, constables, ladies and beaux, sharpers and bullies, tailors, drapers, and even booksellers:

"To the bookseller, pray,  
Observe what her say,  
Provided the book wou'd not sell:  
Her grant and her give,  
And forever bequeath  
Don Quevedo's Visions of Hell."

The use of "her" for "he" throughout the poem represents a humorous imitation of Welsh pronunciation. This "second edition" is not recorded by Foxon, but the ESTC now lists a copy at Huntington. The first edition is also very rare, with four copies noted by the ESTC (L, LAM, NW; OCU). With a woodcut on the title-page showing the "Welchman" dictating his will. In very good condition. Cf. Foxon W284.

1106. **[Welshman.]** [Anon.] [The Welchman's last will and testament.] Something for every body: or, the last will and testament of a Welch man, lately deceased. London: printed for W. Rayner; and sold by the booksellers of London and Westminster, 1729. 16 pp. 4to, recent wrappers. £1500

First edition thus. A greatly revised version of *The Welchman's Last Will and Testament*, a verse satire first published in 1719. In his note to the earlier poem, Foxon notes that "the text of the following editions has not been collated, but all are apparently the same poem." In fact the poem has been substantially shortened from 107 stanzas to 54 stanzas, and within each of the retained stanzas, there are significant revisions; a handful of stanzas are wholly new. Throughout the poem, to make the mimicry of Welsh pronunciation more obvious, the word "her" (for "he") has been altered to "hur." In addition, the stanzas retained are now printed in four lines, rather than six, so that stanza LXVI in the earlier version (see preceding item) now reads, as stanza XLIII:

"To the bookseller, pray, observe what hur say,  
Provided the book will not sell,  
Hur grant and hur give, for aye to receive,  
Don Quevedo's Vision of Hell."

The conceit of a ludicrous Welsh name at the end of the poem has been abandoned. This much shortened text of a poem first published eleven years earlier appears to be an act of plagiarism, rather than an author's revision. No doubt the original had long since been forgotten, and has here been adapted by another hand to be passed off as a new piece of work. Very rare; the ESTC lists three copies only (L, AWn, LEu). A reprint of 1731, under an entirely different title, is equally scarce. In very good condition. Foxon W285.

1107. **Welsted, Leonard.** Epistles, odes, &c. Written on several subjects. With a translation of Longinus's treatise on the sublime. . . . To which is prefix'd, a dissertation concerning the perfection of the English language, the state of poetry, &c. London: printed for J. Walthoe; and J. Peele, 1724. lxiv, 255 pp. 8vo, contemporary panelled calf (very slight wear to the tips of the spine). £750

First edition. The author's principal collection of verse. Leonard Welsted (1688-1747) was educated at Westminster School and Trinity College, Cambridge, where he never acquired a degree. He began to publish verse when he was in his early twenties, and after some vacillation allied himself with the Whigs, becoming a kind of secretary or assistant to Richard Steele; he later held a minor government post, and supplemented his salary by literary patronage. Welsted is now chiefly remembered for his quarrels with Pope, which were carried on with virulence on both sides. A Grub-Street contemporary, Bezaleel Morrice, characterized Welsted's poetry, with some justification, as "modish," but there is evidence that his works were read with interest by such better writers as James Thomson and Oliver Goldsmith. Of particular note in this volume is the long critical essay with which the book begins, discussing such topics as taste, wit, genius, and the rules of poetry; included are comments on Dryden, Milton, Settle, and Cowley. Included in this essay is a passing hit at Pope, for a line in his *Essay on Criticism* ("And what now Chaucer is, shall Dryden be"): "But whoever this writer is, he certainly judg'd the matter wrong." This is in fact a slight misquotation, as Pope had written "And such as Chaucer is." Pope, who was notoriously quick to be irked, did not fail to respond. Included in this volume are pastorals, occasional poems, translations from Horace, Ovid, and Tibullus, a few prologues and epilogues, and a rather charming poem called "Apple-Pye," which Welsted later said was his first attempt at verse. A fine copy. Early armorial bookplate on the verso of the title-page of John Orlebar (1697-1765), of the Middle Temple, a member of Parliament for Bedford from 1727 to 1734. Foxon, p. 677; Guerinot, *Pamphlet Attacks on Pope*, pp., 88-90.

1108. **Welsted, Leonard.** Epistles, odes, &c. Written on several subjects: with a dissertation concerning the perfection of the English language, the state of poetry, &c. London: printed for J. Walthoe; and J. Peele, 1725. lii, 101 pp. 12mo, contemporary sheep, rebacked (corners worn). £100

Second edition; first published the year before. An inexpensive reprint, omitting Welsted's prose translation of Longinus, which occupied almost half of the octavo edition. As

reported by Foxon, the title-page appears to be a cancel. Bound without a preliminary leaf of bookseller's advertisements, which is also not present in at least three of the twelve copies reported in the ESTC. Title-page a bit foxed, otherwise a good copy. Early signature on the title-page of Charles Walmesley. Foxon, p. 877.

1109. **Welsted, Leonard.** *Of false fame.* An epistle to the Right Honourable the Earl of Pembroke. London: printed for T. Cooper, 1732. 21(3) pp. 8vo, disbound. £1500

First edition. A sustained attack on Pope, with dismissive references to *Windsor Forest*, *The Rape of the Lock*, his edition of Shakespeare, *The Dunciad*, and his *Epistle to Burlington*. Much of the poem involves a parable, in which a young woman named Celia is robbed of her virtue by Lord Jasper, and left abandoned on the streets of London where she becomes "a fleering, faithless, fluttering whore." She is then adopted by Lord Lovemore, and is transformed into a fashionable lady. That this tale of "false fame" is meant to describe Pope's literary career is made explicit in the poem's closing lines:

A hungry scribbler, and without a name;  
Till fraud procur'd him wealth, and falshood fame!  
That wealth obtain'd, faith, friendship he disclaims;  
Sneers, where he fawn'd, and where he prais'd defames;  
No virtue leaves unwrong'd, no genius not decry'd;  
In scandal curious, busy still to pry;  
Ill-natur'd, servile, scraping, weak, and fly!  
When most provok'd, a patient fearful Muse!  
When most oblig'd, most ardent to abuse!  
The rage of envy, and the reek of spite,  
Spleen swell'd with grief, and dulness wrap'd in night,  
His head to jargon, heart to guilt incline:  
And the next libel, Pembroke, may be thine."

A fine copy of a rare poem, complete with the half-title and a final leaf listing other titles by Welsted. The ESTC lists eight copies (L, ET, O; CtY, DFo, ICN, MH, NIC), of which four lack the last leaf (L; ICN, MH, NIC). Foxon W301 (adding Lg, DRu; NN); Guerinet, pp. 214-5.

1110. **Welsted, Leonard.** *Oikographia: a poem, to His Grace the Duke of Dorset.* London: printed for T. Woodward, J. Walthoe, and J. Peele, 1725. 16 pp. Folio, disbound. £900

First edition. One of Welsted's most appealing poems, describing his official residence in the Tower of London, where he held a post as a clerk in the Ordnance office. "An engaging poem in octosyllabic couplets where he dwells with relish on his furniture, the family portraits (including his bewhiskered grandsire, the antiquary [Thomas Staveley, of Leicester]), the view from an alcove on the roof, and the parlour furnished for a levée of humble bards: altogether a well-appointed dwelling except for the emptiness of its cellar." -- Oxford DNB. The library included "Garth, Dryden, Cavendish in a row / And Durfey, for a joke, below." A fine copy of a scarce poem; the ESTC lists a dozen copies (L, C, O; CSmH, CtY, GEU, IU, MH, NNPM, NcU, PBL, TxU). Foxon W302.

1111. **Wesley, Samuel, the elder.** *The history of the New Testament, representing the actions and miracles of our blessed Saviour and his apostles, attempted in verse: and adorn'd with CLII sculptures. . . . The cuts done by J. Sturt.* London: printed for Benj. Cowse; and John Hooke, 1715. (12), 305(1), (14) pp. + an engraved frontispiece and title-page. 12mo, 19th-century half calf and green cloth boards, gilt, spine gilt, later brown morocco label, t.e.g. (a little rubbed, upper joint weak). £400

First edition, second issue. A re-issue of the sheets of the original printing of 1701, with a cancel letterpress title-page; the engraved title-page, with its earlier date, has been

retained. Samuel Wesley (1662-1735) was the son of a dissenting clergyman, but he decided as a young man to accept the established church, and was thus able to secure a place at Exeter College, Oxford, where he earned his BA in 1688; his ordination followed shortly afterwards. Wesley began writing verse as an undergraduate, and a collection of poems with the unfortunate title *Maggots* was published in 1685 by his brother-in-law, the bookseller John Dunton. His later literary efforts were on more conventional subjects. Wesley had a large family, and is now best remembered as the father of John and Charles Wesley, the founders of Methodism. This volume consists of 151 selections from the Gospels and Acts, with Wesley's version in heroic couplets on facing pages; a small engraving by John Sturt appears at the head of each group of verses from the Bible. At the front is a full-page emblematic engraving of "Heav'nly Wisdom." Wesley published a companion volume for the Old Testament in 1705, which was also re-issued in 1715. In very good condition. Foxon W326.

Published with the Assistance of Pope

1112. **Wesley, Samuel, the younger.** Poems on several occasions. London: printed for the author by E. Say; and sold by S. Birt, 1736. (2), iv, (6), 412 pp. 4to, contemporary calf, gilt, spine gilt, red morocco label (just a trifle rubbed). £600

First edition. A substantial collection of hymns and occasional verse by the eldest brother of John Wesley, who is identified on the title-page as "Master of Blundell's School at Tiverton, Devon; some time student at Christ-Church, Oxford; and near twenty years usher in Westminster-School." Samuel Wesley (1690/91-1739) was a high-church Tory, and a friend and correspondent of Alexander Pope, who helped gather subscriptions for this volume. Among the satirical and facetious poems are "The Pig, a Tale," "On Mr. Hobbes," "The Dog, a Miltonick Fragment," "Snuff, a Satyr," and "Neck or Nothing: A Consolatory Letters from Mr. Dunton to Mr. Curll." "Besides humorous pieces, this contains several hymns of great beauty; five of them are included in the present Wesleyan hymn-book." --DNB. A fine copy. Foxon, p. 885.

1113. **Wesley, Samuel, the younger.** Poems on several occasions. Cambridge: printed by J. Bentham; for J. Brotherton; and S. Birt (London), 1743. (2), iv, (2), ix(1), (6), 332 pp. + two leaves of bookseller's advertisements. 12mo, contemporary sheep, spine gilt, red morocco label (some rubbing). £50

Second edition, "with additions;" first published in 1736. This posthumous edition contains a nine-page biographical sketch, "by a friend." The contents have been rearranged to some extent, but not substantially augmented. Bound without a frontispiece portrait; a few leaves partly sprung, otherwise a sound copy. With the early signature of T. Chas. Clark on the front pastedown, and T. Clarke [sic] twice on the title-page. Foxon, p. 885.

1114. **[Wesley, Samuel, the younger.]** The battle of the sexes: a poem. London: printed by J. Brotherton; and sold by J. Roberts, 1724. xiii(1), 32 pp. 8vo, recent half calf, black morocco label. £400

Second edition, with additions and alterations; first printed the year before. Wesley had a certain facility for light verse, and this poem on a well-travelled theme proved popular. A newspaper advertisement for this second edition, in July, 1724, describes it as "just publish'd . . . To which is added two stanza's, and the whole corrected by the author; with a preface of his own writing." In fact the poem has been expanded from 46 to 50 stanzas, and three other stanzas have been substantially rewritten. The preface in the first edition was signed by Thomas Cooke, to whom the poem itself was therefore often ascribed; in this edition a quite different preface is not signed, and there are commendatory poems by both Cooke and Christopher Pitt. Piece torn from one blank margin, one other clean tear without affecting the text, otherwise a good copy; bound in at the back is the half-title of an unrelated Neo-Latin poem by Nicholas Rowe. Early signature on the title-page of P. Carter. Foxon W334.

1115. [Wesley, Samuel, the younger.] The battle of the sexes. A poem. Dublin: printed by George Faulkner, 1740. viii, 21(2) pp. 8vo, disbound. £400

"The third edition." In resurrecting this poem the Dublin bookseller George Faulkner used the text of the London first edition of 1723; presumably he was unaware of the revised version published the following year (see preceding item), which had also appeared in the collected edition of Wesley's poems printed in 1736. Faulkner did, however, remove "Hesiod" Cooke's name at the end of the preface, and he silently introduced a number of alterations in the text, from an unnamed source (see next item). A very good copy of a scarce Dublin imprint; the ESTC lists eight copies (L, C, Di, Dp, O; CSmH, NNU, PP). Foxon W338.

1116. [Wesley, Samuel, the younger.] The battles of the sexes. A poem. Dublin: printed by Edward Waters, 1740. x, 20(1) pp. 8vo, disbound. £600

A very rare Dublin printing, evidently published a matter of days after the edition printed by George Faulkner (see preceding item). Somehow Edward Waters, a well established Dublin bookseller, became aware that Faulkner had tampered with the text of this poem, and he therefore has added a postscript, printed horizontally on the recto of the last leaf, which begins: "Since I have put this edition to the press, I find that there has been another publish'd by Mr. Faulkner; but as there are several alterations made in his (for what reason I know not) I have ventured to go on with the publication of this edition, which is faithfully printed from the old one: presuming that the publick would rather see this poem as it was wrote by the author, than as it was altered by the printer." Below is a list of five of Faulkner's "amendments." Waters also has supplied a new preface, which introduces a rather unexpected conjecture about the authorship of the poem:

"Having heard the following poem commended by a person on whose judgment I could rely, I had the curiosity to read it, and was not a little surpriz'd that so excellent a piece should have lay'n so long a time almost bury'd in oblivion. Upon enquiring into the cause of it, I found that the name of the author was unknown, which, in these times, is a sufficient reason that the performance should pass unregarded. Had this poem the advantage of Mr. Addison's name to recommend it, I dare believe it would have been universally read, and as universally admired. But it has happened with this, as with other foundlings; it has almost perish'd for want of a father to own it. I must own I have so great a regard for it, that I would willingly father it upon Mr. Addison; and there are some remarks which make in not an improbable conjecture that he was the author of it."

The "remarks" occur in No. 152 of *The Guardian*, the text of which is supplied at the end of the bookseller's preface; in this number Addison's speaks in a general way of a plan to write a poem "in the spirit of Spencer . . . on that common dispute between the comparative perfections and pre-eminence of the two sexes," and he goes on to provide a "naked fable, reserving the embellishments of verse and poetry to another opportunity." It is not improbable that this "opportunity" had in fact been grasped by Samuel Wesley. In any case Faulkner appears to have been slightly embarrassed by the disclosures of the Waters printing, and he responded by re-issuing the sheets of his edition, with two extra leaves containing a full list of his alterations, which had been made, he says, because it had been pointed out to him by an unnamed gentleman, "remarkable for his genius and learning," that "some lines of this poem in the former editions, were uncouth, and many rhymes dissonant." Faulkner also added a postscript, dismissing the ascription to Addison, and revealing his awareness of Samuel Wesley's authorship. In the present copy of the Waters printing, an early owner has helpfully bound in at the end the title-page of Faulkner's re-issue, his six-page preface, and the leaf containing the list of changes (but not the postscript); the margins of these insertions are cropped. This Waters imprint is very rare; the only copy recorded by Foxon and the ESTC is in the Royal Irish Academy in Dublin. Slight foxing, several stamps of an old lending library, otherwise a good copy. Foxon W340.

1117. [Wesley, Samuel, the younger.] *The Iliad in a nutshell: or, Homers Battle of the Frogs and Mice.* Illustrated with notes. London: printed for R. Barker; and sold by J. Roberts, 1726. (4), 61(1) pp. 8vo, disbound. £750

First edition. An annotated translation of the pseudo-Homeric *Batrachomymachia*, a comic epic now ascribed to an unidentified poet writing at the time of Alexander the Great. In his dedication to Viscount Limerick, which is signed at the end, Wesley accepts Homer's authorship, and excuses any faults in this parody of the *Iliad* by quoting a line from Pope's *Essay on Criticism* ("Nor is it Homer nods, but we that dream"). A very good copy of a scarce title. Foxon W342.

#### The Humiliation of Edmund Curll

1118. [Wesley, Samuel, the younger.] *Neck or nothing: a consolatory letter from Mr. D-nt-n to Mr. C-rl upon his being tost in a blanket, &c.* London: sold by Charles King, 1716. 16 pp. 8vo, disbound. £1500

First edition. Samuel Wesley's first separately published poem, which attracted the notice of both Pope and Swift. Earlier in the year the impetuous and erratic bookseller Edmund Curll had printed, without permission, a funeral oration by John Barber, the Captain of Westminster School. Students retaliated by luring Curll to their campus and, on the grounds that his pamphlet contained some ungrammatical Latin, tossed him in a blanket, and otherwise humiliated him. Samuel Wesley was at the time head usher of the school; his satire is facetiously credited to another eccentric bookseller, John Dunton. With a fine engraved frontispiece in three compartments (included in the pagination), showing Curll being tossed in the blanket, held with his pants down on a table and beaten, and on his knees begging pardon in the Dean's Yard. A fine copy; with a duty stamp on the verso of the title-page, as usual. Foxon W343.

1119. [Wesley, Samuel, the younger.] *The parish priest.* A poem, upon a clergyman lately deceas'd. London: printed for J. Roberts, 1732. 20 pp. 4to, disbound. £1500

First edition. This heartfelt poem was written by Wesley to honor his late father-in-law, John Berry, the vicar of Walton, in Norfolk, whose daughter Ursula he had married in about 1715. Berry is not named in the poem, but his identity is confirmed by a note in a copy belonging to the antiquary Maurice Johnson (1688-1755), sold at Sotheby's in 1970; Johnson was a close friend of Wesley's father. These verses were printed by William Bowyer, whose ledgers reveal that the print run was 300 copies. Pale waterstain in the lower portion, but a very good copy of a rare poem; the ESTC lists four copies only (C, LEu; CaOTU, NHi). Foxon W345.

1120. **West, Gilbert.** *Odes of Pindar, with several other pieces in prose and verse, translated from the Greek. To which is prefixed a dissertation on the Olympick games.* London: printed for R. Dodsley, 1749. (28), ccvi, (2), 176, 175-315(1) pp. + a final leaf of bookseller's advertisements. 4to, contemporary mottled calf, spine ruled in gilt (some wear, upper joint cracked, but firm, lacks label). £350

First edition. Gilbert West (1703-1756) was educated at Eton College and Christ Church, Oxford. After receiving his degree he served in the army for a time, but decided to give up his commission to assume a civil post under Lord Townshend, then secretary of state. Eventually he retired on a small income to the village of West Wickham in Kent, "where he devoted himself to learning, and to piety." -- Samuel Johnson. West had many distinguished family connections, including both his cousin George Lyttleton, the politician and poet, and William Pitt; both men visited West on occasion, to escape the hurly-burly of London life. He was also related to the bluestocking Elizabeth Montagu, with whom he corresponded. West became a good friend of Alexander Pope; he and Pope, along with Lyttleton, spent part of the summer in 1735 at Lord Bathurst's estate at Cirencester, and he visited Pope at Twickenham in 1741 and 1743. This translation of Pindar is West's most

important literary achievement, and was widely admired by his contemporaries; his choice of subject may owe something to his father, who published an edition of Pindar in 1697. The long prefatory essay on the Olympic games was quickly recognized as a work of considerable originality. "While the translation itself is conventionally elegant, West's notes mark a breakthrough in the reading of the odes in terms of their historical occasion, and the dissertation, praised by Gibbon, offers a rare eighteenth-century appreciation of the cultural and political significance of sport." -- Oxford DNB. "Of his translations I have only compared the first Olympick Ode with the original, and found my expectation surpassed, both by its elegance and its exactness. . . . A work of this kind must, in a minute examination, discover many imperfections; but West's version, so far as I have considered it, appears to be the product of great labour and great abilities." -- Johnson, *Lives of the Poets*. The volume concludes with a number of other translations, including an ode of Horace, a play by Euripides ("Iphigenia in Tauris"), verses of Apollonius Rhodius, and a dialogue of Plato ("Menexenus"). Of particular significance is "The Triumphs of the Gout," from the Greek of Lucian; West himself suffered badly from gout. The Bowyer ledgers reveal that the print run for this quarto was 750 copies. Aside from the slight binding wear, a very good copy. Foxon, p. 887.

1121. **West, Gilbert.** Odes of Pindar. Translated from the Greek. Dublin: printed for P. Wilson, J. Exshaw, J. Esdall, R. James, S. Price, and M. Williamson, 1751. (4), xix(1), 5-170 pp. 12mo, contemporary calf, spine gilt (minor wear, lacks label). £150

First Dublin edition. This inexpensive Irish edition, no doubt unauthorized, does not contain West's long dissertation on the Olympic games; among the other translations appearing in the London quarto, only the ode of Horace has been preserved. A very good copy. With the signature on a flyleaf of Thomas Vokes, dated 1758. Foxon has not bothered to list editions of this work printed after 1750.

1122. **West, Gilbert.** Ode of Pindar, with several other pieces in prose and verse, translated from the Greek. To which is added a dissertation on the Olympick games; together with original poems on several occasions. London: printed for J. Dodsley, 1766. (4), xxiii(1), (6), 246; (4), 228; (4), 276 pp. + an engraved frontispiece in Vol. I. Three vols., contemporary half calf and marbled boards, spines gilt (rubbed, some wear to spines, several joints cracked, wanting labels). £100

Third edition; preceded by the quarto edition of 1749, and a two-volume octavo edition of 1753. This posthumous edition includes several pieces which did not appear in the original quarto printing, among which are three imitations of Spenser: (a) "On the Abuse of Travelling" (first published in 1739 as simply *A Canto of the Fairy Queen*); (b) *The Institute of the Order of the Garter* (first published in 1742); (c) *Education* (first published separately in 1751). Also appearing here in Vol. I is a commendatory poem by Joseph Warton, entitled, "Ode Occasion'd by Reading Mr. West's Translation of Pindar," first published in the *London Journal*, in 1749. The frontispiece portrait of Pindar was designed by Louis Philippe Boitard. Aside from the binding wear a sound set. Old book labels of Rev. S. Jordan Lott.

1123. [**West, Gilbert.**] A canto of the Fairy Queen. Written by Spenser. Never before published. London: printed for G. Hawkins, 1739. (4), 12 pp. Folio, sewn, as issued. £350

First edition. Gilbert West's second publication, one of the earliest poems in the neo-Spenserian movement of the mid-18th century. The poem is, of course, an imitation of Spenser, though a long "advertisement," on a leaf facing the title-page, purports to trace the poem to one of Spenser's descendants, via a friend in Ireland. The true authorship was revealed in Dodsley's *Miscellany*, where it was given the title "On the Abuse of Travelling," warning against an Englishman adopting excessively Italianate manners. Samuel Johnson had reservations about West's use of archaic meter, which led to remarks on the aim of poetry in general:

"His Imitations of Spenser are very successfully performed, both with respect to the metre, the language, and the fiction; and being engaged at once by the excellence of the sentiments, and the artifice of the copy, the mind has two amusements together. But such compositions are not to be reckoned among the great achievements of intellect, because their effect is local and temporary; the appeal not to reason or passion, but to memory, and presuppose an accidental or artificial state of mind. An imitation of Spenser is nothing to a reader, however acute, by whom Spenser has never been perused. Works of this kind may deserve praise, as proofs of great industry, and great nicety of observations; but the highest praise, the praise of genius, they cannot claim. The noblest beauties of art are those of which the effect is co-extended with rational nature, or at least with the whole circle of polished life; what is less than this can be only pretty, the plaything of fashion, and the amusement of a day."

A few minor spots, but a very fine copy in original condition, entirely uncut. This copy may perhaps be on fine paper, as it bears a large medallion watermark not mentioned by Foxon. Foxon W357.

1124. [West, Gilbert.] The institution of the Order of the Garter. A dramattick poem. London: printed for R. Dodsley, 1742. 64 pp. 4to, disbound. £300

First edition. A long poem, written in the form of a masque, though clearly not intended for performance; set in Windsor Park, outside the castle, at the time of Edward III. "His *Institution of the Garter* (1742) is written with sufficient knowledge of the manner that prevailed in the age to which it is referred, and with great elegance of diction; but, for want of a process of events, neither knowledge nor elegance preserve the reader from weariness." -- Samuel Johnson. A fine copy. Foxon W358.

#### The Perfect Garden

1125. [West, Gilbert.] Stowe, the gardens of the Right Honourable Richard Lord Viscount Cobham. Address'd to Mr. Pope. London: printed for L. Gilliver, 1732. (2), 22 pp. Folio, disbound. £850

First edition. The author's first published poem. Gilbert West was Cobham's nephew, and he was a frequent visitor to his uncle's estate at Stowe, whose gardens were widely regarded as a masterpiece of landscape architecture. West and Pope had met at Stowe in the summer of 1731, and a manuscript of this poem was submitted to Pope for his consideration later in the year. The verses describe the garden in considerable detail, noting the contributions of Charles Bridgeman, John Vanbrugh, and, most recently, William Kent, who had just arrived at Stowe as an assistant to Bridgeman. "The poem is an important document for the history of the English garden." -- Aubin, *Topographical Poetry*, p. 128. This copy is printed on fine paper, with a watermark of a fleur-de-lys on a shield; the only other copies as yet identified as printed on fine paper are two at the British Library. In fine condition. Foxon W361.

#### A Second Bridge over the Thames

1126. [Westminster.] [Anon.] The Westminster bubble. A merry tale. In a dialogue between an old bridge and a new. To which is prefixed, a short history of screening and screeners: or, seasonable advice to the electors of the city of London. London: printed for Sam. Briscoe, and J. Peele, 1722. 8, 31 pp. 8vo, disbound. £2500

"Second edition;" in fact, a re-issue of the sheets of the first edition, with a new-title page and a new 6-page preface, entitled "A Short History of Screening and Screeners," on the bribery and corruption involved in public building projects. This poem is a rather charming dialogue between London Bridge and Westminster Bridge, the latter as yet only a proposal, vigorously opposed by the Corporation of London and local watermen. The idea of building

a second bridge over the Thames had first been broached in 1664, but all attempts to carry out such a project were successfully thwarted until 1739, when construction finally began following a design by the Swiss architect Charles Labelye. Agitation in favor of building a new bridge was particularly intense in 1722, following a contentious Parliamentary election in the populous London constituency of Westminster; entrenched interests, however, prevailed, and the poem describes with some gusto the scheming of all those involved. The author of the poem may possibly be Ned Ward; Foxon records what appears to be a reference to this pamphlet in the *Daily Post*, along with other Ned Ward titles.

The new title-page and preface are followed by a full-page woodcut of the two bridges, a second title-page on which the author is described as "a water poet," and the text of the poem; these sheets are from the same setting of type as the first edition, with "second edition" added to the second title-page. This enlarged re-issue is known in only one other copy, at the Bodleian. The eccentric presence of two title-pages has led Foxon to posit the existence of two separate issues, one with the second title-page only. He thus enters this pamphlet twice, but both entries are based upon the single "aberrant" Bodley copy. In fine condition. Foxon W365 and W366.

1127. **[Westminster.]** [Anon.] The Westminster combat. N.p. (London): n.d. (1710). Folio, broadside. £900

A hitherto undescribed printing of a poem in 22 four-line stanzas, attacking the Whig managers of the Sacheverell trial in the House of Lords. The party political stance is clear from the conclusion:

"Dejected and scorn'd they wander about,  
Poor wretches, forlorn and forsaken;  
Upbraided and banter'd with jeer and with flout,  
Because they were happ'ly mistaken.

And may all the M----s meet with such chance,  
And be laught at in country and town,  
Who so basely intend, and so rudely advance  
To beat loyal principles down."

Foxon and the ESTC presently record four printings of this poem: (1) the title in roman type, in two lines. Foxon W367 (L [2]; MH); (2) the title in roman type, in one line. Foxon W368 (E, O; InU-Li); (3) the title in black letter, with a full stop at the end, and the central rule separating the two columns in three parts. Foxon W369 (L, Lu; MH, MNS); (4) the title in black-letter, with a comma at the end, and the central rule in one piece. Foxon W370 (L). The present copy is similar to Foxon W369, with the title in black-letter, and a full stop at the end, but the setting of the poem itself is completely different. In Foxon W369, the final words of longer lines are frequently placed immediately above or below the line, as convenient; in this copy, the type is smaller and more compact, so that only in the third line of stanza XIV has it been necessary to drop the final word ("stout") to the line below. Printed on paper of mediocre quality, and quite foxed; left blank margin folded in, other margins trimmed a bit close, otherwise a sound copy. Not in Foxon; cf. Madan, *Sacheverell*, 821-821a.

1128. **Whaley, John.** A collection of poems. London: printed for the author; by John Willis, and Joseph Boddington; and sold by Messieurs Innys, and Manby; Messieurs Bettsworth and Hitch; and T. Astley, 1732. (16), 287 (i.e. 289) pp. 8vo, contemporary panelled calf, rebaked at an early date, red morocco label (some wear to spine and corners, joints cracked). £300

First edition. The author's first book. John Whaley (1710-1745) was born in Norwich, the son of a tradesman. He was educated at Eton, and King's College, Cambridge, where he gained a reputation as "a man of genius and a poet," and gathered around him a set of bright

young men; an acquaintance, Rev. William Cole, later described Whaley as living "a dissolute and debauched kind of life," which probably suggests that he was gay. At some point early on Whaley had formed a connection with the Walpole family, and in 1735 he was appointed tutor to Horace Walpole, who thought highly of him, and shared his interest in connoisseurship. "Whaley was a socially ambitious man, and his journal indicates that he was able to gain an entrée into some of the most illustrious houses in England. He never married." -- Oxford DNB. This collection of poems was published just after Whaley received his undergraduate degree. "An accomplished, witty performance in a variety of styles and measures. The poems range from formal panegyrics and imitations of Greek and Latin authors, and versified Biblical stories in the manner of Prior, to informal epistles to friends, and fables in Dryden's style. Some of the material reveals Whaley's connection with his home city, for instance a prologue and epilogue for a Norwich school play. A number of poems indicate (or feign) familiarity with Venice and Rome, and an interest in art history, notably the 'Essay on Painting' in couplets." -- Oxford DNB. Included in this volume, without acknowledgement, are two youthful poems by George Lyttleton, Whaley's contemporary at Eton and Oxford, both of which had already been separately published. i.e. *Blenheim* (1728; Foxon L330) and *An Epistle to Mr. Pope, from a Young Gentleman at Rome*, (1730; Foxon L331). Included as well are nine poems (pp. 177-220) identified simply as having been contributed "by a friend." These were in fact by a classmate at King's College, Sneyd Davies (1709-1769), a curious and seemingly diffident young man who went on to become a domestic chaplain in Lichfield to Frederick Cornwallis, later Archbishop of Canterbury. The first of the poems is an imitation of an ode of Horace, called "To a Gentleman in Love with a Negro Woman." "Sneyd Davies was a poor horseman, except on a chamber-horse; he was fond of smoking his pipe, and had a passion for bowling. He was never married, and was singularly simple, modest, and unworldly." -- Oxford DNB. Davies never collected his poems, but many of them were reprinted in a long rambling biography by George Hardinge, published as part of Nichols's *Illustrations* (1817). Whaley's volume was published by subscription; a ten-page list of subscribers contains almost 700 names, including "Horatio Walpole." Aside from the binding wear, a very good copy. Signed on the title-page by Spark Molesworth, whose name appears in the subscriber's list as a student at Trinity Hall, Cambridge (along with Hender Molesworth, of Clare Hall); on the front flyleaf is the shelf mark, "Pope book 5, shelf 3," which at least one later bookseller appears to have misinterpreted as indicating that this was actually Pope's own copy. Later bookplate of Oliver Brett, Viscount Esher. Foxon, p. 888.

1129. **Whaley, John.** A collection of original poems and translations. London: printed for the author, and sold by R. Manby, and H. S. Cox, 1745. viii, 335 pp. 8vo, contemporary marbled calf, gilt, spine gilt, red morocco label (just a trifle rubbed). £400

First edition. Whaley's second and last book, dedicated to Horace Walpole. Of particular interest here is a topographical poem called "A Journey to Houghton, the Seat of the Right Hon. Robert Walpole;" also included are translations and imitations of Horace, Tibullus, and Theocritus. As in Whaley's earlier collection, there are no fewer than nineteen poems by Sneyd Davies ("by a friend"), who is said to have contributed them as an act of charity to a friend in financial difficulties. Also included is "To Alexander Pope, Esq. on his Essay on Man," identified as having been contributed "by the Rev. Mr. P. L." One further poem, "Abelard to Heloisa," is simply described as "by a lady." The Bowyer ledgers indicate that 750 copies of this book were printed. Wanting a flyleaf at the front, otherwise a fine copy. With the early armorial bookplate of Sir William Beauchamp Proctor (1722-1773), of Langley Park in Norfolk; recent signature of Margaret Morgan. Foxon, p. 888; Case 448; Hazen, *Walpole*, p. 170.

#### A Reply to Swift

1130. [**When.**] [Anon.] [Caption title:] When the cat's away, the mice may play. A fable, humbly inscrib'd to Dr. Swift. [Colophon:] London: printed for A. Baldwin, n.d. (1712). 4 pp. Folio, two leaves, folded, as issued; in a light brown cloth folding case (cover detached). £1750

First edition. A bawdy poem in 18 five-line stanzas, written in reply to *A Fable of the Widow and Her Cat*, an attack in verse on Marlborough, attributed here by implication to Swift, whose authorship was assumed by contemporaries, and is accepted with a degree of hesitation by Williams. The thrust of this fable is wholly political. "In the poem a Lady (Queen Anne) is persuaded to reject her Cat (Marlborough) by Mrs. Abigail [Masham], and her Lapdog (Harley) is restored to favour. But the mice and rats return, and the Lady is induced by a former, trusted serving maid (the Duchess) to restore her Cat." -- Horn, *Marlborough: A Survey*, 360. This poem was entered in the Stationers' Register on January 31, 1712. A clear allusion to its publication appears on the same day in Swift's *Journal to Stella*: "A poem is come out to-day inscribed to me, by way of a flirt; for it is a Whiggish poem, and good for nothing." Several scholars have attributed the poem to Arthur Mainwaring, then editor of the *Medley*; as this journal was at the time in direct opposition to the *Examiner*, the attribution is plausible, but has not been confirmed. Rare; the ESTC lists seven locations (L, Ct, E, Llp; ICN, MH, TxU). In very good condition. From the library of Jerome Kern, with his book label. Foxon W384; Teerink 1299; Rothschild 1690.

1131. **[Whig.]** [Poetical miscellany.] Whig and Tory: or, wit on both sides. Being a collection of poems, by the ablest pens of the high and low parties, upon the most remarkable occasions, from the change of the ministry, to this time. London: printed, and sold by the booksellers, 1712. (4), 3-40; 3-40; 3-40; 3-44 pp. 8vo, contemporary panelled calf (slight cracks in the joints). £600

First edition under this title, with additions. A re-issue of a series of four pamphlets published in 1710-1711, under the title *A Collection of Poems for and against Dr. Sacheverell*; the original title-pages have been cancelled, and replaced with a general title, as above, followed by a new two-page preface. Included are about 75 anonymous poems on both sides of the most passionate theological controversy of the early 18th century; a fair number of them had appeared separately as single sheets; for a full list, see F. F. Madan's *Critical Bibliography of Dr. Henry Sacheverell* (ed. W. A. Speck), 804. The notorious bookseller Edmund Curll may have been involved in publishing the four original tracts, but it is difficult to say with any certainty; his name does appear in the imprint of a new issue ("second edition") of *Whig and Tory* in 1713, the year in which Sacheverell's sentence expired and he was allowed to preach once more. Appearing for the first time in this gathering of the four pamphlets under a new title is a separately-printed section at the end of Part IV (pp. 41-44), containing nine additional poems. In very good condition. Uncommon. Case 254 (c).

1132. **Whitehead, Paul.** Satires written by Mr. Whitehead. Viz. I. Manners. Written in 1738. II. The State Dunces. Written in 1733. [London: printed in the year 1739.] (2), 38 pp. 8vo, later marbled wrappers. £300

An inexpensive printing of two of the author's most popular poems, each of which has a separate title-page, with the imprint quoted above; the general title-page has a price of one shilling, but no imprint. Foxon notes having seen three different editions of this pamphlet, all presumably piracies, but he gives no details of how they can be differentiated, and the entries in the ESTC have been conflated. In the copy at Huntington reproduced by ECCO, the year 1733 on the general title-page falls roughly under the "Du" of "Dunces," and there are four sets of double rules on the title-page to *Manners*. In the present copy 1733 is placed under the "ate" of "State," and there are only two double rules on the title-page to *Manners*; portions of the second poem, however, appear to be from the same setting of type. In very good condition, with outer edges uncut. Foxon, p. 891 (apparently variant ii or iii).

1133. **Whitehead, Paul.** Satires written by Mr. Whitehead. Viz. I. Manners. Written in 1738. II. The state dunces. Written in 1733. III. Honour. Written in 1747. [Islington: printed near the Three Pumps, in the year 1748.] 52 pp. 8vo, recent green cloth. £300

A similar production to the preceding item, but with three poems rather than two, each having a separate title-page, with the imprint cited above; the general title-page, however, does not carry an imprint. As Foxon notes, this is very likely a piracy. The use of Islington in the imprints is curious; no other use of this location is reported by the ESTC. Small piece torn from the blank upper corner of the title-page, otherwise a very good copy. Very scarce. Foxon, p. 891.

1134. **Whitehead, Paul.** The poems and miscellaneous compositions of Paul Whitehead; with explanatory notes on his writings, and his life written by Captain Edward Thompson. With a head of the author, from a painting by Mr. Gainsborough. London: printed for G. Kearsley; and J. Ridley, 1777. (12), lxx(1), 185(1) pp. + a frontispiece portrait, and a final leaf of booksellers' advertisements. 4to, contemporary calf, neatly rebacked, spine gilt, old red morocco label. £350

First edition. The only early collected edition of the author's writings. Paul Whitehead (1710-1744) was the son of a prosperous London tailor. When he was a young man he developed a facility for satirical verse, rather in the manner of Pope, whom he much admired. Whitehead's earliest published poems were directed against Robert Walpole's government, and in time he became closely allied to the opposition party, whose figurehead was the Prince of Wales. In 1735 he married a woman with a considerable dowry, but he apparently did not immediately gain access to his wife's fortune, as he was imprisoned for debt in the 1740's. By the 1750's however, his financial situation had been resolved, and he was able to live in comfort in an elegant house on the north side of Twickenham Common. Anna Whitehead is described by Sir John Hawkins, who was at one time a neighbor, as "homely in her person, and little better than an idiot," but her husband evidently treated her with kindness. In his last years, however, Whitehead sought exotic diversions, and it is for these that he is now chiefly remembered. "Within these years, or those immediately following, falls the deepest degradation of Whitehead's life. His political intimacy with Sir Francis Dashwood (afterwards Lord Le Despenser) and other politicians, and the facility of his literary talents, made him an acceptable member of the dissipated circle calling themselves the 'monks of Medmenham Abbey,' and he was appointed secretary and steward of their order of ill fame. He had to suffer severely in consequence, for the scalp-hunting satire of [Charles] Churchill found in him a victim entirely to its taste." -- DNB. The biography of Whitehead in this volume, by Capt. Thompson, is described by the DNB as "written in a strain of turgid and senseless flattery," but it contains useful details of his life; the dedication is to Francis Dashwood. The volume concludes with a section of "miscellaneous pieces" (pp. 137-185), most of which are printed here for the first time in book form. The frontispiece portrait by Gainsborough was engraved by Joseph Collyer. Two issues of this volume have been noted. In this second issue, almost three pages have been added to the biographical sketch, containing an account of a memorial erected by Whitehead's sister, and a short verse elegy by his editor; in addition, the portrait has been retouched, and an erratum added at the end. A very good copy of a scarce collection, Old armorial bookplate of Francis Barchard. Foxon, p. 891.

#### On Boxing

1135. [**Whitehead, Paul.**] The gymnasium: or, boxing-match. An epic poem. With the prologomena of Scriblerus Tertius, and notes variorum. Written by the E--l of C-----d. Dublin: printed for Thomas Butler, 1744. 32 pp. Sm. 8vo, disbound. £750

First Dublin edition; first printed as a quarto in London earlier the same year. This poem is the first English publication devoted entirely to boxing, a sport which emerged in the form we know it today during the first half of the 18th century. Whitehead describes in considerable detail the setting and progress of an eventful match between John Broughton, to whom the poem is dedicated, and a waterman named Stephenson; Broughton, who has often been called the father of British pugilism, was the victor. The manner and apparatus of the poem owe much to Pope's *Dunciad*, the final version of which had just appeared (and is alluded to facetiously). "Whitehead has not fallen into the error of writing too long a

mock-heroic for the subject. He doubtless wished to satirize the Duke of Cumberland, who encouraged boxing, but *The Gymnasiad* reads like a pure burlesque. It is done skilfully and with some proportion." -- Bond, *English Burlesque Poetry*, 185. The reason for the implied attribution to Lord Chesterfield on the title-page of this Dublin edition is unclear; there is nothing comparable in the London printing. An attractive feature of the Dublin edition is the full-page notice at the end for a new bookshop just opened in Dublin by Thomas Butler, "who served his apprenticeship to Mr. John Watson; and served Mr. Samuel Fairbrother, and Mr. Richard Gunne, booksellers, as shopkeeper." Watson announces a stock of a "variety of law-books, and other books in most faculties; stationary-ware of all sorts; stamp'd paper or parchment; likewise variety of curious prints, either in sheets, or neatly famed and glazed; with copper-plate copy-books and drawing-books of all sorts. . . . He gives ready money for libraries, or any quantity of old books." Watson's venture lasted only until 1746. Stamp on the title-page and one other leaf of a very early lending library, otherwise a very good copy of a rare Dublin printing; the ESTC lists three copies (Di, Lh1; CLU-C). Foxon W413; Hartley, *Boxing Books*, 1960 (London edition).

1136. **Whitehead, Paul.** Honour. A satire. London: printed for M. Cooper, 1747. 22 pp. 4to, disbound. £100

First edition. A satire on the politicians who succeeded Robert Walpole in government, and then proved equally corrupt. The poem begins with Hogarth calling for his palette to be replenished, to paint "fresh swarms of fools." Wanting a half-title, last page a little dusty, otherwise a good copy. Foxon W414.

1137. **Whitehead, Paul.** Manners: a satire. London: printed for R. Dodsley, 1739. (2), 127 pp. Folio, disbound. £100

First edition. An attack on Robert Walpole's government, with passages in praise of Frederick, Prince of Wales, and the opposition politicians in his circle. The House of Lords decreed that the poem was "scandalous," and commanded that both Whitehead and the bookseller Robert Dodsley be taken into custody; Whitehead made himself scarce, and no further action was taken against Dodsley. Samuel Johnson later observed that "the whole process was probably intended rather to intimidate Pope than to punish Whitehead." As has long been noticed, there were two impressions of this edition. In this first printing there is a band of type ornaments between the title and the opening lines of the poem; a second impression has some minor textual changes. A few minor marginal tears, otherwise a good copy, complete with the half-title. Foxon W417.

1138. [**Whitehead, Paul.**] The state dunces. Inscribed to Mr. Pope. London: printed for W. Dickenson, 1733. (2), 18 pp. Folio, recent marbled boards. £250

First edition, according to Foxon, but probably the second edition (see below). Whitehead's first published poem, a satire on Robert Walpole and his government, and on bishops and the bench as well; the dedication to Pope is reinforced by the use of the word "dunces" in the title. This poem attracted a considerable amount of attention, and Robert Dodsley later bought the copyright for £10, which prompted Samuel Johnson, who had a low opinion of Whitehead, to demand a similar amount for his *London* in 1738. There are three folio editions of this poem. The other two have "J. Dickenson" in the imprint, and omit 24 lines, with the text ending on p. 17. Both Iolo Williams and William B. Todd give these two precedence, on the natural assumption that lines are more likely to have been added than dropped. Foxon reverses the order, on the grounds that the 18-page edition is "better produced," and was copied by Dublin and Edinburgh piracies; in fact there is no marked difference in the quality of printing, and the sequence adopted by Foxon is not entirely convincing. There is one other small difference between the two versions. Virtually all proper names in the poems are printed with dashes, and in the present text, half way down page 11, one name is given as "E-----e," but in some copies this has been corrected to "E-----x." Both 17-page editions have "E----ex" (on page 10), i.e. "Essex." Iolo Williams suggests that "Earle" may have been intended, but this seems unlikely; curiously, the collected

edition of 1777, in which most of the proper names have been given in full, prints "Egmont," which is almost certainly an error. In any case it seems risky to use a misprint of this sort to establish precedence, as such errors are just as likely to occur in an original edition as in a reprint. In very good condition. The printer's ornament on the title-page has been printed upside-down; Foxon notes that he saw this error in about half the copies he examined, but the percentage may perhaps be higher. Foxon W426.

1139. [Whitehead, Paul.] The state dunces. Inscribed to Mr. Pope. London: printed for W. Dickenson, 1733. (2), 18 pp. [Bound with:] The state dunces. Inscribed to Mr. Pope . . . Part II. Being the last. London: printed for J. Dickenson, 1733. 19 pp. Two vols. in one, folio, recent boards. £450

First edition of Part II; probably the second edition of Part I (see above). Part II was not printed in the collected edition of Whitehead's verse published in 1777, and is widely assumed to have been written by another hand; Foxon notes that "his authorship must be regarded as questionable." In this copy of Part I, "E-----e" on page 11 has been corrected in manuscript to "E----x," and the following word ("and") has been crossed out; the ornament on the title-page is inverted. In very good condition, with outer margins untrimmed. Foxon W426 and W431.

1140. [Whitehead, Paul.] The state dunces. Inscribed to Mr. Pope. London: printed for J. Dickenson, 1733. (2), 17 pp. Folio, disbound. £250

Probably the first edition (see above). This edition omits the following lines which are found in the 18-page version: (a) the first eight lines of the stanza beginning near the top of page 3; (b) ten lines on page 4, i.e. the entire second stanza, and the first two lines of the third stanza; (c) two lines towards the bottom of page 7 ("Then had I taught Britannia to adore," etc.); (d) four further lines in the same passage ("Joyless I see the lovely mourner lye," etc.). The last two variations involve a few small changes in adjacent lines, which strongly suggest that the passage in the 18-page text has not only been expanded, but revised as well, and that Foxon's reversal of the order of editions is incorrect. There are in fact two quite distinct 17-page printings of this poem, one, as here with the last leaf signed "F," and the other with this leaf bearing no signature. In a bibliographical note in *The Book Collector* (Summer, 1960, p. 195), William B. Todd argues convincingly that the setting with the signed last leaf must come first, as it contains several readings which correspond to excerpts in a review in the *Gentleman's Magazine* issued on June 22. The other 17-page printing shows slight variations; it is also much less common, as one might expect a reprint to be. Some chipping of the blank inner margins as a result of disbinding; a little dusty at the beginning and ends, with slight signs of prior folding, otherwise a good copy. Foxon W427.

1141. Whitehead, Paul. The state dunces. Inscib'd to Mr. Pope. . . . In two parts. London (i.e. Edinburgh): printed for J. Dickenson, 1733. (2), 29 pp. 8vo, old wrappers. £100

A Scottish pirated edition of both parts; from the ornaments the printing can be assigned to Robert Fleming in Edinburgh. Another Edinburgh printer, William Cheyne, had previously issued the two parts separately. The text used for Part I is that of the 18-page London folio. Some browning, small piece chipped from the blank upper corner of the title-page, otherwise a good copy. Early signature on the title-page of George Cockburn, who has filled in many of the names printed only with initials. This copy later belonged to the bibliographer William B. Todd. Foxon W433.

1142. Whitehead, William. Poems on several occasions, with the Roman Father, a tragedy. London: printed for R. and J. Dodsley, 1754. (6), 266 pp. + a final epilogue leaf. 8vo, contemporary calf, red morocco label (some rubbing of the spine). £150

First edition. The first collected edition of the author's verse. William Whitehead (1715-1785) was the son of a Cambridge baker who had ambitions for his boy, and secured him a

place at Winchester College, where a school exercise brought him to the attention of Pope, who was visiting with Lord Peterborough. He later attended Clare Hall, Cambridge; by the time he received his BA in 1739 he had acquired a reputation as a poet, and the requisite social skills for securing a lifetime of patronage. In verse his model was always Pope, which in time made his efforts seem old-fashioned; he also had some success as a playwright, and became friendly with Garrick. In 1757, upon the death of Colley Cibber, Whitehead, almost by default, was named poet laureate; the post had first been offered to Thomas Gray, who turned it down as demeaning. Whitehead was neither servile, nor particularly ambitious. Though he moved easily in aristocratic society, he remained aware of his humble origins; on the whole he was well liked by his contemporaries, and was admired for his moderation, good humor, and common sense. Whitehead went on to publish a fair number of other poems and plays, though he was not prolific; his friend William Mason brought out a collected edition of his verse in 1788. A very good copy, complete with the half-title, with a list of errata on the verso. Early signature of "Tighe," of St. John's College, Cambridge, dated December, 1755, on the front pastedown; later bookplate of Oliver Brett, Viscount Esher. Foxon, p. 893.

1143. **Whitehead, William.** *Ann Boleyn to Henry the Eighth. An epistle.* London: printed for R. Dodsley; and sold by M. Cooper, 1743. 16 pp. Folio, disbound. £100

First edition. A paraphrase in verse of a famous last letter, the original of which is printed at the front. William Whitehead's third published poem, written while he was a still fellow of Clare Hall, Cambridge. With a dedicatory poem addressed to Mrs. Wright, of Romely, in Derbyshire. Title-page a little browned, with a clean tear in the outer margin, and a small piece clipped from the blank upper corner. Foxon W434; Rothschild 2556.

1144. **Whitehead, William.** *Atys and Adrastus, a tale in the manner of Dryden's Fables.* London: printed for R. Manby; and sold by M. Cooper, 1744. (2), 18 pp. Folio, disbound. £450

First edition. In a footnote at the beginning of this narrative poem, Whitehead identifies his source as a story in Book I of Herodotus; he appears to have used an English translation by Isaac Littlebury. At the end is a two line notice for Whitehead's *Anne Boleyn to Henry the Eighth*, which is listed as "lately published." A fine large copy of a scarce title. Foxon W435.

1145. **Whitehead, William.** *Atys and Adrastus, a tale in the manner of Dryden's Fables.* London: printed for R. Manby; and sold by M. Cooper, 1744. (2), 18 pp. Folio, disbound. £200

Second edition. In fact a re-issue of the sheets of the first edition, with a new title-page, bearing a different type ornament; the poem itself is from the same setting of type, and the press figures are unchanged. In very good condition. Foxon W436.

1146. **Whitehead, William.** *Atys and Adrastus, a tale.* London (i.e. Edinburgh): printed for R. Manby; and sold by M. Cooper, 1749. 23 pp. 8vo, disbound. £100

"Fourth edition." Probably an Edinburgh piracy, though the lack of ornaments makes it difficult to specify a printer. Foxon saw only one copy of this printing, at the Mitchell Library in Glasgow, where it was bound in a volume with other Edinburgh pirated editions. Very scarce; the ESTC lists five copies (L, E, Gu; CSmH, CU-A). Title-page loose, and a bit dust-soiled, otherwise a sound copy. Foxon W437.

1147. **Whitehead, William.** *The danger of writing verse: an epistle.* London: printed for R. Dodsley; and sold by T. Cooper, 1741. 16 pp. Folio, disbound. £200

First edition. William Whitehead's first publication, a poem in imitation of Pope, who is coupled with Virgil in a passage near the end about the death of Socrates:

"Might thus the poet trust his offspring forth,  
Or bloom'd our Britain with Athenian worth;  
Wou'd the brave foe th'imperfect work engage  
With honest freedom, but impartial rage,  
What just productions might the world surprize!  
What other Pope's what other Maro's rise!"

A very good copy. Foxon W438.

1148. **Whitehead, William.** An essay on ridicule. London: printed for R. Dodsley; and sold by M. Cooper, 1743. 20 pp. Folio, disbound. £125

First edition. Whitehead's second publication, a literary poem on the use of ridicule as a form of satire. The poet describes ridicule as a useful means of exposing affectation, as long as it is "handled cautiously." Included are allusions to two contemporary philosophers who wrote on the same subject, Shaftesbury and Mandeville; there is also a reference at one point to *Gulliver's Travels*. A very good copy. Foxon W439; Rothschild 2555.

1149. **Whitehead, William.** On nobility: an epistle to the Right Honble. the Earl of \*\*\*\*\*. London: printed for R. Dodsley; and sold by M. Cooper, 1744. (2), 14 pp. Folio, disbound. £250

First edition. A poem of advice to those in power to "be virtuous, and be wise." Following the title-page is a leaf listing Whitehead's four earlier poems as "lately published;" as Foxon notes, this leaf is sometimes bound at the end. Title-page loose, a little soiled at the beginning and end, otherwise a good copy. Foxon W440.

1150. **Wilkes, Thomas.** The golden farmer a poem. Humbly inscrib'd to the Right Honourable Wlliam [sic] Lord Craven. London: printed for T. Payne, 1723. (4), 8 pp. Folio, original pale blue wrappers (worn, portion of back wrapper missing); in a card folding case. £500

First edition. An agricultural poem, describing a rich farmer in the village of Sparsholt, a few miles west of the market town of Wantage, in the Vale of White Horse; he is portrayed as "the Galen of the neighborhood," celebrated for the medicinal qualities of his herbs and flowers. The author Thomas Wilkes (1677/8-1745) describes himself on the title-page as a fellow of Trinity College, Oxford, and the rector of Hempsteed, near Gloucester. With a presentation inscription on the front wrapper (not signed), "to His Grace the Duke of Beaufort at his lodgings in University Coll., Oxon." As Foxon notes, many of the surviving copies of this poem bear similar inscriptions; some also have manuscript annotations, including a correction of the misprint on the title-page, but these are not present here. Very scarce; the ESTC lists ten locations (L, LEu; CSmH, CLU-C, CtY, ICN, ICU, MH, NjP, TxU). Some signs of prior folding, otherwise a very good uncut copy, complete with the half-title. Foxon W460.

#### The Schwerdt Copy

1151. **[Wilkes, Wetenhall.]** Hounslow-Heath, a poem. Inscribed to a nobleman. London: printed for C. Corbett; and sold at the booksellers in London and Westminster, 1748. (2), 21 pp. 4to, 19th-century half Roxburghe, purple boards and green morocco spine (rubbed). £2500

First edition; a re-issue of the 1747 printing, with the date in the imprint reset. A topographical poem, which the author claims to be the first to describe Hounslow Heath ("A word not seen in verse!"), an area in the vicinity of what is now Heathrow Airport.

The Schwerdt catalogue characterizes the poem as "an interesting description of hare, fox and stag hunting as it was carried on in the first half of the 15th century near London." "A grandly robust account of social life and of the author himself, some doctor (one imagines) of tremendous paunch who is strong in the technicalities of the chase and far from averse to the creature comforts of its conclusion." -- Aubin, *Topographical Poetry*, p. 205. Wetenhall Wilkes (1705/6-1751) was born in Kildrumferton, Kilmore, co. Cavan., and enrolled in Trinity College, Dublin in 1721. In 1730 he published in Belfast a small volume of orthodox theology, but within five years he was reduced to working as a gauger in a whiskey distillery. Within a short time he found himself in financial difficulties, and was confined for debt in a Dublin prison known as the Black-Dog; here he wrote a poem called *The Humours of the Black-Dog* (1737), which is dedicated to Swift, whom he may have known. In 1741 Wilkes settled in London, where he published *An Essay on the Pleasure and Advantage of Female Literature*. By 1746 he had taken Anglican orders, and at the time of his death he was the rector of South Somercote, near Louth. This appealing poem is very rare. The ESTC lists two copies only with the date 1747 (L; NjP), along with three of the present re-issue (L; NIC, OCU). There was also a revised second edition published later in 1748, with Wilkes named as the author; of this the ESTC lists five copies (L, MRu, O; ICN, MH). Title-page a little dusty, otherwise a fine copy. On a front flyleaf is an amusing presentation inscription, dated March 9, 1870, "from Mr. Camden Hotten, who does not remember seeing this edition in Mr. Pinkerton's collection." The notorious Victorian bookseller John Camden Hotten had in fact just produced a new edition of this poem, edited with notes by William Pinkerton, and privately printed in an edition of 100 copies to raise funds for the restoration of Hounslow Church. Later bookplates of the celebrated Schwerdt collection, and of the Duke of Gloucester. Foxon W462.

1152. [Williams, Charles Hanbury.] A dialogue between G--s E---e and B--b D---n. London: sold by T. Taylor, 1741. 8 pp. Folio, marbled boards, black morocco spine, manuscript title-label on upper cover. £275

One of two editions, of uncertain sequence; one may be partly a re-impression of the other. In this printing signature "B" is under the space between "Cloth to;" in the other, it is under "Green." The two variants are of equal scarcity. This poem is a satire on two flagrant political intriguers, Giles Earle and Bubb Doddington; Earle was particularly known for his crude jokes and sordid nature. Charles Hanbury Williams (1708-1759) was the son of John Hanbury, a prosperous landowner who had inherited his family's iron mines and foundries in Wales; he took the surname Williams in 1729, in anticipation of receiving portion of the estate of one of his father's oldest friends, who had made a fortune as a merchant in Smyrna, but had died childless. Williams was educated at Eton. He left school in 1724, and set out on a grand tour of the continent, from which he returned in 1726; after settling in London he became a conspicuous member of the smart set, and established a reputation for his wit. In 1732 he married Lady Frances Coningsby, a young lady of fashion with a considerable fortune, but the marriage proved a disaster. Williams spent much time away from home, and was a serial adulterer. By 1742 he had contracted a severe case of syphilis, and when at about the same time his wife discovered that she too was infected, she left him, never to return; Williams remained, however, on close terms with his two daughters. He first entered Parliament in 1735, as an MP for Monmouthshire, and he soon became a member of Robert Walpole's inner circle, along with two of his closest friends, Henry Fox and Thomas Winnington. These three were among the so-called "good Whigs" who remained loyal to Walpole, and then transferred their loyalty to Henry Pelham. Williams never played a major role in Parliament itself, but developed a facility for writing political satire, with which he served his party's cause; much of his early verse is modelled on Pope, whom he greatly admired. He also wrote panegyrics, songs, love poems, and imitations of the classics; some of his verse was obscene, and Samuel Johnson once referred to him, intending no compliment, as "our lively and elegant, though too licentious lyric bard." Williams was prolific, but he had a diffident attitude towards authorship; much of what he wrote was not intended for publication, but was meant solely to be read aloud to friends, or circulated in manuscript. His canon, as a result, is notoriously difficult to establish. A collected edition of his verse published in 1763 contains much that he had

not written, as is confirmed by a copy in the British Library annotated by Horace Walpole, who knew him well; Walpole also left behind a manuscript biographical sketch of Williams, which contains much useful information about his writings. There remains an element of uncertainty, however, about a good many titles. The present poem is fairly typical of the sort of satire for which Williams is now remembered. It portrays as hypocrites two prominent members of the Whig opposition, who accused the Walpole government of corruption, but at the time indulged in the very acts they criticized. Williams spent his last years in the diplomatic service, especially in Prussia, but by 1758 his behavior had become so erratic, and violent, no doubt as a result of tertiary syphilis, that he had to return to London, where he was eventually declared a lunatic; he died of a fever at Lord Bolingbroke's house in Chelsea. A very good copy. Foxon W479.

1153. [Williams, Charles Hanbury.] Esq; S---ys's budget open'd; or, drink and be d---'d. A new ballad, to the tune of, A Begging We Will Go. London: printed for W. Webb, 1743. Folio, disbound. £400

First edition. A topical satire. In 1736 the Robert Walpole's ministry had passed a tax, popularly known as the "Gin Act," of 20 shillings per gallon of hard liquor, in an effort to bring under control the unbridled consumption of gin by the lower classes which had begun in the 1720's. In 1743 Samuel Sandys, a long-time opponent of Walpole who became chancellor of the exchequer shortly after Walpole's resignation, contrived to bring about a repeal of this tax, substituting a lower rate of duty on all spirits. This ballad was intended to show the folly of this policy; according to Foxon the ascription to Williams is "perhaps questionable." In very good condition, complete with the half-title present; this copy has p. vi correctly numbered (presumably a press variant). Very scarce. Foxon W480; Rothschild 2573 (wanting the half-title).

1154. [Williams, Charles Hanbury.] An ode addressed to the author of the Conquered Duchess. In answer to that celebrated poem. London: printed for A. Moore, 1746. 8 pp. Folio, recent cloth boards, parchment spine. £400

First edition. The second of a pair of poems making fun of the recent marriage between the Duchess of Manchester, a beautiful widow, and Edward Hussey, later Lord Beaulieu, whose Irish origins inevitably provoked a certain amount of sarcasm; for the first poem, see below, item 1156. No doubt Williams was not alone in being unable to resist a pun involving the groom's surname:

"Scheme upon scheme must still succeed,  
They every coxcomb's tale must heed,  
Until their brains grow mozzy,  
And then by one false step 'tis seen,  
How slight the difference is between,  
The Duchess and the Hussey."

The attribution of this poem is confirmed by Horace Walpole. In very good condition. This copy has no punctuation after "rul'd" in the third line of stanza IX. With the Fairfax of Cameron bookplate. Foxon W486.

1155. [Williams, Charles Hanbury.] An ode from the E---- of B---- to ambition. London: printed for A. Moore, n.d. (1746). 7 pp. Folio, disbound. £400

First edition. This poem is facetiously presented as spoken by William Pulteney, who had been created Earl of Bath in 1742. The occasion was an unsuccessful and embarrassingly brief last grasp at power, near the end of a tempestuous political career. "When George II attempted to escape from the domination of his government by the Pelhams he turned to Bath, who accepted the Treasury, received the seals of office, and kissed hands on 10 February 1746. Such was the parliamentary strength of the Pelhams that within two days Bath had relinquished the seals on finding insufficient support to carry an administration."

-- Oxford DNB. Pulteney had long been one of Williams' favorite targets; these six-line stanzas are very much in his manner, and his authorship is referred to in Horace Walpole's biographical sketch. A fine copy. Uncommon. Foxon W487.

1156. [Williams, Charles Hanbury.] An ode to the Honourable H---y F--x, on the marriage of the Du---s of M-----r to H---s---y, Esq; London: printed for A. Moore, 1746. 8 pp. Folio, recent cloth boards, parchment spine. £450

First edition. The first of two poems by Williams on the marriage between the widowed Duchess of Manchester and Edward Hussey; for the other one, see above, item 1154. According to Horace Walpole, Williams had no intention of publishing this poem, which is addressed to his close friend Henry Fox, but it found its way into print because of the carelessness of Lord Lincoln. The name of A. Moore in the imprint is an invention, widely used at this period to conceal those involved in printing and distributing pamphlets likely to provoke controversy. The poem ends with a stanza on Hussey's Irish origins, which could well have provoked a duel:

"Look down, St. Patrick, with success,  
Like H--s--ys all the Irish bless,  
    May they all do as he does;  
And still preserve their breed the same,  
Cast in his mould, made in his frame,  
    To comfort English widows."

Years afterwards, when Hussey, by then Lord Beaulieu, paid a visit to Strawberry-Hill, Horace Walpole found himself "disconcerted by the black looks that he cast upon the portrait of his old friend Hanbury Williams in his black-and-gold frame." There were two very similar editions of this poem, one as here, with a woodcut vignette on the title-page involving a fisherman; the other, apparently a reprint, has a vignette of fruit flanked by eagles. Foxon notes two impressions of the original edition; in this one the first line of the second stanza ends "begun," as opposed to "began," which breaks the rhyme with "son" in the next line. Foxon, without explanation, gives precedence to the version with a proper rhyme, which seems illogical. In very good condition. With the Fairfax of Cameron bookplate. Very scarce. Foxon W488.

1157. Williams, Charles Hanbury. An ode to the Right Honourable Stephen Poyntz, Esq; &c. &c. &c. London: printed for R. Dodsley; and sold by M. Cooper, 1746. 7 pp. Folio, recent wrappers. £500

First edition. First impression, with the misprint "fond virtue" in the penultimate line on page 5; in a re-impression from the same setting of type, but with different rules on the title-page, the phrase has been corrected to "found virtue." Stephen Poyntz (1685-1750) was the son of a London upholsterer, but he received a good education, and became a diplomat. In 1731 he was made governor and steward of the newly formed household of the ten-year-old Prince William, Duke of Cumberland, with whom he formed a close connection. This panegyric celebrates the Duke's military prowess as displayed in the Jacobite Rebellion of 1745, for which Poyntz is given proper credit:

"Culloden's field, my glorious theme,  
My rapture, vision, and my dream,  
    Gilds the young hero's days:  
Yet can there be one English heart  
That does not give thee, Poyntz, thy part,  
    And own thy share of praise?"

A few inconspicuous stamps of the Cardiff Public Libraries, otherwise a good copy of a scarce poem; the ESTC lists 12 copies (L, E, LEu, NT; CSmH, CLU-C, CtY, DLC, IU, MH, NjP, NIC). Foxon W492.

1158. [Williams, Charles Hanbury.] Old England's Te Deum. London: printed by A. More near St. Paul's, n.d. (1743). Folio, broadside. £500

An unrecorded edition. A parody of a traditional Christian hymn of praise, satirizing George II, his court, and Robert Walpole, then at the end of his political career; as part of Walpole's resignation the King had elevated him to the House of Lords as the Earl of Orford, and he is thus referred to here as "O." The ESTC lists only two other printings of this text, one a seven-page folio, and the other a broadside, printed for T. Davis. The name of A. More in the imprint of the present broadside is clearly an invention. Margins trimmed a bit irregularly, signs of prior folding, otherwise a good copy. Foxon chose to exclude this piece: "Usually listed among Williams's poems, but not in poetical form. Only versifications are included in this catalogue." -- Foxon, p. 900.

1159. [Williams, Charles Hanbury.] Plain thoughts in plain language. A new ballad. London: printed for W. Webb, 1743. 8 pp. Folio, disbound. £350

First edition. An attack on the Hanoverians, Robert Walpole, and the government's approach to taxation. This poem was first credited to Williams in a collected edition of his works published in 1822. "The attribution should be accepted with caution." -- Foxon. Slight signs of prior folding, but a very good copy, complete with the half-title. Uncommon. Foxon W501; Rothschild 2577.

1160. [Williams, Charles Hanbury.] S---s and J---l. A new ballad. London: printed for W. Webb, 1743. 8 pp. Folio, disbound. £150

Second edition, printed shortly after the first, and from the same setting of type. This poem is a satire on Samuel Sandys and his repeal of the Gin Act (see above, item 1153). It is composed as a parody of David Mallet's *William and Margaret*, a popular adaptation of a tradition ballad first published in 1723 (Foxon M59). Sandys is addressed by the ghost of Joseph Jekyll, who had drafted and sponsored the Gin Act in 1736, two years before his death. In very good condition. Very scarce; the ESTC lists seven copies (L, C, Ct; MH, NjP, PU, TxSaC). Foxon W504; Rothschild 2574.

1161. [Williams, Charles Hanbury.] The wife and the nurse: a new ballad. London: printed for W. Webb, 1743. 8 pp. Folio, disbound. £300

First edition. A satire on King George II and Lord Carteret; the "wife" in the title is England, and the "nurse" is Hanover. The authorship of this poem is probable, but not certain. Foxon distinguishes two impressions, of uncertain sequence; in this one the lowest point of the ornament on the title-page points just to the left of the "D" in "London" below. A very good copy. Foxon W511; Rothschild 2576.

1162. [Williams, Charles Hanbury.] The wife and the nurse: a new ballad. London: printed for W. Webb, 1743. 8 pp. Folio, disbound. £300

First edition. In this impression the lowest point of the ornament on the title-page points just to the right of the "D" in "London" below. The poem itself is from the same setting of type. A very good copy. Foxon W512.

1163. [Wilson, Bernard.] Aldenardum carmen Duci Malburiensi, datum, donatum, dedicatumque anno salutis humanæ, 1708. London: impensis J. Read, 1709. 8 pp. 8vo, disbound. £300

Second edition, though not so designated; first published the year before. A Neo-Latin poem on the military achievements of the Duke of Marlborough, written while the author was a student at Trinity College, Cambridge. "Descriptions of battle and allusions to Blenheim and Tallard, but the poem mainly portrays Marlborough in the gloom and horrors of combat." -- Horn, *Marlborough*, 253. Bernard Wilson (1689-1772) went on to become a

Church of England clergyman. He was a cultivated man, with a knack for obtaining lucrative church livings, from which he amassed a fortune of more than £100,000. In his last years he became a miser, and at his death £5000 in guineas and half-crowns was found in his house. In very good condition. This printing has every appearance of being a piracy. Both editions are very scarce; of this one the ESTC lists seven copies (L, ABu, Ct, Ol; ICN, PU; ZWAMU). Foxon W520.

#### A Bawdy Miscellany

1164. [**Windsor.**] [Poetical miscellany.] The Windsor medley: being a choice collection of several curious and valuable pieces in prose and verse: that were handed about in print and manuscript, during the stay of the court at Windsor-Castle last summer. Many of them never before published. Viz. 1. An epistle from Ruth the Quaker of Little H-ll--d House, to a Great Man at Chelsea, upon the present posture of affairs. 2. The Windsor ballad. 3. William to Dorothy of Datchet. 4. Characters of men and manners. 5. The sportive lambs. 6. John Hooper, citizen and cordwinder of London to Col. Ch--r--is. 7. An account of a booby of quality lately exported abroad on his travels. 8. The white joke, the music play'd before the King's Guard at Windsor-Castle, in honour of a great lady. 9. The Epsom and Richmond beauties. 10. The way to preferment. 11. Blasphemy as old as the creation, a satyr, address'd to the modern advocates of irreligion, profaneness and infidelity. 12. A King at Arms disarm'd at law, a ballad. 13. Verses upon a mistake that happen'd in administering a clyster to a lady at Windsor. 14. Lord H---y to Mr. F---x, written at Florence. 15. Upon nothing, a poem. 16. Duck drown'd in Parnassus; or, the goose triumphant. 17. A ballad, by a lady. Together with several other scarce tracts, not mentioned in the title. London: printed for A. Moore, 1731. (2), 62 pp. 8vo, disbound. £1750

One of five known editions of a bawdy miscellany, of uncertain sequence. Two others have 15 and 20 titles respectively on the title-page, but the pagination is the same, and the contents are identical; there is also a "third edition" of 1731, again with 15 titles, as well as a 58-page edition, of which the ESTC lists a single copy (L). In fact this work contains 34 pieces, all but a couple of them in verse; many of the poems have a "sportive" quality, but there are political satires as well, some directed against Robert Walpole ("the Great Man"). One poem ridicules the appearance at court of the poetaster Stephen Duck, the first English working-class poet to achieve wide popularity; this piece had been separately printed in 1730 as a four-page quarto (Foxon D466; item 16 on the title-page), but only one copy is recorded of that printing (O). Item 6 in the title, a ballad on Jack Ketch and Colonel Charteris, was also separately printed in 1730, as a folio, with the title beginning, *The Reprieve* (Foxon R160). Traces of foxing, but a very good copy of a rare title in any form; the ESTC lists six copies (L, O; CLU-C, CSmH, IU, NjP). The copy at Illinois has a plate, but this is not found in any of the others (nor in the other printings), and is clearly an insertion from another source. Case 371 (not this edition).

#### With Poems by Mather Byles

1165. **Winstanley, John.** Poems written occasionally by John Winstanley, A.M.L.D., F.S.T.C.D. Interspers'd with many others, by several ingenious hands. Dublin: printed by S. Powell, for the author, 1742. xiv, (12), 320 pp. + a frontispiece mezzotint portrait. 8vo, contemporary mottled calf, brown morocco label (slight crack in upper joint). [With:] Poems written occasionally by the late John Winstanley, A.M.L.D., F.S.T.C.D. Interspers'd with many others, by several ingenious hands. Vol. II. . . . Published by his son. Dublin: printed by S. Powell, for the editor, 1751. (26), 320 pp. + a frontispiece mezzotint portrait. 8vo, contemporary calf, brown morocco label. £3000

First edition of both volumes. Two interesting collections of Irish verse, with many amusing and clever poems; included are occasional poems, odes, epigrams, epitaphs, fables, hymns, pastorals, paraphrases of Psalms, and imitations of such classical poets as Horace, Juvenal, and Catullus. Not a lot is known of John Winstanley (1677?-1750); the frontispiece portrait in Vol. II gives his age in 1741 as sixty-four, and this is confirmed by one of the poems in

which he describes himself as sixty-seven in 1745. The initials on the title-pages indicate that he was for a time a student at Trinity College, Dublin, and his student life there is sketched in some detail in "An Inventory of the Furniture of a Collegian's Chamber." The other initials are facetious, and stand for "Apollo's and the Muses Licens'd Doctor." Much of Winstanley's life appears to have been spent in Cabra and Glasnevin, then villages on the northern outskirts of Dublin. He was clearly familiar with members of Swift's circle, though particulars are sparse. An 11-page list of subscribers in the first volume includes Swift himself, Mary Barber, Patrick Delany, William Dunkin, Thomas Sheridan, Matthew Concanen, and the printer and bookseller George Faulkner; among the London names are Alexander Pope, Colley Cibber, and Thomas Tickell. The mention of "several ingenious hands" as contributors to these volumes has led to some uncertainty about which poems are by Winstanley himself. On the whole, though, it appears that the ones he did not write are clearly indicated. Included in the first volume are poems by Matthew Concanen, Chetwood Eustace, "H. C." "J. S.," a "noble peer," and "an invalid. Rather surprisingly, three poems are by Mather Byles, the Boston clergyman who corresponded with Pope and Swift, and became one of the first significant American poets of the 18th century. One is on the death of Queen Caroline (published in Boston as a pamphlet in 1738), one is addressed to Governor Belcher (also printed separately in 1736), and the third is called "A Child's Answer to an Invitation." This volume, then, marks the first appearance of an American in a European poetical miscellany, and the first printing of American verse in Ireland. Vol. II contains verse by "a 14-year-old nobleman," "a young nobleman," "a gentleman," "a young lady," and "Miss D---t of Liverpool." Winstanley's portrait appears at the front of each volume, in a mezzotint by Brook; these plates are not always present, e.g. in Swift's copy of the first volume, in the Rothschild collection. The bindings in this set are not quite uniform, and there is some slight variation in size, but this is hardly surprising, given the gap of nine years between the two. The list of subscribers in Vol. II contains about 600 names, including, once more, Cibber, Dunkin, and Sheridan. The first volume is not an uncommon book, but Vol. II is rare; the ESTC lists 11 copies, of which only one is in North America (L, C, D, Di, Dp, Dt, Du, NT, O; CLU-C; ZDU). In fine condition. In Vol. I is an early bookplate bearing the arms of the Tisdall family, of Charlesfort, co. Meath; Mrs. Mary Tisdall was a subscriber. Foxon, p. 902; Case 437; Rothschild 2587.

1166. **Withers, John.** An epistle to the Right Honourable Robert Walpole, Esq; upon His Majesty's arrival. London: printed for Jacob Tonson, 1723. (4), 6 pp. Folio, disbound.  
£1250

First edition. In the summer of 1723 Townsend and Carteret, the two secretaries of state, accompanied George I to Hanover, leaving Walpole in undisputed possession of power in England; this poem celebrates the King's return. John Withers (1669-1729) was a nonconformist clergyman in Exeter. He was a staunch Whig, and published several controversial tracts which were widely circulated. This appears to be his only published poem. Very rare; the ESTC lists two copies at the British Library and one at the Bodleian; WorldCat adds copies at the Library of Congress and Princeton. In fine condition, complete with the half-title. Foxon W538.

1167. **[Woman.]** [Anon.] Woman in miniature. A satire. . . . By a student of Oxford. London: printed for John Huggonson, 1742. 32 pp. 8vo, disbound. £850

First edition. A collection of character sketches of women, by an unidentified admirer of Pope. The poem begins with a parody of the opening lines of Pope's *Epistle to Dr. Arbuthnot* (1734):

Fetch! fetch the paper! in my rage I said,  
All woman-kind come rushing in my head;  
To my idea I behold them stand  
Black'ning like storms, and stretching o'er the land."

The poet pretends to have been jilted by "Miss R---- B----, a celebrated Lilliputian beauty, living not three miles from the back gate of St. J---n's Grove." There is also an allusion to Hogarth. One tiny wormhole, catching the odd letter, otherwise a fine copy. Very scarce; the ESTC lists 12 copies (L, C, O, LEu; CSmH, CU-BANC, CtY, ICN, InU-Li, OCU, TxU, WU). Foxon W546.

#### The Corruption of Army Pensions

1168. **Woodman, John.** The rat-catcher at Chelsea College. A tale. Alluding to the manner in which the out-pensioners of Chelsea have been a long time oppress'd by usurers and extortioners. With letters from John Samford, Esq; shewing, by what establish'd rules those usurers and extortioners, with the help of the buyers of the pension, may beggar the pensioners, and enrich themselves. As, also, a scheme to pay the out-pensioners of Chelsea after a method whereby, among 4000 of them, they may be paid £4560 15s a year more than they can get after the manner in which they have hitherto been paid; and that too, so that neither they, nor those appointed to pay them, can either defraud the government, or be defrauded the one by the other. And likewise, so that, upon any emergency, all those who are able, may be ready to do garrison duty, or re-enter into the service, without doing such injury to them or others, as at present is, and has heretofore been, done upon such occasions. With remarks thereupon, and letters to the Lords Commissioners of Chelsea Hospital, &c. London: printed for the author, and sold by the booksellers of London and Westminster, 1740. viii, 5-59 pp. + an engraved folding table. 8vo, later blue wrappers. £1500

First edition. A protest in doggerel verse against a corrupt system of lending money to army pensioners at Chelsea Hospital. Veterans were entitled to an annual payment of £6, payable in advance; in time it became possible to sell these pensions, or borrow against them, at extortionate rates of interest, with the result that many became destitute, and large sums of money were essentially siphoned off to "usurers" who served no social purpose. It was particularly difficult to control these abuses in the case of those veterans who did not actually reside at Chelsea Hospital, who were known as "out-pensioners." The scheme proposed here involved a system of in-house regulation; the author describes himself on the title-page as one who "in the year 1733, contrived the regulation of the books in the Secretary's Office at Chelsea College." At the end is an exchange of letters, partly in verse, between Woodford and John Samford, purportedly employed as a rat-catcher, and one of those preying upon pensioners unable to manage their finances in a sensible manner. The folding engraved table provides statistical details of money squandered by mismanagement of the pension scheme. The Royal Hospital Chelsea, as it is formally known, was founded by Charles II in 1681; work on a suitable building was not completed until 1692, when 476 pensioners were first admitted. The hospital remains today as a nursing home or retirement home for British soldiers unfit for further duty because of injury or old age. Title-page a bit dust-soiled, otherwise a very good copy of a rare and unusual poem. The ESTC lists 12 copies (L [2], C, LEu, O [4]; CLU-C, CtY, MH, MBNEH), but only the two copies at the British Library, one copy at the Bodleian, and the copy at the New England Historical Genealogical Library appear to have the plate (not called for in the ESTC collation). Foxon W559.

1169. **[Works.]** [Poetical miscellany.] The works of Anacreon, and Sappho. Done from the Greek by several hands. With their lives prefix'd. To which is added, The Prize of Wisdom. A dialogue between Anacreon and Aristotle. By M. Fontenelle. Also Bion's Idyllium, upon the death of Adonis. By the Earl of Winchelsea. London: printed for E. Curll; and A. Bettesworth, 1713. (6), 8, 89(3) pp. + an engraved frontispiece. 12mo, contemporary speckled calf, gilt, spine gilt, brown morocco label (a little rubbed).

£450

First edition. A small volume assembled by George Sewell, who was regularly employed by Edmund Curll for such projects. Sewell's brief preface, signed with his initials, reveals that for the poems of Anacreon he has for the most part used a collection published at Oxford in 1683, with translations by Francis Willis, John Oldham, and Abraham Cowley,

along with "excellent imitations" by Rochester and Oldham, extracted from collected editions and inserted as appropriate. In fact ten of the 55 odes of Anacreon are not taken from the Oxford volume, and some of these may well have been Sewell's own translations. The two odes of Sappho are translations by Ambrose Philips, which had first been published in Addison's *Spectator*. Inserted at the end, unaccountably, is "Song on the Act for Trade with France, M.DCC.XII." Who wrote this poem is not clear, nor is it obvious why it has been included. The engraved frontispiece of Bacchus and other classical figures is unsigned. This is the sort of volume published by Curll, early in his career, to attain a degree of respectability. In fine condition. With the early engraved bookplate of James Plunkett, Earl of Fingall. Case 271.

1170. **[Works.]** [Poetical miscellany.] The works of celebrated author, of whose writings there are but small remains. Volume the first. Containing the works of the Earl of Roscommon. The Earl of Dorset. The Earl of Hallifax. And Samuel Garth. London: printed for J. and R. Tonson, and S. Draper, 1750. (4), 443(1) pp. [With:] Volume the second[.] Containing the works of George Stepney, Esq; William Walsh, Esq; Thomas Tickell, Esq; And Bishop Sprat. London: printed for J. and R. Tonson, and S. Draper, 1750. (6), 415(1) pp. Two vols., 12mo, contemporary marbled calf, spines gilt, contrasting orange and brown morocco labels. £400

First edition. This anthology was published to rival and improve upon a very similar collection published the year before by the bookseller Francis Cogan (see below, item 1172). A preliminary publisher's advertisement makes the intention clear:

"As a very imperfect collection of the works of the celebrated writers contain'd in these volumes (the poems of Bishop Sprat excepted) have been offer'd to the publick, we presume no apology is necessary for the present publication. After a diligent search we can find no other pieces written by these authors, than what are here inserted, and we hope it will not appear, that any spurious ones are printed amongst them. . . . The size of these volumes, which is greater than we expected, must be our excuse for not adding any more to them, than the poems of Bishop Sprat."

An attractive set, in what is clearly a continental binding. Case 471.

#### "Dildoides" and "Cundums"

1171. **[Works.]** [Poetical miscellany.] The works of the Earls of Rochester, Roscomon [sic], and Dorset: the Dukes of Devonshire, Buckinghamshire, &c. With memoirs of their lives. In two volumes. With additions, and adorned with cuts. London: printed in the year 1739. vi, 216; vi, 216 pp. + two engraved frontispiece portraits and five other plates. Two vols. in one, 12mo, full brown crushed levant, inner dentelles gilt, a.e.g., by Riviere and Son. £900

The origin of this text is a collection published by Edmund Curll in 1707, subsequently expanded and reprinted a number of times under various similar titles. Included here are a number of obscene poems which did not appear in the original printing, most notably a section at the end of Vol. II called "The Cabinet of Love," which was added in 1714; this final section contains such erotic verses as "The Discovery," "Dildoides" (Samuel Butler), "The Delights of Venus" (translated from Meursius), "Lord Rochester against His Whore-Pipe," "A Panegyrick upon Cundums," "The Happy Life of a Country Parson" (Swift), etc. Also included are contributions by Pope (his epitaph on Elijah Fenton, 1730), Otway, Aaron Hill, Mary Wortley Montagu, and many others. The bawdy nature of this miscellany has made all printings very uncommon, and many surviving copies are incomplete. Slight careful restoration to a few blank margins, but a fine copy. With the bookplate of the noted gothic bibliographer Montague Summers. Case 323 (1)(c) and (2)(c).

1172. **[Works.]** [Poetical miscellany.] The works of the most celebrated minor poets. Namely, Wentworth, Earl of Roscommon; Charles, Earl of Dorset; Charles, Earl of

Halifax; Sir Samuel Garth; George Stepney, Esq; William Walsh, Esq; Thomas Tickell, Esq. Never before collected and publish'd together. In two volumes. London: printed for F. Cogan, 1749. (12), 308; (2), 262 pp. [With:] A supplement to the works of the most celebrated minor poets. Namely, E. of Roscommon, Dorset, Hallifax, Godolphin, Lord Somers, Dr. Sprat, Bishop of Rochester, Sir Samuel Garth, George Stepney, Esq; William Walsh, Esq; Thomas Tickell, Esq; and Ambrose Phillips, Esq; To which are added, pieces omitted in the works of Sir John Suckling, Mr. Otway, Matthew Prior, Esq; Dr. King, and Dean Swift. London: printed for F. Cogan, 1750. (12), 284, 95(1), 96 pp. Together three vols., 8vo, contemporary calf, gilt, spines gilt (spines rather rubbed, but sound). £400

First edition. When the first two volumes of this miscellany appeared in 1749, the two sons of Jacob Tonson's nephew, along with Samuel Draper, published in the following year a rival anthology claiming to be more correct, and more complete (see above, item 1170). Francis Cogan responded immediately by adding a supplementary volume, with a leaf at the front containing a notice addressed "to the publick," which gives the flavor of the sort of competition that existed between various London booksellers at the mid-point of the 18th century:

"Since the publications of the two former volumes of this undertaking, several gentlemen have been so good, to point out such pieces as were omitted therein, and assisted us with others which were never before collected, and some not before printed. To these we have annexed, what our Great Rival promised; those poets of which there are but small remains. To this advantage over our adversary, (notwithstanding his pretensions of perfection and pre-eminence) the reader will also perceive more poems of Roscommon, Dorset, Stepney and Tickell, than are to be found in his edition. And in order to enhance the value of the volume, there are sundry pieces of Dean Swift inserted, not to be met with in any edition of his works, tho' inferior to none. These additions have swell'd our book to a size greatly superior to the price, but we chose to wave the consideration of gain, rather than incur the imputation of having protracted the work with a prospect of increasing our profits. As to the executive part of these productions, which has the air of elegance, or seems the growth of Grub-Street, is left to the decision of every judicious gentleman."

It goes without saying that not all copies of this collection include the third volume. In very good condition. With the early armorial bookplates of Arthur Gregory, Esq., of Stivichall, near Coventry. Case 467 (1)(a), (2)(a), (3)(a).

#### William Wycherley (1641-1716)

1 173. **Wycherley, William.** Miscellany poems: as satyrs, epistles, love-verses, songs, sonnets, &c. London: printed for C. Brome, J. Taylor, and B. Tooke, 1704. xlvi, (2), 64, 63-438 pp. + a frontispiece portrait. Folio, contemporary panelled calf, neatly rebacked, red morocco label. £900

First edition. A substantial volume of previously unpublished verse, assembled from a disordered mass of literary manuscripts in order to make money. By the beginning of the 18th century William Wycherley, one of the major playwrights of his generation and a quintessential Restoration wit, was out of fashion and dangerously in debt, which this large folio was intended to alleviate, but the project was not a great success. "It was badly misjudged. Poems on a woman's 'Fair Back-Side' and on another's 'Fine Breasts' were entirely at odds with the new, chaster sensibility, and for its preface the work has a thirty-page torrent of abuse on those 'who were my critics before they were my readers.'" -- Oxford DNB. A year after this volume appeared Wycherley first met the sixteen-year-old Alexander Pope, who soon became a constant companion and correspondent. The last years of Wycherley's life were not easy; as he himself observed in one of his letters to Pope (May 23, 1709), "Fortune, (like all other jilts), leaves those in their age, who were their favourites in their youth." In the end he suffered from poor health, and the effects of excessive drink, and he lapsed into the confusion and restlessness of dementia. The

mezzotint portrait which adorns this volume, executed by John Smith after a painting by Peter Lely, depicts him as a handsome young man of 28, but the image is accompanied by a motto from Virgil, "Quantum mutatus ab illo," or "How changed from that." Pope reports that he used often to repeat this phrase, "with a melancholy emphasis." At the foot of the final page is, "The end of the first volume," but nothing further ever appeared. In very good condition. Foxon, p. 907; Hayward 138; Pforzheimer 1101.

#### The Perils of Making Money

1174. **Wycherley, William.** The idleness of business: a satyr. Address'd to one who said, A man shewed his spirit, industry, and parts, by his love of business. By William Wycherley, Esq; author of *The Plain Dealer*, a comedy. The second edition. London: printed for Benj. Bragg, 1705. (2), 5-15 pp. Folio, half red morocco. £3500

First edition, second issue; the sheets of *The Folly of Industry*, published anonymously a year earlier, with a new title-page naming the author, and with a leaf of preface cancelled. The theme of this poem is that in the course of making money, a man of business loses all perspective, and his life is consumed:

"So business is the bane of active life,  
Which shou'd procure our ease, maintains our strife;  
Which wears out life, whilst life it shou'd sustain,  
Till our death, by our livelihood, we gain."

Wycherley had included this poem, under its revised title, in the 1704 collected edition of his verse (see preceding item). This "second edition" appears to be little more than an attempt to dispose of unsold sheets of a pamphlet poem which, without Wycherley's name attached to it, had attracted little notice. Both issues are rare. Of the first the ESTC lists six copies (L; CSMH, CLU-C, ICN, MH [2]), to which Foxon adds another at Yale. Of this re-issue only three other copies are known, at Longleat, Dr. Williams's Library, and Harvard. Slight browning, but a fine copy. Foxon W575.

#### A Defoe Rarity

1175. [Ye.] [Defoe, Daniel.] [First line:] Ye true-born Englishman proceed. N.p. (London): n.d. (1701). 4 pp. Sm. 4to, two leaves, disbound. £1500

One of at least four identifiable London printings of a rare Defoe poem; it has not been possible to determine the precise order of these editions. "A ballad of thirty-seven stanzas . . . satirising William's recalcitrant Parliament for its disloyalty, encroachment on civil liberties, corruption and lack of patriotism, as evinced in the refusal of supply, arbitrary treatment of the Kentish Petitioners, packing of committees and plans to impose extravagant limitations on the Crown." -- Furbank and Owens. For further remarks, see Frank H. Ellis, *Poems on Affairs of State*, Vol. VI, pp. 318-331 and 768-770. In his notes on the relationship between the various printings of this poem, Ellis has made use of Foxon's specimen of his projected bibliography published in *The Library* in 1965, and devoted to the poetry of Defoe. Foxon subsequently made alterations in his bibliographical analysis of this poem, however, and somewhat pedantically distanced it from the Defoe canon by listing it under the title. In fact Defoe's authorship is almost certain; he himself quotes the poem twice in later writings. This printing has the misprint "neglelcted" in stanza 10, stanzas 31-4 correctly numbered, and the signature mark "A" under "Nation" on the first page of text. No early printing of this poem has a proper title-page, and only later reprints give it a title. For this printing the ESTC lists four locations (L, SEVp; InU-Li; AuANL); the other three London editions are similarly rare. In very good condition. Foxon Y10; Furbank and Owens 26; Moore 36.

Edward Young (1683-1765)

1176. **Young, Edward.** The poetical works of the Reverend Edward Young, L.L.D. Rector of Wellwyn in Hartfordshire, and Chaplain in Ordinary to His Majesty. London: printed for Messieurs Curll, Tonson, Walthoe, Hitch, Gilliver, Browne, Jackson, Corbett, Lintot and Pemberton, 1741. viii, xxxi(1), 304, (4); (4), 303(1), xvi pp. + an engraved frontispiece and three other plates in Vol. I (pagination of Vol. II very irregular). Two vols., 8vo, contemporary speckled calf, spines gilt (just a trifle rubbed, very slight wear to ends of spines). £400

First edition. An unusual collected edition, orchestrated by Edmund Curll, who secured the cooperation of the various booksellers holding copyright to Young's separately-published poems and his two tragedies. Included is almost everything Young wrote in verse prior to *Night Thoughts*, which began publication in 1742. At the beginning of Vol. I is a letter from Young to Curll (dated Dec. 9, 1739, but in fact cobbled together from three separate messages), declining to revise ("review") his poems, and saying that he is unable to furnish a portrait. Curll's footnote, however, asserts that "a particular friend of the author's has reviewed and prepared all these pieces for the press;" the most significant changes occur in "The Foreign Address" (first published in 1735), where many stanzas have been removed. At the end of Vol. I is a key to persons alluded to in "Love of Fame" (Pope, Theobald, Arbuthnot, Defoe, etc.); this key was often reprinted in later editions. Early armorial bookplates of Sir Richard Vyvyan; recent book label of Ian Jack. An excellent set, complete with four plates (not always present), of a late Curll project; the chaotic pagination of the second volume is typical of his publications. Foxon, p. 911; May, Pettit Collection, C2-3.

1177. **Young, Edward.** The works of the author of the Night-Thoughts. In four volumes. Revised and corrected by himself. London: printed for J. Buckland, W. Bowyer, J. and F. Rivington, Hawes, Clarke, and Collins, W. Owen, T. Caslon, S. Crowder, E. and C. Dilly, J. Dodsley, C. Corbett, H. Baldwin, T. Cadell, E. Johnston, T. Davies, T. Lowndes, W. Nicoll, S. Bladon, G. Robinson, J. Ridley, W. Otridge, and T. Evans, 1774. (4), 252; (2), 294; (2), 192, 195-218, 217-274; (2), 85(1), (89)-285 pp. + an engraved frontispiece in Vols. I and III, and an engraved plate in Vol. IV. [With:] The works of the author of the Night-Thoughts. Volume the fifth. London: printed for W. Owen; J. Dodsley; T. Lowndes; T. Cadell, and T. Beckett; W. Nicoll; and B. Tovey, 1773. xvi, 296 pp. Together five vols., 12mo, contemporary calf, spines gilt, red morocco labels. £600

"A new edition." In fact the fourth edition of the four-volume "authorized" edition of Young's writings, preceded by editions of 1757, 1762, and 1767. Included, as often, is a fifth volume, first published by a somewhat different consortium of booksellers in 1767, containing works Young had chosen not to reprint, along with a biographical sketch. Young's introductory note to this important collection is brief, and rather self-deprecating:

"I think the following pieces in four volumes to be the most excusable of all that I have formerly written; and I wish less apology was needful for these. As there is no recalling what is got abroad, the pieces here republished, I have revised; and rendered them as pardonable, as it was in my power to do."

A pretty set in very fine condition. May, Pettit Collection, C11-12.

The Bradley Martin Copy of a Rare Folio

1178. [**Young, Edward.**] The complaint: or, night-thoughts on life, death, & immortality. London: printed for R. Dodsley, 1742. 20 pp. Folio, full marbled calf, gilt, spine and inner dentelles gilt, a.e.g., by Riviere & Son (spine a bit worn, upper joint weak); in a cloth slipcase. £5000

First edition. The first of nine installments of *Night-Thoughts*, arguably the greatest, or at least the most influential long poem of the 18th century; in time Young's masterpiece, a

quasi-autobiographical narrative in blank verse, would be illustrated by Blake and read with close attention by Wordsworth and Coleridge, and it remained popular throughout the 19th century. This first "night" was published shortly after Young had turned 59, when many assumed his literary career was near its end; in fact he continued to publish for another two decades. This was the only "night" to be printed as a folio, as all subsequent parts were issued in a quarto format. As a result, the original printing is comparatively rare, and has long been difficult to acquire, in much the same way as Thomson's *Winter*. The ESTC now lists 14 copies in 11 libraries (L [2], Ct, LEu, WNs; CSmH, CLU-C, CtY [2], MH, NN, TxU [2]; ZWTU); there are also copies in the Forster collection at the Victoria and Albert and the Robert H. Taylor collection at Princeton. This copy bears the bookplates of John Gribbel, Clarence S. Bement, David and Lulu Borowitz, and H. Bradley Martin; no other copy has appeared on the market since the Bradley Martin sale in 1990. In very good condition. An unidentified early reader has made a few manuscript "improvements," most notably the alteration of the last word in line 42 from "woe" to "grief," presumably because "woe" is also the last word in line 45; Young himself soon observed this infelicity (or misprint?), but chose instead to change the first use of "woe" to "soul." Foxon Y24; Hayward 165; Rothschild 2619.

1179. [Young, Edward.] The complaint: or, night-thoughts on life, death, & immortality. Night the first. Humbly inscribed to the Right Honourable Arthur Onslow, Esq; Speaker of the House of Commons. The second edition. London: printed for R. Dodsley, 1742. 30 pp. + a final leaf advertising "Night the Second" ("speedily will be publish'd"). [Bound with:] Night the second. On time, death, friendship. Humbly inscrib'd to the Right Honourable the Earl of Wilmington. London: printed for R. Dodsley; and T. Cooper, 1742. 44 pp. [Bound with:] Night the third. Narcissa. Humbly inscrib'd to her Grace the Dutchess of P----- . . . The second edition. London: printed for R. Dodsley; and T. Cooper, 1742. 34 pp. [Bound with:] The complaint: or, night-thoughts on life, death, & immortality. London: printed for R. Dodsley; and sold by M. Cooper, 1743. (2), ii, 47(1) pp. [Bound with:] The complaint: or, night-thoughts on life, death, and immortality. Night the fifth. London: printed for R. Dodsley; and sold by M. Cooper, 1744. 60 pp. including an engraved frontispiece which has been bound at the front of the volume. [Bound with:] Night the sixth. The infidel reclaim'd. In two parts. Containing, the nature, proof, and importance of immortality. Part the first. Where, among other things, glory, and riches, are particularly consider'd. Humbly inscrib'd to the Right Honourable Henry Pelham, First Lord Commissioner of the Treasury, and Chancellor of the Exchequer. London: printed for R. Dodsley, 1744. (2), v(1), 42 pp. + a final leaf of publisher's advertisements. [Bound with:] The complaint. Or, night-thoughts on life, death, and immortality. [Night the seventh.] London: printed for G. Hawkins; and sold by M. Cooper, 1744. vii(1), 72 pp. [Bound with:] The complaint. Or, night-thoughts on life, death, and immortality. Night the eighth. Virtue's apology: the man of the world answer'd. In which are considered, the love of this life; the ambition and pleasure, with the wit and wisdom of this world. London: printed for G. Hawkins; and sold by M. Cooper, 1745. (2), 70 pp. Together eight vols. in one, 4to, contemporary half calf and marbled boards, spine gilt (some wear, rubbed, upper joint weak). £250

Sets of Young's poem were assembled as the various "Nights" appeared; this one was apparently collected and bound before the appearance of *The Consolation*, which served as "Night the ninth." The details of this set are as follows. Night I: Probably the first of several printings designated "second edition," and preceded only by a folio edition issued earlier in 1742. With press figures 4-1, 12-2, 15-1, 18-1, 20-2, 26-2; the word "Commons" on the title-page is in large capitals. Foxon Y25; May, Pettit Collection, B63. Night II: First edition. The fact that there is no "second edition" of this part, but only a third edition of 1743, suggests that there must have been two impressions of this first edition, but no variations have as yet been discovered. With a half-title ("The Complaint"). Foxon Y32; May, Pettit Collection, B70-74. Night III: Second edition, a re-issue of the first edition, with the corrected reading "mazy" for "merry" on page 7, line 15 (but A4 is not a cancel). With a half-title ("The Complaint"). Foxon Y38; May, Pettit Collection, B79. Night IV: First edition. With the title-page printed in red and black. The issue with a sheaf at the center of the ornament on p. i; another issue (edition?) has a head. Foxon Y43; May, Pettit

Collection, B84-87. Night V: Presumably a reprint to complete sets; the first edition is dated 1743. With an engraved frontispiece, which has been bound at the front of the volume. Foxon Y48. Night VI: First edition. With a half-title ("The Complaint"), and a final leaf of advertisements. Foxon Y49; May, Pettit Collection, B95-98. Night VII: First edition. Foxon Y50; May, Pettit Collection, B100-104. Night VIII: First edition. Foxon Y52; May, Pettit Collection, B105-109. These collected sets are no longer easy to find; aside from the binding wear, this one is in very good condition.

1180. [Young, Edward.] Night the second. On time, death, friendship. Humbly inscrib'd to the Right Honourable the Earl of Wilmington. London: printed for R. Dodsley; and T. Cooper, 1742. 44 pp. 4to, disbound. £25

First edition. The fact that there is no "second edition" of this part, but only a third edition of 1743, suggests that there must have been two impressions of this first edition, but no variations have as yet been discovered. Wanting a half-title, otherwise in good condition. Foxon Y32; May, Pettit Collection, B70-74.

1181. [Young, Edward.] Night the third. Narcissa. Humbly inscrib'd to her Grace the Dutchess of P----- . . . The second edition. London: printed for R. Dodsley; and T. Cooper, 1742. 34 pp. 4to, disbound. £25

Second edition, a re-issue of the first edition, with the corrected reading "mazy" for "merry" on page 7, line 15 (but A4 is not a cancel). Wanting a half-title, otherwise in good condition. Foxon Y38; May, Pettit Collection, B79.

1182. [Young, Edward.] The complaint. Or, night-thoughts on life, death, and immortality. [Night the seventh.] London: printed for G. Hawkins; and sold by M. Cooper, 1744. vii(1), 72 pp. 4to, disbound. £25

First edition. A fly-title following the title-page reads, "Night the seventh. Being the second part of the Infidel reclaimed. Containing the nature, proof, and importance, of immortality." This was the first part to be printed by Samuel Richardson, who was to become a close friend. Richardson was shortly to seek Young's advice in writing *Clarissa*; he also went on to assist Young in revising his poems. In very good condition. Foxon Y50; May, Pettit Collection, B100-104; Sale 323.

1183. [Young, Edward.] The complaint. Or, night-thoughts on life, death, and immortality. Night the eighth. Virtue's apology: the man of the world answer'd. In which are considered, the love of this life; the ambition and pleasure, with the wit and wisdom of this world. London: printed for G. Hawkins; and sold by M. Cooper, 1745. (2), 70 pp. 4to, disbound. £25

First edition. Printed by Samuel Richardson. In very good condition. Foxon Y52; May, Pettit Collection, B105-109; Sale 332.

1184. [Young, Edward.] The consolation. Containing, among other things, I. A moral survey of the nocturnal heavens. II. A night-address to the deity. To which are annex'd, some thoughts, occasion'd by the present juncture: humbly inscribed to His Grace the Duke of Newcastle, one of His Majesty's principle Secretaries of State. London: printed for G. Hawkins; and sold by M. Cooper, 1745. (2), 146 pp. 4to, disbound. £75

First edition. The final instalment of *Night-Thoughts*; at the beginning of the text is "Night the ninth and last." This was by far the longest part, bringing the entire length of the poem to almost 10,000 lines. There were by now signs that contemporary readers were beginning to grow weary of Young's blank verse meditations. On the verso of the title-page is a single erratum, correcting a proper name in a line on page 13; as in all copies, there are also manuscript corrections on pp. 12, 75, 129, 131, and 144. Printed by Samuel Richardson. In very good condition. Foxon Y54; May, Pettit Collection, B110-114; Sale 333.

1185. [Young, Edward.] The complaint: or, night-thoughts on life, death, & immortality. The fifth edition. London: printed for R. Dodsley; and sold by M. Cooper, 1743. viii, (2), 9-165 pp. 8vo, 19th-century maroon diced morocco (a trifle rubbed, small scrape on upper cover, most of label wanting). £200

The first attempt at a collected edition, containing Nights I-IV only. The designation "fifth edition" on the title-page technically applies only to the first three parts; a sixth edition issued later the same year contained Nights I-VI. Printed here at the front is an interesting four-page preface, first published with Night IV, in which Young provides some insight into the inspiration for his poem, and his future intentions:

"As the occasion of this poem was real, not fictitious; so the method pursued in it, was rather imposed, by what spontaneously arose in the author's mind, on that occasion, than meditated, or designed. Which will appear very probable from the nature of it. For it differs from the common mode of poetry, which is from long narrative to draw short morals. Here, on the contrary, the narrative is short, and the morality arising from it makes the bulk of the poem. The reason of it is, that the facts mentioned did naturally pour these moral reflections on the thought of the writer."

Young goes on to say that he had begun the poem "purely as a refuge under uneasiness;" and that the fact that he was now in better spirits made him unsure that he would continue. This collection is uncommon, no doubt because it was shortly to be superseded. In very good condition, complete with the half-title. On a front flyleaf in a 19th-century presentation inscription from J. J. Trevelyan to H. L. Trevelyan. Foxon Y55; May, Pettit Collection, B115.

1186. [Young, Edward.] The complaint: or, night-thoughts on life, death, & immortality. The eighth edition. [Nights I-VI]. London: printed for R. Dodsley, 1749. (2), 199 pp. + an engraved frontispiece. [Bound with:] The complaint: or, night-thoughts on life, death, and immortality. Vol. II. [Nights VII-IX]. To which is added, a paraphrase on part of the book of Job. London: printed for G. Hawkins, 1749. 263 pp. Two vols. in one, 8vo, contemporary calf, gilt, spine gilt, red morocco label (rather rubbed, some wear to joints and top of spine). £150

The second volume here is the second of two editions of Nights VII-IX printed by Samuel Richardson to complete sets of *Night-Thoughts*; the first had been printed in 1748 to accompany the seventh edition of Nights I-VI. Not all owners of the first volume took advantage of the opportunity to acquire the concluding portions of Young's *chef d'oeuvre*, and as a result complete sets are very uncommon; the ESTC lists only seven (L, AWn, C, O; CaOHM, CoU; ZWTU). Aside from the binding wear, in very good condition. Early signature of Ann Sanders on the front flyleaf; later signature, with notes on the pastedown opposite, of James Ford, of Heavitree, dated 1837. Tipped in at the back is a portion of a lithographic facsimile of a letter from Young to Mary Wortley Montagu. Foxon Y60 and Y62; May, Pettit Collection, B117-118 and B120-121; Sale 363.

A Presentation Copy to Parnell, on Fine Paper

1187. **Young, Edward.** The force of religion; or, vanquish'd love. A poem. In two books. London: printed for E. Curll; and J. Pemberton, 1714. (8), 38 pp. + an engraved frontispiece. 8vo, half blue morocco, gilt, spine gilt, t.e.g., by Roger de Coverly & Sons (traces of rubbing). £1250

First edition; a copy on fine paper, identifiable by the absence of a price on the title-page. A remarkable presentation copy, inscribed on the recto of the frontispiece, "To the Revd. Doct. Pa[arnell] from the Authour." Though the inscription has been cropped by the binder, there can be little doubt that the recipient was Thomas Parnell, who had been created a "reverend doctor" by Trinity College, Dublin, in 1712, and was Archdeacon of Clogher when this poem was published. Young, moreover, was just getting to know the Scriblerians at this

period; he also gave an inscribed fine-paper copy to Pope, which is now in the Rothschild collection. This was Young's first attempt at narrative verse, on the martyrdom of Lady Jane Grey, who refused to convert to Roman Catholicism to save herself, her father, and her husband. The frontispiece is engraved by Michael Vander Gucht after a design by Pierre La Vergne. Margins trimmed somewhat close, but not touching the text, otherwise a very good copy. With the bookplate of Oliver Brett, Viscount Esher. Foxon Y75; May, Pettit Collection, B14; Rothschild 2608.

1188. **Young, Edward.** [Imperium Pelagi.] The merchant. A naval lyric: written in imitation of Pindar's spirit. On the British trade, and navigation. Dublin: printed by S. Powell; for George Risk; George Ewing; and William Smith, 1730. 64 pp. Sm. 8vo, disbound. £250

First Dublin edition; first printed in London earlier the same year as *Imperium Pelagi*. A long poem on the glories of English commerce, with lines on America and China, whales and dolphins, Sir Isaac Newton, and a good deal more; Young was a loyal supporter of the King, and of the economic policies of the Whig ministry. Tiny chip in the blank outer margin of the title-page, a few minor spots, but a very good copy. This is the earliest of the two Dublin printings noted by Foxon; another with the same imprint, but produced for a much later collected edition, has no type ornaments. Very uncommon; the ESTC lists eight locations (L, C, D, Dt, O; CaBViV, CtY; GOT). Foxon Y84.

#### On Fine Paper

1189. **Young, Edward.** The instalment. To the Right Honourable Sir Robert Walpole, Knight of the Most Noble Order of the Garter. London: printed by J. Walthoe, 1726. 11 pp. Folio, recent boards. £750

First edition. A "fine-paper" copy, with no bookseller's advertisement on the verso of the last page; in this instance, however, the same paper, with a "BF" watermark, was used for both issues. A poem in celebration of Robert Walpole's induction into the Order of the Garter on May 26, 1726. The most recent portion of Young's *Universal Passion*, published in January, had ended with extravagant praise of Walpole and the King, and for this he had been granted an annual pension of £200. This new poem was essentially an acknowledgement of that favor. A fine copy of a very scarce title. The ESTC lists a total of 16 copies, of which three are in the British Library, and five in the libraries at Oxford, but does not identify copies on fine paper; Foxon notes three, at Trinity College, Dublin, Leeds, and Harvard; presumably the majority of surviving copies are on ordinary paper. Foxon Y87; May, Pettit Collection, B50.

1190. [**Young, Edward.**] Ocean. An ode. Occasion'd by His Majesty's late royal encouragement of the sea-service. To which is prefix'd, An ode to the King: and a discourse on ode. By the author of The Universal Passion. London: printed for Tho. Worrall, 1728. (4), 55 pp. 8vo, recent half red morocco. £600

First edition. A copy on ordinary paper, with a price of one shilling on the half-title. A poem in celebration of British naval power, published in honor of the accession of George II; later in the year Young was appointed chaplain to the new monarch. Perhaps more interesting than the poem itself is the prefatory essay on lyric poetry, in which Young discusses at one point the use of rhyme in English odes:

"For the more harmony likewise, I chose the frequent return of rhyme; which laid me under great difficulties. But difficulties overcome give grace, and pleasure. Nor can I account for the pleasure of rhyme in general, (of which the moderns are too fond) but from this truth. But then the writer must take care that the difficulty is overcome. That is, he must make rhyme consistent with as perfect sense, and expression, as could be expected, if he was free from that shackle. Otherwise, it gives neither grace to the work, nor pleasure to the reader, nor, consequently, reputation to the poet."

The ambivalence in these remarks was later noted by Herbert Croft, who contributed much of the account of Young to Johnson's *Lives of the Poets*: "It is whimsical that he, who was soon to bid adieu to rhyme, should fix upon a measure in which rhyme abounds even to satiety." Johnson's own observations, appended to Croft's sketch, confirm the judgement that the ode was not a form for which Young had a natural affinity: "He had least success in his lyrick attempts, in which he seems to have been under some malignant influence: he is always labouring to be great, and at last is only turgid." A fine copy. Foxon Y94; May, Pettit Collection, B55-56; Rothschild 2613.

1191. **Young, Edward.** A poem on the last day. Oxford: printed at the Theatre, 1713. (10), 74 pp. 8vo, disbound. £100

First edition. Young's first notable poem, later revised and frequently reprinted. This description of the Day of Judgement, in almost 500 heroic couplets, bears a long dedication to Queen Anne. Samuel Johnson had mixed feelings about Young's literary career. He acknowledged him a poet, and a man of genius, but not without defects, as this early effort revealed:

"His Poem on the Last Day, his first great performance, has an equability and propriety, which he afterwards either never endeavoured or never attained. Many paragraphs are noble, and few are mean, yet the whole is languid; the plan is too much extended, and a succession of images divides and weakens the general conception; but the great reason why the reader is disappointed is, that the thought of the Last Day makes every man more than poetical, by spreading over his mind a general obscurity of sacred horror, that oppresses distinction, and disdains expression."

Wanting a half-title, otherwise a very good copy. Foxon Y109; May, Pettit Collection, B2; Rothschild 2607.

1192. **Young, Edward.** A poem on the last day. Oxford: printed at the Theatre, 1713. (12), 74 pp. 8vo, recent half calf and marbled boards. £150

Second edition. Printed from the same setting of type as the first edition, with only a slight rearrangement of the title-page to allow for the insertion of a new edition statement. A very good copy, complete with the half-title. Foxon Y110; May, Pettit Collection, B3.

1193. [**Young, Edward.**] Two epistles to Mr. Pope, concerning the authors of the age. London: printed for Lawton Gilliver, 1730. 44 pp. + four pages of bookseller's advertisements at the end. 8vo, disbound. £200

First edition. A defense 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. Title-page dust-soiled with a couple of very small chips in the margins, otherwise a sound copy of an interesting literary poem. Foxon Y117; May, Pettit Collection, B58-60; Rothschild 2617.

1194. [Young, Edward.] Two epistles to Mr. Pope, concerning the authors of the age. By the author of the Universal Passion. Dublin: printed by S. Powell; for George Risk; George Ewing; and William Smith, 1730. 32 pp. Sm. 8vo, disbound. £150

One of two Dublin printings issued shortly after the London original; the other bears the imprint of James Hoey. Very scarce. In very good condition. Foxon Y120.

1195. [Young, Edward.] The universal passion. Satire I. To His Grace the Duke of Dorset. London: printed for J. Roberts, 1725. (4), 15 pp. Folio, disbound. [With:] The universal passion. Satire I. To His Grace the Duke of Dorset. London: printed for J. Roberts, 1725. (4), 15 pp. Folio, sewn, as issued. Another edition (see below). [With:] The universal passion. Satire II. London: printed for J. Roberts, 1725. (2), 17 pp. Folio, sewn, as issued. [With:] The universal passion. Satire III. To the Right Honourable Mr. Dodington. London: printed for J. Roberts, 1725. (4), 15 pp. Folio, sewn, as issued. [With:] The universal passion. Satire IV. To the Right Honourable Sir Spencer Compton. London: printed for J. Roberts, 1725. (4), 14 pp. Folio, sewn, as issued. [With:] The universal passion. Satire the last. To the Right Honourable Sir Robert Walpole. London: printed for J. Roberts, 1726. (4), 12 pp. Folio, sewn. [With:] The universal passion. Satire V. On women. London: printed for J. Roberts, 1727. (4), 28 pp. Folio, disbound, outer margins uncut. [With:] The universal passion. Satire VI. On women. Inscib'd to the Right Honourable the Lady Elizabeth Germain. London: printed for J. Roberts, 1728. (2), 30 pp. Folio, disbound. In a half blue morocco folding case. £2500

A complete set of first editions. Included as well is the second printing of Satire I, identifiable by the single press figure 11-4 (as opposed to 2-4, 8-4, 14-2 in the first printing); the second edition is entirely reset except for the half-title and title-page, and the order of the two printings is established by the fact that deposit copies all have the array of three press figures. The second edition of Satire I, along with Satires II-IV, are unusual as being in entirely original condition. The first printing of Satire I, along with "Satire the last" and Satires V-VI, are from other sources, to make up the set. Satire V is uncut, but shows signs of prior binding; Satire VI bears the contemporary signature of Sarah Kennet. This unusual set has the bookplate of the sixth Duke of Portland; it was later in the collection of William Rees-Mogg, sold at Sotheby's in 1971, since when the proper first edition of Satire I has been added. Rees-Mogg has noted that Satire VI is much rarer than the other parts, no doubt because a collected edition in octavo was available within a few weeks.

With these satires Young became a poet of the first rank; their influence can be seen even in the work of Pope, especially in his *Moral Epistles*. Samuel Johnson's assessment is still pertinent:

"The *Universal Passion* is indeed a very great performance. It is said to be a series of epigrams; but if it be, it is what the author intended: his endeavour was at the production of striking distichs and pointed sentences; and his distichs have the weight of solid sentiment, and his points the sharpness of restless truth. His characters are often selected with discernment, and drawn with nicety; his illustrations are often happy, and his reflections often just. His species of satire is between those of Horace and of Juvenal; he has the gaiety of Horace; without his laxity of numbers, and the morality of Juvenal with greater variation of images. He plays, indeed, only on the surface of life; he never penetrates the recesses of the mind, and therefore the whole power of his poetry is exhausted by a single perusal; his conceits please only when they surprise."

By the end of the century Young was more highly regarded for his *Night-Thoughts*, and this is no doubt still the case. Some dust-soiling and slight signs of use, but generally in very good condition. All necessary half-titles are present. Foxon Y122, Y124, Y125, Y128, Y130, Y132, Y134, and Y136; May, Pettit Collection, B27-8, B29, B31-2, B33-4, B35-6, B37-8 (wanting Satire VI).

1196. [**Young, Edward.**] The universal passion. Satire I. To His Grace the Duke of Dorset. London: printed for J. Roberts, 1725. (4), 15 pp. [Bound with:] The universal passion. Satire II. London: printed for J. Roberts, 1725. (2), 17 pp. [Bound with:] The universal passion. Satire III. To the Right Honourable Mr. Dodington. London: printed for J. Roberts, 1725. (4), 15 pp. [Bound with:] The universal passion. Satire IV. To the Right Honourable Sir Spencer Compton. London: printed for J. Roberts, 1725. (4), 14 pp. [Bound with:] The universal passion. Satire the last. To the Right Honourable Sir Robert Walpole. London: printed for J. Roberts, 1726. (4), 12 pp. Together five parts, folio, disbound. £500

First edition of the first five parts. Young clearly had now judged his poem complete, but he went on to add two further parts in 1727-8, somewhat confusingly designated Satires V-VI. The first two parts here are genuine first printings, which can be identified by the press figures, which correspond to those in deposit copies. The new editions were reset, except for the half-title and title-pages; the reprint of Satire I had the press figure 11-4, and there were no press figures in the reprint of Satire II. In very good condition; all five half-titles are present. Foxon Y122, Y125, Y128, Y130, Y132; May, Pettit Collection, B27-8, B29, B31-2, B33-4, B35-6.

1197. [**Young, Edward.**] Love of fame, the universal passion. In seven characteristic satires. London: printed for J. Tonson, 1728. (12), 175 pp. 8vo, contemporary sprinkled calf, gilt, brown morocco label. £300

"Second edition corrected, and alter'd;" in fact the first collected edition of the seven poems published as separate folios from 1725 to 1727. A very important edition, thoroughly revised, with many lines added, moved, or dropped, phrases rewritten, a revised use of italics and capitals for emphasis, and a new preface. A fine copy. Foxon Y169; May, Pettit Collection, B39; Rothschild 2612.

1198. [**Young, Edward.**] Love of fame, the universal passion. In seven characteristic satires. London: printed for J. Tonson, 1728. (12), 175 pp. 8vo, contemporary calf, spine gilt (some wear, joints slightly cracked, lacks label). £75

"The third edition;" in fact the second collected edition, a close paginary reprint of the first. Wanting a flyleaf at the front, otherwise a good copy. On the title-page is the signature of James Donaldson, dated 1757; 19th-century armorial bookplate of Seggieden. Foxon Y171; May, Pettit Collection, B40-41.

1199. [**Younge (or Young), Lewis Henry.**] Utopia: or, Apollo's golden days. Dublin: printed by George Faulkner, 1747. (2), ii, 24 pp. 8vo, disbound. £400

First edition. A verse satire on Lord Chesterfield, whose controversial term as Lord Lieutenant of Ireland had just come to an end; the subject is made clear in the preface. Also included are references to Swift, particularly his *Tale of a Tub*. The authorship of this poem is taken from a note on a copy in the National Library of Ireland; Younge was a Dublin clergyman. Some paper adhesion from an old binding along the blank inner margins of the title-page and last leaf; margins a bit dusty, several stamps of an old lending library, otherwise a sound copy. Uncommon. Foxon Y177.

## Addendum

### The Pirated Editions of Henry Hills: 1708-1710

Henry Hills (c. 1654-1712) was the son of a prominent printer of the same name who as a young man had been closely associated with Cromwell, but who survived the Restoration to serve as both warden and master of the Company of Stationers; in the end, however, he became a Roman Catholic, and was forced to flee to the Continent, where he died in 1689. The younger Henry Hills entered the printing trade at an early age, and in 1674 was offered a post by the East India Company to establish a press in India. This venture proved a failure, and by 1679 Hills was back in London, where he acquired a place in the Stationers' Company by right of patrimony. In 1695, the world of publishing was thrown into turmoil, when the House of Commons refused to renew the Licensing Act, thus undermining the Company's ability to regulate copy, and eroding the rights of both writers and printers. Piracy in the publishing trade began to prosper, and in time the problem became acute. The most notorious experiment in what amounted to literary theft was inaugurated by Hills in 1708, whose methods are described by Richmond P. Bond in "The Pirate and the *Tatler*," in *The Library* (Fifth Series, Vol. XVIII, No. 4, December 1963, p. 264):

"Pamphlets poured from the Hills press in such wealth of title that the activity of this freebooter is a commonplace in publishing history. Success manifestly depended on huge production, low cost, and tiny margin of profit. The principle commodity was the octavo tract in one sheet; composition could be squeezed if the item required it or could be spread if space had to be filled. When necessary, more than one title could be included to consume all the pages. Paper and printing of minimal grade were used for 'Pirate Hill's brown sheets, and scurvy letter.' A very small retail price could allow little leeway for the expenses of promotion; thus Hills neglected the use of newspaper advertisements and appended a list of his additional titles to a number of his pamphlets. And not infrequently his title-page bore the legend 'For the Benefit of the Poor,' an artful advertisement of a disarming motive."

The most suitable texts for the cheap format adopted by Hills were poems and sermons, and within three years he had issued the better part of 300 titles, many in multiple printings. His choice of verse ranged from familiar titles by Dryden to new work by such fledgling poets as John Gay, whose first published poem, *Wine*, was little noticed as a folio, but was widely circulated in the inexpensive reprints offered by Hills. The position of Hills as "King of the Pirates," as he was widely known, was abruptly overthrown, however, in April, 1710, when Parliament passed the first Copyright Act ("for the advancement of learning"), and the Stationers' Register was established to protect the rights of both authors and members of the book trade. This legislation proved immediately effective. Hills ceased his activities abruptly, and within two years he was dead, though such was the obscurity into which he had suddenly fallen that details of his passing are obscure. His stock was sold off in 1713. Many of his poetical piracies resurfaced in 1717, in a two-volume anthology assembled by Thomas Warner under the title, *A Collection of the Best English Poetry, by Several Hands* (Case 294). Copies of this extraordinary nonce collection are rare, and differ widely in contents; no doubt some sets were broken up in later years by the antiquarian book trade, to sell titles singly.

Offered below are four attractive tract volumes, in which the piracies of Henry Hills predominate; these are followed by a selection of his single poems.

1200. **[Poetry: 1708-9.]** An exceptional volume of 33 titles, including 30 verse piracies of Henry Hills, along with two other similar pamphlets, and one very scarce collection of verse dated 1697, as described below. Together 33 vols. in one, 8vo, contemporary speckled calf, gilt, spine gilt, brown morocco label ("Poems;" spine just a trifle rubbed, with very slight wear at the tips). £5000

This fine volume was almost certainly assembled towards the end of 1709, as it includes 30 of the 76 titles in verse published by Henry Hills in 1708-9 (some in more than one edition), but none of those he went on to issue in 1710. There is no sign of early provenance in this volume. The first indication of ownership is the signature on the front flyleaf of the clergyman, literary scholar, and collector John Mitford (1781-1859), dated 1805, a year after he received his BA from Oriel College, Oxford; a complete table of contents has been provided in his neat hand. Mitford went on to become a friend and correspondent of both Charles Lamb and Bernard Barton; he edited the works of Thomas Gray, and was a major contributor to the Aldine edition of British poets published by William Pickering. Mitford was an ardent collector of books and manuscripts, coins, cameos, prints, and drawings. His books were sold at auction by Sotheby & Wilkinson in 1860, and fetched a few shillings less than £3000. With the later armorial bookplate of the prominent Liberal politician Allan Heywood Bright. In fine condition.

Included are the following:

(i) [Gay, John.] Wine. A poem. . . . To which is added Old England's new triumph: or, the battel of Audenard, A song. London: printed by Henry Hills, 1708. 16 pp. Gay's poem was first published earlier the same year as a folio, but is very rare in that form (Foxon G89; item 402). The anonymous supplementary tribute to Marlborough was also printed the same year as a single-sheet folio (Foxon O109), of which the ESTC lists three copies (CSmH, TxU [2]); for brief notes, see Horn, *Marlborough*, 263. There were two other pirated editions of Gay's poem by Hills, one by itself, and the other, as here, with the Marlborough ballad, but a slightly different imprint. Foxon G92.

(ii) [Anon.] Milton's sublimity asserted: in a poem. Occasion'd by a late celebrated piece, entituled, Cyder, a Poem; in blank verse, by Philo-Milton. London: printed for W. Hawes, and sold by J. Morphew; and Stephen Fletcher, 1709. 30 pp. + a final leaf of bookseller's advertisements. First edition. A satire on a popular poem by John Philips published the year before; for details, see item 597. Hills was not involved with the publication of this poem. Foxon M267.

(iii) [Philips, John.] Cyder. A poem. In two books. . . . With the Splendid Shilling. Paradise Lost, and two songs, &c. London: printed and sold by H. Hills, 1708. 48 pp. The first of three piracies by Hills of a poem first printed earlier the same year (Foxon P237; item 746); his other two printings are dated 1709. The three short poems at the end are not by Philips; one is a song identified as "by Mr. Cheek." Foxon P239.

(iv) [Anon.] The long vacation. A satyr: address'd to all disconsolate traders. London: printed and sold by H. Hills, 1708. 16 pp. The first of two piracies by Hills of a satire on life in London first published as a quarto earlier the same year, but rare in that form (Foxon L243); the other Hills printing is dated 1709. Foxon L244.

(v) Addison, Joseph. A letter from Italy, to the Right Honourable Charles, Lord Halifax. By Mr. Joseph Addison. 1701. Together with the Mourning Muse of Alexis. A pastoral. Lamenting the death of our late gracious Queen Mary. By Mr. Congreve. 1695. To which is added the Despairing Lover. London: printed and sold by H. Hills, 1709. 16 pp. The first separate edition of a poem by Addison first printed in the fifth volume of Tonson's Miscellanies, in 1703. With the reading "O'er the warm bed" in line 16 on page 4; another Hills piracy, printed later the same year, has "O're the warm bed." The last poem is a ballad by William Walsh. Foxon A39.

(vi) [Anon.] The flight of the Pretender, with advice to the poets. A poem, in the Arthurgical, -- Jobical, -- Elizabethcal style and phrase of the sublime poet Maurus. London: printed and sold by H. Hills, 1708. 8 pp. A piracy of an anonymous parody of the style of Richard Blackmore first published by Bernard Lintott earlier the same year (Foxon F170; item 366). Foxon F171.

(vii) Dillon, Wentworth, Earl of Roscommon. *Horace: or the art of poetry: a poem.* London: printed and sold by H. Hills, 1709. 16 pp. Roscommon's version of the *Ars Poetica* was first published in 1680. In this edition A2 is not signed; in another less common printing by Hills the leaf is signed. Foxon D309.

(viii) Sheffield, John, Duke of Buckingham. *An essay on poetry: by the Right Honourable the Earl of Murlgrave [sic].* London: printed and sold by H. Hills, 1709. 16 pp. This poem was first published in 1682. There were two Hills printings dated 1709; in this one, which came first, signature A2 is under "is by," as opposed to "by all." Foxon S388.

(ix) [Blackmore, Richard.] *Instructions to Vander Bank, a sequel to the Advice to the Poets: a poem, occasion'd by the glorious success of Her Majesty's arms, under the command of the Duke of Marlborough, the last year in Flandres [sic].* London: printed and sold by H. Hills, 1709. 16 pp. A pirated edition of a poem first published as a folio earlier in the year (Foxon B254); for a discussion, see Horn, *Marlborough*, 273. In most copies, the misprint on the title-page has been corrected to "Flanders." Foxon B266.

(x) [Browne, Joseph.] *St. James's Park: a satyr.* London: printed and sold by H. Hills, 1708. 16 pp. The first of two piracies by Hills of a poem on the demi-monde of London, printed as a folio earlier in the year (Foxon B530.8; item 147); his other edition is dated 1709. Foxon B530.84.

(xi) Denham, John. *Coopers-Hill. A poem.* London: printed and sold by H. Hills, 1709. 16 pp. The first of three Hills editions of a noted topographical poem first published in 1642. This printing can be identified by the presence of type-flower at the head of page 5; these were not used in the other two editions. Foxon D214.

(xii) [Anon.] *The eagle and the robin. An apologue. Translated from the original of Æsop, written two thousand years since, and now rendered in familiar verse. By H. G. L. Mag. . . . Together with Taffey's triumph: or, a new translation of the Cambro-muo-maxia: in imitation of Milton. By a gentleman of Oxford.* London: printed and sold by Henry Hills, 1709. The first of two piracies by Hills of a folio poem printed earlier the same year (Foxon E2); in a subsequent printing he substituted for the second poem another called "The Old Cat's Prophecy." In the preface to the first poem here, the initials on the title-page are expanded to "Horat. Gram.," i.e. Horace the schoolmaster; the poem is not taken from Aesop. The "translation" quickly elicited two other 8-page octavo piracies, one with the imprint of J. Read, the other issued by J. Bradford. The second poem is Daniel Bellamy's translation of Edward Holdsworth's *Muscipula*, also first printed the same year as a folio (Foxon B176). Foxon E5.

(xiii) [Anon.] *Windsor-Castle: a poem. Inscrib'd to the immortal honour of our most gracious sovereign, Anne, Queen of Great Britain, France, and Ireland. To which is added, Britain's jubilee, a new congratulatory song, &c.* London: printed and sold by H. Hills, 1708. 16 pp. A piracy of a panegyric to Marlborough first published earlier in the year as a folio (Foxon W525); for details, see Horn, *Marlborough*, 245. No copy of the folio is located by the ESTC, though Foxon notes that Narcissus Luttrell's copy was sold at Sotheby's in 1961. The second poem, also on Marlborough's victories, is by the actor Richard Estcourt, and was originally printed as a single folio sheet, probably in 1707 (Foxon E478); for a brief description, see Horn, *Marlborough*, 219. Foxon W526.

(xiv) [Browne, Joseph.] *The circus: or, British Olympicks. A satyr on the ring in Hide-Park.* London: printed; and sold by the booksellers of London and Westminster, 1709. 15(1) pp. A pirated edition of a satire published as a folio in June, 1709 (Foxon B527.5). Though the name of Hills does not appear in the imprint here, it is clear that this printing is his handiwork from an advertisement on the last page, containing "A catalogue of poems, &c. Printed and sold by Henry Hills, in Black-fryars, near the water-side." With a price of 1d on the title-page. Foxon B527.9.

(xv) [Anon.] Canary-birds naturaliz'd in Utopia. A canto. London: printed and sold by the booksellers of London and Westminster, n.d. (1709). 24 pp. A pirated edition of a poem first published in June, 1709, as a 30-page octavo (Foxon C18); the poem is a satire on the Huguenots in England, and on Daniel Defoe, occasioned by a recent act of Parliament for naturalizing foreign Protestants. This printing is almost certainly the work of Hills, as it was re-issued with other piracies of his in 1717. Foxon C19.

(xvi) [Anon.] The dream of the Solan goose, with advice to robin red-breast. Sent in a packet from Leith. London: printed in the year 1709. 8 pp. A political fable addressed to Harley, probably first printed as another 8-page octavo advertised as "sold by J. Morphew" (Foxon D434). The present printing, evidently a piracy, can be identified by the presence of a row of 15 type flowers at the head of p. 3, as opposed to a leaf-patterned woodcut. There is no direct evidence that it was issued by Hills. Foxon D435.

(xvii) [Gould, Robert.] Love given over: or, a satyr against the pride, lust, and inconstancy, &c. of woman. With the Sylvia's revenge, or, a satyr against man, in answer to the satyr against woman. Amended by the author. London: printed and sold by H. Hills, 1709. 24 pp. The first of two editions by Hills of a poem first published in 1682; the other is dated 1710. The second poem is by Richard Ames, and was first printed in 1688. Foxon G230.

(xviii) [Shippen, William.] Faction display'd. A poem. . . . From a corrected copy. London: printed and sold by H. Hills, 1709. 16 pp. The first of two Hills editions of a Tory political satire first published in 1704 (Foxon S427; item 896). In this printing the phrase "near the water-side" in the imprint is positioned to the left of the page; in the other printing the phrase is centered. Foxon S435.

(xix) Howard, Robert. The duel of the stags, a poem . . . Together with an epistle to the author, by Mr. John Dryden. London: printed and sold by H. Hills, 1709. 16 pp. One of three printings by Hills, of uncertain sequence, of a poem first published in 1668. In this printing the last word on page 9 is "bred" (not "bread"), and A2-4 are signed. Foxon H335.

(xx) [Anon.] The pleasures of a single life, or, the miseries of matrimony. Occasionally writ upon the many divorces lately granted by Parliament. With The Choice, or the pleasures of a country-life. Dedicated to the beaus against the next vacation. London: printed and sold by H. Hills, n.d. (1708/9). Probably the first of four Hills edition of a popular poem first printed as a folio in 1701; the other Hills printings are all dated 1709. The second poem here is by John Pomfret, and was first published in 1700. Foxon P494.

(xxi) [Freke, John.] The history of insipids, a lampoon, by the Lord Roch---r. With his farewell. 1680. Together with Marvil's ghost. By Mr. Ayloff. London: printed and sold by H. Hills, 1709. 16 pp. The first poem here is a satire on Charles II which was written in 1674, and circulated in manuscript for some years before being printed in a miscellany in 1689, and again in 1697; for details, see *Poems on Affairs of State*, II, p. 243. Hills produced two editions of this pamphlet; this one has 14 type flowers on the title-page, as opposed to nine in a slightly later printing. Foxon F248.

(xxii) [Ward, Edward.] The forgiving husband, and adulteress wife: or, a seasonable present to the unhappy pair in Fenchurch-Street. . . . By the author of the London-Spy. London: printed and sold by Henry Hills, n.d. (1709). 12 pp. A pirated edition of a poem first printed earlier in 1709 as an addition to a reprint of Ned Ward's *Marriage Dialogues* (Foxon W115). Foxon W71.

(xxiii) Dillon, Wentworth, Earl of Roscommon. An essay on translated verse. London: printed and sold by Henry Hills, 1709. 16 pp. The first of two Hills printings of a poem first published in 1684. The page numbers are in parentheses, as opposed to square brackets in the second printing. Foxon D307.

(xxiv) Sheffield, John, Duke of Buckingham. *The temple of death, a poem, by the Right Honourable Marquis of Normanby: a translation out of French. With an ode in memory of Her late Majesty Queen Mary.* By a person of quality. London: printed and sold by H. Hills, 1709. 16 pp. A popular poem first published in 1672. This is the first of two printings by Hills, with signature A2 under the words "which it," as opposed to the first letters of "which." Foxon S390.

(xxv) [Anon.] *The Welsh mouse-trap.* Translated from the Latin. By F. T. London: printed and sold by the booksellers of London and Westminster, 1709. 8 pp. First edition. One of many English versions of a highly popular Neo-Latin satire on the Welsh by Edward Holdsworth. The format of this pamphlet is very similar to the piracies of Henry Hills, but it is an original poem and he appears to have had nothing to do with it. Uncommon; there is no copy in the British Library. Foxon W283.

(xxvi) [Blackmore, Richard.] *The Kit-Cats, a poem. To which is added The picture, in imitation of Annacreon's Bathillus. As also the Coquet beauty, by the Right Honourable the Marquis of Normanby.* London: printed and sold by H. Hills, 1708. 16 pp. A piracy of a literary satire first published as a folio earlier the same year (Foxon B257; item 93). There were three Hills printings dated 1708, of uncertain sequence; this is the only one to contain the two supplementary poems. Foxon B261.

(xxvii) [Ward, Edward.] *Honesty in distress; but reliev'd by no party, as it is acted on the stage, &c.* [With a summary of the scenes and characters in the three acts.] London: printed and sold by H. Hills, 1708. 15(1) pp. A pirated edition of a verse play first published as a small quarto in 1705, but very uncommon in that form (Foxon W82). With a price of 1d on the title-page; there was a similar edition printed in 1710. Foxon W84.

(xxviii) [Swift, Jonathan.] *Baucis and Philemon; a poem. On the ever lamented loss of the two yew-trees, in the parish of Chilthorne, near the county town of Somerset. Together with Mrs. Harris's earnest petition. By the author of the Tale of a Tub. As also an ode upon solitude. By the Earl of Roscommon.* London: printed for H. Hills, 1709. 16 pp. The first of three Hills piracies of a poem first printed in Oxford earlier the same year as a quarto with a drop-head title only, but very rare in that form (Foxon S800); the other two Hills printings are dated 1710. The "Ode upon Solitude" is actually by Anthony Hammond. Foxon S801; Teerink 521; Rothschild 2005.

(xxix) Cobb, Samuel. *The female reign: an ode, alluding to Horace, B. 4. Od. 14. Quæ cura patrum, quæve quiritium, &c.* Attempted in the style of Pindar. Occasion'd by the wonderful successes of the arms of Her Majesty and her allies. With a letter to a gentleman in the university. London: printed by H. Hills, and sold by the booksellers of London and Westminster, 1709. 16 pp. A piracy of a poem first published as a folio in September, 1708 (Foxon C247); for details, see Horn, *Marlborough*, 283. Foxon C248.

(xxx) [Finch, Anne, Countess of Winchelsea.] *The spleen, a Pindarique ode.* By a lady. Together with *A prospect of death; a Pindarique essay.* London: printed and sold by H. Hills, 1709. 16 pp. A pirated edition of a famous poem first printed in 1701 in Charles Gildon's *New Miscellany*. This was the only separate printing of this poem; it was collected in the author's *Miscellany Poems* in 1713. The second poem here is by John Pomfret. Foxon F141.

(xxxi) Dryden, John. *Mac Flecknoe: a poem.* By J. Dryden. With *Spencer's ghost: being a satyr concerning poetry.* By J. Oldham. London: printed by H. Hills, and sold by the booksellers of London and Westminster, 1709. 16 pp. The only Hills printing of a Dryden poem first published in 1668. Foxon D459.

(xxxii) Baker, Daniel. *Poems upon several occasions.* London: printed for J. Jones, 1697. (6), 160 pp. First edition. The author's first book. Not a lot is known about Daniel Baker (1653/4-1723); he describes himself on the title-page here as "sometimes of Convil and

Caius Coll. in Cambridge, and in 1706 he published a versification of the book of Job (Foxon Bp; item 55). The dedication of this collection is to Sir Ralph Hare, of Stow-Hall in Norfolk. Included are literary poems on Abraham Cowley and George Herbert, an imitation of Virgil's fourth eclogue called "A Poem upon Christmas-Day," imitations of Horace, and several Neo-Latin poems. Very scarce. The ESTC lists nine copies (L, E, KL, LEu; CtY, DFo, DLC, ICN, MH), along with seven copies of another issue with a cancel title-page adding the name of the bookseller Joseph Wilde in the imprint (C, O; CSMH, CLU-C, CtY, MWiW-C, NjP). With a preliminary blank leaf. Wing B478AB.

(xxxiii) Garth, Samuel. *The dispensary: a poem*. In six canto's. London: printed by H. Hills, and sold by the booksellers of London and Westminster, 1709. (2), iv, (8), 55(1) pp. + a woodcut frontispiece. One of the most ambitious piracies produced by Henry Hills, reprinting a popular poem first published in 1699, which had reached a sixth edition in 1707 (Foxon G22; item 379). The frontispiece, which serves also as a half-title bearing Garth's name on the recto, is a crude woodcut copy of the engraved plate in authorized editions. Foxon G23.

#### Assembled in 1712, but Predominantly Hills Imprints

1201. **[Poetry: 1708-1712.]** A fine volume of 21 titles, including 15 pamphlets of verse published by Henry Hills between 1708 and 1712, along with five other titles printed in 1711-12, as described below. Together 21 vols. in one, 8vo, contemporary mottled calf (a bit rubbed, wanting the label). £4500

The contents of this volume must have been assembled in 1712, or shortly afterwards, but presumably the binding was supplied no earlier than 1716, as an inscription with that date on the title-page of the first poem is slightly cropped; there is no other sign of early ownership. Included is one of only two verse pamphlets published by Henry Hills in 1712, the year of his death; this is an original poem, not a piracy, and it is of great rarity. Also bound in at the back is an incomplete copy, lacking the title-page, of *The Carpenter of Oxford* (1712), by Samuel Cobb (Foxon C245; item 196). Some of the Hills piracies in this volume trimmed a bit close at the top, affecting the page numbers, otherwise in very good condition throughout. Only one of the 30 Hills pamphlets in the preceding entry is duplicated in this volume.

(i) [Defoe, Daniel.] *A hymn to peace*. Occasion'd, by the two houses joining in one address to the Queen. By the author of the *True-Born English-Man*. London: printed in the year 1709. 32 pp. A pirated edition of a poem first published as a small quarto in 1706 (Foxon D110). The printing is assigned to Henry Hills because of the appearance of this pamphlet with other remaindered Hills poems in *A Collection of the Best English Poetry*, published in 1717. Hills had already published an unauthorized edition of this poem, an undated small quarto probably produced shortly after the first edition. With the signature on the title-page of B. Mansel, dated 1716 ("ex dono Mr. M. [?] Grove"). Foxon D113; Furbank and Owens 74.

(ii) [Stacy, Edmund.] *The parliament of birds*. London: printed for John Morphew, 1712. 24 pp. First edition. A political allegory, addressed to Queen Anne (item 929, above). Foxon S690.

(iii) [Defoe, Daniel.] *An elegy on the author of the True-Born-English-Man*. With an essay on the late storm. By the author of the *Hymn to the Pillory*. London: printed in the year 1708. 24 pp. A pirated edition of two poems first published together as a small quarto in 1704 (Foxon D102); once again the printing has been assigned to Henry Hills because of the presence of copies in nonce collections of his remaindered poems. Foxon D105; Furbank and Owens 60.

(iv) [Defoe, Daniel.] *A hymn to the pillory*. London: printed in the year 1708 (i.e. 1709). 15(1) pp. A pirated edition of a poem first published as a small quarto in 1703 (Foxon D115;

item 248). The last page is devoted to an advertisement for other pamphlets "printed and sold by H. Hills," listing no fewer than 62 titles. The fact that the majority of these were in fact issued with title-pages dated 1709 suggests that the date for this Defoe poem was deliberately misleading; this discrepancy is not noted by Foxon. Foxon D121; Furbank and Owens 43.

(v) [Defoe, Daniel.] *The true born English-man. A satyr.* London: printed in the year 1708 (i.e. 1709). 39(1) pp. A pirated edition of a poem first published in 1700 (Foxon D153), and many times reprinted. The title-page bears a price of 3d. The last page is devoted to an advertisement for other titles published by Henry Hills, very similar to the list in the preceding poem; 61 titles are listed, the majority of which were published in 1709. Foxon D168.

(vi) [Cavendish, William, Duke of Devonshire.] *The charms of liberty: a poem.* By the late Duke of D-----. To which is added, epigrams. Poems and satyrs. Written by several hands. London: printed in the year 1709. 16 pp. A pirated edition of a twopenny miscellany published by Benjamin Bragge earlier in the year (Foxon C82; item 175). The poem by the Duke of Devonshire had been separately printed as a folio in 1706; among the other pieces are several by Tom Brown. The attribution of this printing to Henry Hills is uncertain. Foxon C83.

(vii) [King, William.] *Useful miscellanies: containing, I. A preface of the publisher of the tragi-comedy of Joan of Hedington. II. The tragi-comedy of Joan of Hedington. In imitation of Shakespear. III. Some account of Horace his behaviour during his stay at Trinity-College, in Cambridge. With an ode to entreat his departure thence; together with a copy of his medal, taken out of the Trinity-College Buttery, by a well-wisher to that society. Part I [all published].* London: printed for Bernard Lintott, 1712. 40 pp. First edition. The author's last lifetime publication. William King (1663-1712) died just before his fiftieth birthday, having dissipated a large fortune. He had a reputation for both indolence and wit, but is now best remembered for his clever culinary poem, *The Art of Cookery* (1708); Pope, Swift, and Gay seem all to have liked him, and Pope is said to have modelled the mock-scholarly apparatus of the *Dunciad* on King's satirical writings. The present pamphlet is a characteristically amusing production. Most of the text is devoted to what is essentially a parody of early Shakespeare criticism and commentary; the last part is a satire on the excesses of the great classical scholar Richard Bentley (with a funny woodcut caricature of Bentley). Scarce. Jaggard, p. 673; Bartholomew, *Richard Bentley*, 217.

(viii) [Anon.] *The servitour: a poem.* Written by a servitour of the University of Oxford, and faithfully taken from his own original copy, &c. London: printed, and sold by H. Hills, 1709. 16 pp. First edition. One of the few original poems published by Henry Hills during the three-year period when he devoted most of his energies to distributing piracies; the presence of a half-title is significant, as his piracies always begin with the title-page. "A visitor in Oxford asks a friend about a vile person who comes across their path. The friend describes the life and nature of a servitor, who is usually dirty, unacceptable, low-born. . . . This satire is extreme and scurrilous. The rhymes are distinctly Hudibrastic. The only good stroke is the description of the servitor's peasant father, who speaks to his son's schoolmaster in dialect." -- Richmond P. Bond, *English Burlesque Poetry: 1700-1750*, 24. Foxon S222.

(ix) [Anon.] *Grandsire Hambden's ghost. A peace, or, no peace.* Two poems. Together with a prefatory answer, to some late Whiggish scurrility, especially, a certain dedication. London: printed for J. Woodward, 1712. (2), 43 pp. First edition. Two satires on the Whigs; for details, see item 421. Foxon G249.

(x) [Poetical miscellany.] *Occasional poems on the late Dutch war, and the sale of Dunkirk.* To which is added, a satyr against the Dutch. London: printed, and sold by the booksellers of London and Westminster, 1712. 24 pp. First edition. This threepenny miscellany consists largely of five poem by Sir John Denham and four by Andrew Marvell; these serve as a

prelude to the final and more recent poem, "A Satyr against the Dutch," of unknown authorship (see item 681). Very scarce; the ESTC lists eight copies (L, LAM, O; CtY, DFO, MH, PU; AuVSL). Not in Case.

(xi) [Anon.] The eagle and the robin. An apologue from the original of Æsop, written two thousand years since, and now rendered in familiar verse. By H. G. L. Mag. With an old cat's prophecy. Taken out of an old copy of verses, supposed to be written by John Lidgate, a monk of Bury. London: printed and sold by H. Hills, 1709. 16 pp. The second of two piracies by Hills of a folio poem printed earlier the same year (Foxon E2); in the earlier printing the second poem was Daniel Bellamy's translation of Edward Holdsworth's *Muscipula* (see preceding volume). In the preface to the first poem here, the initials on the title-page are expanded to "Horat. Gram.," i.e. Horace the schoolmaster; the poem is not taken from Aesop. "The Old Cat's Prophecy" had originally appeared earlier in the year as *The Beasts in Power* (Foxon B125). Foxon E6.

(xii) [Anon.] A well-timber'd poem, on Her Sacred Majesty; her marbled statue, and the wooden enclosure in St. Paul's churchyard. Psalm XXII. 16. The wicked have enclosed me. London: printed and sold by H. Hills; and the booksellers of London and Westminster, 1712. 8 pp. First edition. This Tory poem is one of only two pieces of verse published by Hills in the year of his death, and two years after the Copyright Act of 1710 had brought his activities as "king of the pirates" to a halt. The poem was sold for a penny, and is now very rare; the only copies recorded by the ESTC are at the British Library, the Bodleian, and Longleat. Foxon W281.

(xiii) [Poetical miscellany.] A collection of hymns and poems, for the use of the October Club. By Dr. S-----l, Dr. A-----y, Dr. S-----e, Dr. M----ss, and little T-----p of Oxford, chosen to the said club. London: printed in the year 1711. (8), 38 pp. First edition. A collection of ten political songs and ballads, mockingly offered to the October Club, a group of high-flying Tories who banded together after the election victory of 1710 to demand the expulsion of all remaining Whigs from the cabinet. The club's name derives from October ale, beloved of country gentlemen; it met regularly at the Bell Tavern in Westminster. The ascription of these verses to such high-churchmen as Sacheverell, Atterbury, Snape, Moss, and Trapp, is of course facetious. None of these poems seems to have been separately published. Included are such lively titles as "The Marquis of Tw----'s speech to the Scotch Parliament, about their carrying on a trade to the South Seas by their intended settlement at Darien," "To the October Club, on the Bill for Importing F--h W--e," and "The gamester's petition to the House of Commons, against the Bill for the better Preventing of Excessive and Deceitful Gambling." Complete with the half-title and final blank. Case 256.

(xiv) Dryden, John. Religio laici: or, a layman's faith. A poem. London: printed and sold by H. Hills, 1710. 24 pp. The only Hills printing of a poem first published in 1682. Foxon D461.

(xv) Dryden, John. Mac Flecknoe: a poem. By J. Dryden. With Spencer's ghost: being a satyr concerning poetry. By J. Oldham. London: printed by H. Hills, and sold by the booksellers of London and Westminster, 1709. 16 pp. The only Hills printing of a Dryden poem first published in 1668. Foxon D459.

(xvi) [Bryan, ----.] The temple of fame. A poem. Inscib'd to Mr. Congreve. London: printed and sold by H. Hills, 1709. 15(1) pp. A reprint of a poem first published as a folio in 1703, but very rare in that form (Foxon B551). Of the author nothing is known beyond an inscription in a copy listed by Dobell, "Wrote by one Bryan a worthy chaplain to Bp. of Norwich." The last page is devoted to an advertisement for a large number of other poems published by Hills. Foxon B552.

(xvii) Soames, Sir William. The art of poetry, written in French by the Sieur de Boileau. In four canto's. Made English, by Sir William Soames, since revis'd by John Dryden, Esq.

London: printed and sold by H. Hills, 1710. 40 pp. This translation had first been published in 1683. Foxon S540.

(xviii) [Anon.] A poem in defence of the Church of England, in opposition to the Hind and the Panther, written by Mr. John Dryden. London: printed and sold by H. Hills, 1709. 16 pp. This attack on Dryden was first published in 1688 (Macdonald 253). Foxon P536.

(xix) [Gill (or Gils), Thomas.] The blind man's case at London: or, a character of that city. In a letter to his friend in the country. By Thomas Gill, the blind man of St. Edmond's-Bury, Suffolk. London: printed in the year 1712. 8 pp. Second edition, though not so designated; first published a year before. A vivid if unsophisticated picture in verse of the noise and filth of London. A portion of the poem is based upon the observations of the poet's wife Deb, who stands at the "garret-window," and looks out at the street below. The poet goes on to describe the city's tumult, as he wanders the streets as a beggar. Thomas Gill, or Gills as he sometimes calls himself, published eight other poems between 1707 and 1712, including one on his blindness and several for young readers. All of these are of the greatest rarity, and are known only from single copies at either the British Library or the National Library of Scotland (there is one example at the Bodleian). Of this title the ESTC lists one copy of the present edition (E), and one of the 1711 printing (L). Foxon G157.

(xx) [Plaxton, George.] The Yorkshire-racers, a poem. In a letter from H----- S-----ton, to his friend T----- P-----n. London: printed for the use of all sorts of jockeys, whether north, south, east, or west, n.d. (1709). 15(1) pp. A pirated edition of a Tory satire on the Yorkshire parliamentary election of 1708, first published as a quarto in 1709, but rare in the form (Foxon P480; item 764). The last page is devoted to advertisements for other pamphlets printed and sold by Henry Hills. Foxon P481.

(xxi) [Ward, Edward.] The rambling fuddle-caps: or, a tavern-struggle for a kiss. By the author of Hudibrass Redivivus. London: printed and sold by H. Hills, 1709. 16 pp. The first of two Hills piracies of a poem first published as a small quarto in 1706 (Foxon W150); in this printing signature A2 appears below the final "m" and initial "w" of "cuckoldom wish'd." Foxon W152; Troyer, p. 262.

1202. **[Poetry: 1709-1713.]** An attractive volume of 13 titles, of which eight are piracies and reprints issued by Henry Hills in 1708-9, and one an original prose attack on Defoe published by Hills in 1706; also included are three other pamphlets in verse (1710-1712), and a second edition of Pope's *Essay on Criticism* (1713). Together 13 vols. in one, 8vo, contemporary calf, spine gilt, red morocco label (minor rubbing). £1500

This volume appears to have been bound in 1713. On the front cover is stamped in gilt the name of I. Phelipps, with a "Y" beneath and three rosettes; the Phelipps family lived at Montacute House, near Yeovil, whence the added letter. In fine condition.

(i) Garth, Samuel. The dispensary: a poem. In six canto's. London: printed by H. Hills, and sold by the booksellers of London and Westminster, 1709. (2), iv, (8), 55(1) pp. + a woodcut frontispiece. One of the most ambitious piracies produced by Henry Hills, reprinting a popular poem first published in 1699, which had reached a sixth edition in 1707 (Foxon G22; item 379). The frontispiece, which serves also as a half-title bearing Garth's name on the recto, is a crude woodcut copy of the engraved plate in authorized editions (small tear in the upper margin). Foxon G23.

(ii) [Bugg, Francis.] [Caption title:] A Quaker catechism. To which is added, the shortest way with Daniel Defoe. [Colophon:] London: printed by H. Hills, for the author, 1706. 16 pp. First edition. One of many controversial tracts by an obsessive opponent of the Quakers; Francis Bugg (1640-1727) had himself been a turbulent member of the Society of Friends, but he abandoned the sect in about 1680, for reasons which are not entirely clear. This tract is a reply to an article by Defoe in his *Review*.

(iii) [Anon.] *The land-leviathan; or, modern hydra: in burlesque verse, by way of a letter to a friend.* London: printed for John Morphew, 1712. 24 pp. First edition. A Tory attack in doggerel on Marlborough and the Whigs; for details, see Horn, *Marlborough*, 361. Foxon L42.

(iv) Pope, Alexander. *An essay on criticism.* . . . The second edition. London: printed for W. Lewis, 1713. (4), 36 pp. The first octavo edition, with important revisions, following the quarto of 1711. Half-title present; margins trimmed close, affecting occasional page numbers, and initial or terminal letters. Foxon P810; Griffith 8.

(v) [Pittis, William.] *Æsop at the Bell-Tavern in Westminster, or, a present from the October-Club, in a few select fables from Roger L'Estrange, done into English verse, under the following heads. The introduction, Depositions ill answer'd, The medley, The qualification to eat city custard. The revolution, A word to the wise, A trick worth two, The resignation, The republican, The general peace. The Observator, The late ministry's pocket looking-glass, The succession, The Naturalizing Act, The miller and the rat, The wind and the weather. Man, or a present for Gustavus Parker, The election.* London: printed in the year 1711. (4), 40 pp. First edition. A collection of fables with political overtones. "Fifteen of the seventeen fables are reworked from Pittis's *Æsop at Oxford*, 1709, from *Chaucer's Whim's*, 1701, and from *Canterbury Tales*, 1701. The preface suggests that the author was responsible for the whole work, which makes Pittis the obvious candidate." -- Foxon. Foxon P425.

(vi) [Browne, Joseph.] *The circus: or, British Olympicks. A satyr on the ring in Hide-Park.* London: printed; and sold by the booksellers of London and Westminster, 1709. 15(1) pp. A pirated edition of a satire published as a folio in June, 1709 (Foxon B527.5). Though the name of Hills does not appear in the imprint here, it is clear that this printing is his handiwork from an advertisement on the last page, containing "A catalogue of poems, &c. Printed and sold by Henry Hills, in Black-fryars, near the water-side." With a price of one penny on the title-page. Foxon B527.9.

(vii) [Finch, Anne, Countess of Winchelsea.] *The spleen, a Pindarique ode. By a lady. Together with A prospect of death; a Pindarique essay.* London: printed and sold by H. Hills, 1709. 16 pp. A pirated edition of a famous poem first printed in 1701 in Charles Gildon's *New Miscellany*. This was the only separate printing of this poem; it was collected in the author's *Miscellany Poems* in 1713. The second poem here is by John Pomfret. Foxon F141.

(viii) Beaumont, John. *Bosworth-Field: a poem.* Written in the year 1629, and dedicated to King Charles I. By Sir John Beaumont, Baronet. With several verses in praise of the author, and elegies on his death, by the greatest wits then living. London: printed and sold by Henry Hills, 1710. 39(1) pp. First published in 1629. On the last page is a list of other poems printed and sold by Hills. Foxon B129.

(ix) South, Robert. *Musica incantans, sive poema exprimens musicæ vires, juvenem in insaniam adigentis, et musici inde periculum.* London: typis & impensis H. Hills, n.d. (1709). 14 pp. + a final leaf of bookseller's advertisements. A reprint of a Neo-Latin school exercise first published in 1655 by a student at Christ Church, Oxford, who went on to become a prominent clergyman, and was still alive when this twopenny pamphlet was printed. Foxon gives the date of this poem as "1708-1710," but it is clear from the list of titles in the final advertisement leaf that it cannot have been printed prior to 1709. On the recto are 63 titles, mostly verse; on the verso is "a catalogue of sermons printed and sold by H. Hills," listed by author only, and numbering 160 titles. Foxon S613.

(x) Philips, Ambrose. *Pastorals by Mr. Philips.* London: printed and sold by H. Hills, 1710. 24 pp. One of three printings by Hills, of uncertain sequence, of a group of six poems first published together in 1709 in the sixth volume of Tonson's *Miscellanies*, along with Alexander Pope's "Pastorals;" four of these poems had originally appeared in *The Oxford*

and *Cambridge Miscellany*, in 1706. The vignette on the title-page of this edition is a Tudor rose, as opposed to a basket of flowers in the other two editions. Hayward selected this pamphlet for his 1947 exhibition of English poetry, as the "first separate edition," but his catalogue entry does not distinguish between the various printings, and confuses the career of Henry Hills with that of his father. With a price of two pence on the title-page. Foxon P211; Hayward 144

(xi) [Anon.] *The long vacation: a satyr. Address'd to all disconsolate traders.* London: printed and sold by H. Hills, 1709. 16 pp. The second of two pirated editions of a poem on seasonal variations in London commerce first published as a small quarto in 1708; the other Hills printing is also dated 1708. Foxon L245.

(xii) [Freke, John.] *The history of insipids, a lampoon, by the Lord Roch---r. With his farewell.* 1680. Together with Marvil's ghost. By Mr. Ayloff. London: printed and sold by H. Hills, 1709. 16 pp. The first poem here is a satire on Charles II which was written in 1674, and circulated in manuscript for some years before being printed in a miscellany in 1689, and again in 1697; for details, see *Poems on Affairs of State*, II, p. 243. Hills produced two editions of this pamphlet; this one has 14 type flowers on the title-page, as opposed to six in a slightly later printing. Foxon F248.

(xiii) [Phillips, John.] *Mr. John Milton's satyre against hypocrites.* Written whilst he was Latin secretary to Oliver Cromwell. London: printed for C. Powell; and sold by John Morphew, 1710. (2), 24 pp. A reprint of a poem first published in 1655. One leaf ragged at the bottom, affecting several words on either side. Foxon P253.

Assembled by an Oxford Student in 1709

1203. **[Poetry: 1708-9.]** A fine collection of 13 verse tracts, all but one printed and published by Henry Hills. Together 13 vols. in one, contemporary panelled calf (slight wear to spine, two corners worn). £750

This volume was assembled in 1709 by Thomas Pardo (d. 1763), of Kidwelly, Carmarthenshire, while he was a student at Jesus College, Oxford. He became a fellow of the college in 1711, and was elected principal in 1727; bound at the front is a printed leaf bearing "A key to Faction Display'd"(one of the poems in the volume), which Pardo has ruled in red, with with his later calligraphic signature at the bottom dated 1748. On the front flyleaf, Pardo has provided a table of contents, with authors, titles, and dates neatly arranged in three columns and ruled in red. With the additional bookplate of David F. R. Wilson dated 1912. In very good condition.

(i) Sheffield, John, Duke of Buckingham. *An essay on poetry: by the Right Honourable the Earl of Murlgrave [sic].* London: printed and sold by H. Hills, 1709. 16 pp. This poem was first published in 1682. There were two Hills printings dated 1709; in this one, which came first, signature A2 is under "is by," as opposed to "by all." Inscribed on the title-page, "E libris Tho. Pardo A.B. è Coll. Jes." Foxon S388.

(ii) Sprat, Thomas. *The plague of Ahtens [sic], which hapened [sic] in the second year of the Peloponnesian War.* First described in Greek by Thucydides; then in Latin by Lucretius. Since attempted in English by the Right Reverend Father in God, Thomas Lord Bishop of Rochester. London: printed by H. Hills, 1709. 24 pp. The second of two 1709 printings by Hills of a text first published in 1659. The carelessness of this printing was not confined to the misprint of "Athens" in large capitals on the title-page. Page 15 is blank, except for a printer's apology: "Reader, through a mistake of the press, a page being transpos'd, you are desir'd to turn over leaf." Foxon S665.

(iii) Denham, John. *Coopers-Hill.* A poem. London: printed and sold by H. Hills, 1709. 16 pp. The first of three Hills editions of a noted topographical poem first published in 1642.

This printing can be identified by the presence of type-flower at the head of page 5; these were not used in the other two editions. Foxon D214.

(iv) [Shippen, William.] *Faction display'd*. A poem. . . . From a corrected copy. London: printed and sold by H. Hills, 1709. 16 pp. The first of two Hills editions of a Tory political satire first published in 1704 (Foxon S427; item 896). In this printing the phrase "near the water-side" in the imprint is positioned to the left of the page; in the other printing the phrase is centered. Foxon S435.

(v) [Philips, John.] *Cyder*. A poem. In two books. . . . With the *Splendid Shilling*, *Paradise Lost*, and two songs, &c. London: printed and sold by H. Hills, 1708. 48 pp. The first of three piracies by Hills of a poem first printed earlier the same year (Foxon P237; item 746); his other two printings are dated 1709. The three short poems at the end are not by Philips; one is a song identified as "by Mr. Cheek." On the last page is a catalogue of eleven other poems recently printed by Hills. Foxon P239.

(vi) [Anon.] *Milton's sublimity asserted: in a poem. Occasion'd by a late celebrated piece, entituled, Cyder, a Poem; in blank verse, by Philo-Milton*. London: printed for W. Hawes, and sold by J. Morphew; and Stephen Fletcher, 1709. 30 pp. + a final leaf of bookseller's advertisements. First edition. A satire on a popular poem by John Philips published the year before; for details, see item 597. Foxon M267.

(vii) [Gay, John.] *Wine*. A poem. . . . To which is added *Old England's new triumph: or, the battel of Audenard*, A song. London: printed by Henry Hills, 1708. 16 pp. Gay's poem was first published earlier the same year as a folio, but is very rare in that form (Foxon G89; item 402). The anonymous supplementary tribute to Marlborough was also printed the same year as a single-sheet folio (Foxon O109), of which the ESTC lists three copies (CSmH, TxU [2]); for brief notes, see Horn, *Marlborough*, 263. There were two other pirated editions of Gay's poem by Hills, one by itself, and the other, as here, with the Marlborough ballad, but a slightly different imprint. Foxon G92.

(viii) [Browne, Joseph.] *St. James's Park: a satyr*. London: printed and sold by H. Hills, 1708. 16 pp. The first of two piracies by Hills of a poem on the demi-monde of London, printed as a folio earlier in the year (Foxon B530.8; item 147); his other edition is dated 1709. Foxon B530.84).

(ix) [Anon.] *The eagle and the robin*. An apologue. Translated from the original of *Æsop*, written two thousand years since, and now rendered in familiar verse. By H. G. L. Mag. . . . Together with *Taffey's triumph: or, a new translation of the Cambro-muo-maxia: in imitation of Milton*. By a gentleman of Oxford. London: printed and sold by Henry Hills, 1709. The first of two piracies by Hills of a folio poem printed earlier the same year (Foxon E2); in a subsequent printing he substituted for the second poem another called "The Old Cat's Prophecy." In the preface to the first poem here, the initials on the title-page are expanded to "Horat. Gram.," i.e. Horace the schoolmaster; the poem is not taken from *Æsop*. The "translation" quickly elicited two other 8-page octavo piracies, one with the imprint of J. Read, the other issued by J. Bradford. The second poem is Daniel Bellamy's translation of Edward Holdsworth's *Muscipula*, also first printed the same year as a folio (Foxon B176). Foxon E5.

(x) Causton, Peter. *Tunbrigialia*. London: 1709. A Neo-Latin poem on the pleasures of Tunbridge Wells first published in 1686. A small quarto reprint of 1706 had printed the text in both Latin and English heroic couplets, but this edition has the Latin text only. "Similar in appearance to the publications of Henry Hills." -- Foxon. Foxon C79.

(xi) [Holdsworth, Edward.] *Muscipula, sive Cambro-Muo-machia*. London: Anno M. DCCIX (1709). 8 pp. One of many unauthorized printings of a popular Neo-Latin satire on the Welsh; the author disclaimed these piracies, and arranged for an authorized edition to be published by Edmund Curll. There is nothing to connect this printing to Henry Hills,

though it resembles his handiwork; the paper used was cheap, and is now somewhat browned. Foxon H282.

(xii) [Anon.] The pleasures of a single life, or, the miseries of matrimony. Occasionally writ upon the many divorces lately granted by Parliament. With The Choice, or the pleasures of a country-life. Dedicated to the beaux against the next vacation. London: printed and sold by H. Hills, n.d. (1708/9). Probably the first of four Hills editions of a popular poem first printed as a folio in 1701; the other Hills printings are all dated 1709. The second poem here is by John Pomfret, and was first published in 1700. Foxon P494.

(xiii) [Blackmore, Richard.] The Kit-Cats, a poem. To which is added The picture, in imitation of Annacreon's Bathillus. As also the Coquet beauty, by the Right Honourable the Marquis of Normanby. London: printed and sold by H. Hills, 1708. 16 pp. A piracy of a literary satire first published as a folio earlier the same year (Foxon B257; item 93). There were three Hills printings dated 1708, of uncertain sequence; this is the only one to contain the two supplementary poems. Foxon B261.

#### A Selection of Single Hills Piracies (1708-1710)

These poems are list chronologically by the year of publication, with the arrangement within each year alphabetical, according to the principles adopted by Foxon.

1708

1204. [**Dryden, John.**] Absalom and Achitophel. A poem. London: printed and sold by H. Hills, 1708. 24 pp. 8vo, disbound; in a blue cloth folding case. £75

The second and more common of two printings by Hills in 1708; identifiable by the signature C under "trade," as opposed to "his" in the other edition. This inexpensive reprint of a poem first published in 1682 may have been one of the first of its kind to be issued by Hills. It appears to have been inspired by the recent appearance of a small quarto edition with an inaccurate text, as noted in an "advertisement" at the foot of p. 24: "To prevent the publick being impos'd on; this is to give notice, that the book lately publish'd in 4to is very imperfect and uncorrect in so much that above thirty lines are omitted in several places, and many gross errors committed, which pervert the sence." In very good condition. Foxon D450.

1205. [**Flight.**] [Anon.] The flight of the Pretender, with advice to the poets. A poem, in the Arthural, -- Jobical, -- Elizabethcal style and phrase of the sublime poet Maurus. London: printed and sold by H. Hills, 1708. 8 pp. 8vo, disbound. £100

A piracy of an anonymous parody of the style of Richard Blackmore first published by Bernard Lintott earlier the same year (Foxon F170; item 366). A very good copy. Foxon F171.

1206. [**Long.**] [Anon.] The long vacation: a satyr. Address'd to all disconsolate traders. London: printed and sold by H. Hills, 1708. 16 pp. 8vo, disbound. £100

The first of two pirated editions of a poem on seasonal variations in London commerce first published as a small quarto in earlier the same year; the other Hills printing is dated 1709. Foxon L244.

1207. [**Philips, John.**] Cyder. A poem. In two books. . . . With the Splendid Shilling. Paradise Lost, and two songs, &c. London: printed and sold by H. Hills, 1708. 48 pp. 8vo, recent marbled boards, printed paper side-label. £125

The first of three piracies by Hills of a poem first printed earlier the same year (Foxon P237; item 746); his other two printings are dated 1709. The three short poems at the end

are not by Philips; one is a song identified as "by Mr. Cheek." On the last page is a catalogue of eleven other poems recently printed by Hills. A very good copy. Foxon P239.

1208. **Tate, Nahum.** A congratulatory poem to His Royal Highness Prince George of Denmark, Lord High Admiral of Great Britain, upon the glorious successes at sea. By N. Tate Esq; Poet-Laureat to Her Majesty. To which is added a happy memorable song, on the fight near Audenarde, between the Duke of Marlborough and Vendome &c. London: printed by Henry Hills, 1708. 16 pp. 8vo, disbound. £100

A piracy of a poem first published as a small quarto earlier the same year; the anonymous supplementary ballad had just been published by John Morphew as a folio broadside. At the end is an "advertisement" which reads as follows: "Whereas the printer hereof did receive two letters by the general post from an unknown hand; the last dated July the 1st, 1708. If the gentleman that sent them shall be pleased to communicate any such copies as there mentioned, they shall be justly and faithfully printed and published, and the favour most thankfully acknowledged by H. H." A very good copy. Foxon T51.

1209. **[Ward, Edward.]** Honesty in distress; but reliev'd by no party, as it is acted on the stage, &c. [With a summary of the scenes and characters in the three acts.] London: printed and sold by H. Hills, 1708. 15(1) pp. 8vo, recent blue cloth. £125

A pirated edition of a verse play first published as a small quarto in 1705, but very uncommon in that form (Foxon W82). With a price of 1d on the title-page; there was a similar edition printed in 1710. Some browning, a few page numbers slightly shaved, otherwise a good copy. Foxon W84.

1210. **[Windsor.]** [Anon.] Windsor-Castle: a poem. Inscrib'd to the immortal honour of our most gracious sovereign, Anne, Queen of Great Britain, France, and Ireland. To which is added, Britain's jubilee; a new congratulatory song, &c. London: printed and sold by H. Hills, in the Black-Fryars, near Water-side, for the benefit of the poor, 1708. 16 pp. 8vo, disbound. £100

A pirated edition of a patriotic poem published the same year as a folio (Foxon W525). The second poem is by Richard Estcourt, and had been separately printed for John Morphew as a broadside, with music, apparently in 1707 (Foxon E478). At the end is an "advertisement" also printed by Hills at the end of a poem by Nahum Tate (item 1208, above). In very good condition. Foxon W526.

1709

1211. **Addison, Joseph.** A letter from Italy, to the Right Honourable Charles, Lord Halifax. By Mr. Joseph Addison. 1701. Together with the Mourning Muse of Alexis. A pastoral. Lamenting the death of our late gracious Queen Mary. By Mr. Congreve. 1695. To which is added the Despairing Lover. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £25

The first separate edition of a poem by Addison first printed in the fifth volume of Tonson's Miscellanies, in 1703. With the reading "O'er the warm bed" in line 16 on page 4; another Hills piracy, printed later the same year, has "O're the warm bed." The last poem is a ballad by William Walsh. Some soiling, first and last leaves detached. Foxon A39.

1212. **[Blackmore, Richard.]** Instructions to Vander Bank, a sequel to the Advice to the Poets: a poem, occasion'd by the glorious success of Her Majesty's arms, under the command of the Duke of Marlborough, the last year in Flandres [sic]. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £50

A pirated edition of a poem first published as a folio earlier in the year (Foxon B254); for a discussion, see Horn, *Marlborough*, 273. In most copies, the misprint on the title-page has been corrected to "Flanders." A very good copy. Foxon B266.

1213. **[Blackmore, Richard.]** Instructions to Vander Bank, a sequel to the Advice to the Poets: a poem, occasion'd by the glorious success of Her Majesty's arms, under the command of the Duke of Marlborough, the last year in Flanders. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £50

A pirated edition of a poem first published as a folio earlier in the year (Foxon B254); for a discussion, see Horn, *Marlborough*, 273. In this copy the misprint "Flandres" on the title-page has been corrected. Some browning, otherwise a good copy. Foxon B266.

1214. **[Blackmore, Richard.]** The Kit-Cats, a poem. To which is added The picture, in imitation of Annacreon's Bathillus. As also the Coquet beauty, by the Right Honourable the Marquis of Normanby. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £75

A piracy of a literary satire first published as a folio a year earlier (Foxon B257; item 93). There were also three Hills printings dated 1708, of uncertain sequence, only one of which contained the two supplementary poems. In very good condition Foxon B262.

1215. **[Browne, Joseph.]** The circus: or, British Olympicks. A satyr on the ring in Hide-Park. London: printed; and sold by the booksellers of London and Westminster, 1709. 15(1) pp. 8vo, disbound. £125

A pirated edition of a satire published as a folio in June, 1709 (Foxon B527.5). Though the name of Hills does not appear in the imprint here, it is clear that this printing is his handiwork from an advertisement on the last page, containing "A catalogue of poems, &c. Printed and sold by Henry Hills, in Black-fryars, near the water-side." With a price of one penny on the title-page. A very good copy. Foxon B527.9.

1216. **[Browne, Joseph.]** St. James's Park: a satyr. London: printed and sold by H. Hills, 1708. 16 pp. 8vo, disbound. £125

The second of two piracies by Hills of a poem on the demi-monde of London, printed as a folio the year before (Foxon B530.8; item 147); the other Hills edition is dated 1708 A very good copy. Foxon B530.86.

1217. **[Canary.]** [Anon.] Canary-birds naturaliz'd in Utopia. A canto. London: printed and sold by the booksellers of London and Westminster, n.d. (1709). 24 pp. 8vo, disbound. £100

A pirated edition of a poem first published in June, 1709, as a 30-page octavo (Foxon C18); the poem is a satire on the Huguenots in England, and on Daniel Defoe, occasioned by a recent act of Parliament for naturalizing foreign Protestants. This printing is almost certainly the work of Hills, as it was re-issued with other piracies of his in 1717. A very good copy. Foxon C19.

1218. **[Dryden, John.]** Eleonora: a panegyric poem, dedicated to the memory of the late Countess of Abingdon. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £25

A reprint of a poem first published in 1692. Narrow blank strip clipped from the lower margin of the title-page, removing the price of one penny, perhaps deliberately, otherwise a good copy. Foxon D455.

1219. [Dryden, John.] The medal. A satyr against sedition. By the author of Absalom and Achitophel. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £50

A reprint of a poem first published in 1682. With a price of one penny on the title-page. Light browning, otherwise a good copy. Foxon D460.

1220. [Freke, John.] The history of insipids, a lampoon, by the Lord Roch---r. With his farewell. 1680. Together with Marvil's ghost. By Mr. Ayloff. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £50

The first poem here is a satire on Charles II which was written in 1674, and circulated in manuscript for some years before being printed in a miscellany in 1689, and again in 1697; for details, see *Poems on Affairs of State*, II, p. 243. Hills produced two editions of this pamphlet; this one has six type flowers on the title-page, as opposed to 14 in a slightly earlier printing. Title-page loose, otherwise a good copy. Foxon F249.

1221. Garth, Samuel. The dispensary: a poem. In six canto's. London: printed by H. Hills, and sold by the booksellers of London and Westminster, 1709. (2), iv, (8), 55(1) pp. + a woodcut frontispiece. 8vo, disbound. £150

One of the most ambitious piracies produced by Henry Hills, reprinting a popular poem first published in 1699, which had reached a sixth edition in 1707 (Foxon G22; item 379). The frontispiece, which serves also as a half-title bearing Garth's name on the recto, is a crude woodcut copy of the engraved plate in authorized editions. Some light browning, but a very good copy. Foxon G23.

1222. [Hughes, Jabez.] An ode on the incarnation. . . . To which is added The True State of Mortality. . . . By T. R. London: printed for, and sold by H. Hills, 1709. 23(1) pp. 8vo, disbound. £100

A piracy of a poem first printed earlier the year as a folio (Foxon H364). The anonymous second poem had originally appeared as a folio the year before, but is rare in that form (Foxon T531). In very good condition. On the last page are advertisements for 32 other poems published by Hills. Foxon H365.

1223. [Philips, John.] Bleinheim, a poem. Inscib'd to the Right Honourable Robert Harley, Esq. London: printed by H. Hills, and sold by the booksellers of London and Westminster, 1709. 16 pp. 8vo, disbound. £75

The first of two pirated editions by Hills of an account of Marlborough's victory first published as a folio in 1705 (Foxon P226; item 744). In this printing the rules on the title-page are 27 mm apart, as opposed to 38 mm in the other printing. As in most copies, page 5 has been wrongly numbered "4." A very good copy, with outer edges untrimmed. Foxon P234.

1224. [Philips, John.] Bleinheim, a poem. Inscib'd to the Right Honourable Robert Harley, Esq. London: printed by H. Hills, and sold by the booksellers of London and Westminster, 1709. 16 pp. 8vo, wrappers. £75

Another copy of the preceding, with page 5 correctly numbered. In very good condition. Foxon P234.

1225. [Philips, John.] Cyder. A poem. In two books. . . . With the Splendid Shilling; Paradise Lost, and two songs, &c. London: printed and sold by H. Hills, 1709. 48 pp. 8vo, disbound. £150

Probably the second of three piracies by Hills of two popular poems by Philips; *Cyder* had first appeared as an octavo in 1708 (Foxon P237; item 746), and *The Splendid Shilling* as a folio in 1705 (Foxon P247; item 749). The three short poems at the end (pp. 45-47) are not by

Philips; one is a song "by Mr. Cheek." This was one of the most ambitious of the pirated editions issued by Hills. His first printing appeared in 1708, not long after the original. Two printings were issued in 1709; this one can be identified by the appearance of signature A3 under the words "oft the" on page 5 (as opposed to "and oft"). Edmund Curll somehow acquired a substantial number of copies of this printing, and used them to form part of Philips's *Works* in 1712. On the last page is a catalogue of other poems printed and sold by Hills, listing eleven titles. Foxon P241.

1226. [**Plaxton, George.**] *The Yorkshire-racers*, a poem. In a letter from H----- S-----ton, to his friend T----- P-----n. London: printed for the sue of all sorts of jockeys, whether north, south, east, or west, n.d. (1709). 15(1) pp. 8vo, disbound. £150

A pirated edition of a Tory satire on the Yorkshire parliamentary election of 1708, first published as a quarto in 1709, but rare in that form (Foxon P480; item 764). The last page is devoted to advertisements for other pamphlets printed and sold by Henry Hills. A very good copy. Foxon P481.

1227. [**Servitour.**] [Anon.] *The servitour*: a poem. Written by a servitour of the University of Oxford, and faithfully taken from his own original copy, &c. London: printed, and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £250

First edition. One of the few original poems published by Henry Hills during the three-year period when he devoted most of his energies to distributing piracies; the presence of a half-title is significant, as his piracies always begin with the title-page. "A visitor in Oxford asks a friend about a vile person who comes across their path. The friend describes the life and nature of a servitor, who is usually dirty, unacceptable, low-born. . . . This satire is extreme and scurrilous. The rhymes are distinctly Hudibrastic. The only good stroke is the description of the servitor's peasant father, who speaks to his son's schoolmaster in dialect." -- Richmond P. Bond, *English Burlesque Poetry: 1700-1750*, 24. A bit dust-soiled at the beginning and end, otherwise a good copy. Foxon S222.

1228. **Sheffield, John, Duke of Buckingham.** *The temple of death*, a poem, by the Right Honourable Marquis of Normanby: a translation out of French. With an ode in memory of Her late Majesty Queen Mary. By a person of quality. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £50

A popular poem first published in 1672. This is the first of two printings by Hills, with signature A2 under the words "which it," as opposed to the first letters of "which." Trimmed a bit close at the top, affecting some page numbers, otherwise a good copy. Foxon S390.

1229. **Sheffield, John, Duke of Buckingham.** *The temple of death*, a poem, by the Right Honourable Marquis of Normanby: a translation out of French. With an ode in memory of Her late Majesty Queen Mary. By a person of quality. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, disbound. £50

The second of two printings by Hills, with signature A2 under the word "which" (see preceding item). A bit browned, otherwise a good copy. Foxon S391.

1230. [**Shippen, William.**] *Faction display'd*. A poem. . . . From a corrected copy. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, recent stiff wrappers. £50

The first of two Hills editions of a Tory political satire first published in 1704 (Foxon S427; item 896). In this printing the phrase "near the water-side" in the imprint is positioned to the left of the page; in the other printing the phrase is centered. A very good copy. Foxon S435.

1231. **[Shippen, William.]** Moderation display'd: a poem . . . By the author of Faction Display'd. London: printed and sold by H. Hills, 1709. 16 pp. 8vo, recent boards. £50

A pirated edition of a Tory political poem first published in 1704 (Foxon S437; item 898). In very good condition. Foxon S441.

1232. **South, Robert.** Musica incantans, sive poema exprimens musicæ vires, juvenem in insaniam adigentis, et musici inde periculum. London: typis & impensis H. Hills, n.d. (1709). 14 pp. + a final leaf of bookseller's advertisements. 8vo, disbound. £50

A reprint of a Neo-Latin school exercise first published in 1655 by a student at Christ Church, Oxford, who went on to become a prominent clergyman, and was still alive when the twopenny pamphlet was printed. Foxon gives the date of this poem as "1708-1710," but it is clear from the list of titles in the final advertisement leaf that it cannot have been printed prior to 1709. On the recto are 63 titles, mostly verse; on the verso is "a catalogue of sermons printed and sold by H. Hills," listed by author only, and numbering 160 titles. A very good copy. Foxon S613.

1710

1233. **[Commoner.]** [Anon.] The commoner, a poem. London: printed and sold by H. Hills, 1710. 14 pp. + a final advertisement leaf. 8vo, disbound. £250

First edition. Foxon suggests that this humorous poem may be a piracy of an untraced edition, but it appears much more likely that it is another original work by the same author who wrote *The Servitour*, printed by Hills the year before (see above, item 1227). The verse here is in heroic couplets, as opposed to the shorter Hudibrastic couplets of the earlier poem, but the subject matter is very similar, and the use of dialect by the commoner's father is almost identical. A preface "to all commoners who live like gentlemen," is signed "Incognito." The leaf of advertisements at the end contains on the recto a list of 64 other poems for sale by Hills, and on the verso a catalogue, by author's name only, of more than 150 of his pirated sermons. A very good copy. Foxon C319.

1234. **[Evans, Abel.]** The apparition. A poem. London: printed and sold by H. Hills, 1710. 24 pp. 8vo, disbound. £25

A piracy of a popular high-church Tory attack on the deists, first published in Oxford earlier in the year (Foxon E517; item 339). With a price of 2d on the title-page. First few leaves rather stained, small worm-hole catching a few letters. Foxon E521.

1235. **Philips, Ambrose.** Pastorals by Mr. Philips. London: printed and sold by H. Hills, 1710. 24 pp. 8vo, recent half red morocco. £150

One of three printings by Hills, of uncertain sequence, of a group of six poems first published together in 1709 in the sixth volume of Tonson's *Miscellanies*, along with Alexander Pope's "Pastorals;" four of these poems had originally appeared in *The Oxford and Cambridge Miscellany*, in 1706. The vignette on the title-page of this edition is a basket of flowers, as opposed to a Tudor rose in one of the others; Line 33 on page 9 reads "Menalcus," rather than "Menalcas." Hayward selected this pamphlet for his 1947 exhibition of English poetry, as the "first separate edition," but his catalogue entry does not distinguish between the various printings, and confuses the career of Henry Hills with that of his father. With a price of two pence on the title-page. A fine copy, with the bookplate of H. Bradley Martin (an assiduous collector of Hayward titles). Foxon P213; Hayward 144.

1236. **[Poems.]** [Anon.] Poems on the death of her late majesty Queen Mary, of blessed memory. London: printed and sold by H. Hills, 1710. 15(1) pp. 8vo, recent wrappers. £75

First edition. The source for these two poems, one called "A Pindarique Poem" and the other "A Pindarique Ode," has not been identified. The last page is devoted to a catalogue of poems printed for and sold by Henry Hills. Margins of the title-page a bit browned, otherwise a good copy. Foxon P690.

1237. [**Speed, Robert.**] The counter-scuffle. A poem. London: printed, and sold by the booksellers of London and Westminster, 1710. 24 pp. 8vo, recent stiff marbled wrappers.  
£75

A twopenny printing of a spirited poetical description of an elaborate London banquet, in which the revelry ends in a spectacular food-fight; the poem was first published in 1621, and was frequently reprinted. "Apparently one of Henry Hills's piracies." -- Foxon. In very good condition. Foxon S641.

1238. [**Tripe.**] [Anon.] [The tripe club.] The Swan Tripe-Club: a satyr, on the high-flyers; in the year 1705. London: printed and sold by the booksellers of London and Westminster, 1710. 16 pp. 8vo, disbound.  
£175

A piracy of a poem first published in 1706 as a quarto, under the title *The Tripe Club*. The title-page of that edition claims that the poem is by "the author of the Tale of the Tub," but the ascription to Swift has generally been rejected; the suggestion by Nichols that William King was the author is regarded by Foxon as "plausible." In very good condition. Foxon T497.