

English Verse

1701-1750

Part II: H to P

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 new 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

Orders should be directed to:

Stephen Weissman
Ximenes Rare Books Inc.
Kempsford House
Kempsford
Gloucestershire GL7 4ET
United Kingdom

Tel: 01285 810 640

Fax: 01285 810 650

E-mail: steve@ximenes.com

439. **Hallam, Isaac.** The cocker: a poem. In imitation of Virgil's third Georgic. Humbly inscrib'd to the Honourable Society of Sportsmen at Grantham. Stamford: printed by Francis Howgrave, 1742. (8), 61 pp. + an engraved frontispiece. 4to, full brown morocco, gilt, spine gilt, a.e.g., by Riviere & Son. £3500

First edition. A remarkable poem on cock-fighting, described by the author in his dedication as a "diversion . . . daily growing into esteem;" the author was himself an enthusiast of this violent sport. Much of the verse is devoted to the breeding of birds and the hatching of eggs, but the poem concludes with a vivid, if crudely-written, description of an actual match, with the spectators engaged in excited wagering: "Thus circling round the glitt'ring guineas fly, / As various odds become the gen'ral cry, / And five to two the nice advent'urers ply." The last line is explained by one of the author's many informative footnotes: "Five to two is a common bett with the groom porters, when the cocks on both sides are judg'd of an equality, against naming the side which wins the following battles, but if either party be judged superior to the other, their bett is then five and a half to two against the weakest winning two together." Particular attention is paid to the sharp metal spurs attached to the birds' feet, to make the contest lethal. A reference to an "ingenious artist" named Smith is glossed: "Mr. Thomas Smith, near Katherine-Street, being allow'd the most curious and noted maker of silver cock-weapons." The lines of the poem are very widely spaced (with sometimes as much as 2 cm between each line), giving the text on the page a striking and distinctly provincial appearance. Francis Howgrave established his press in Stamford in 1732, where he published the *Stamford Mercury*, a newspaper which lasted for much of the 18th century. With a two-page list of subscribers, including the printer himself, as well as Mr. Thomas Howgrave, Sir Thomas Trollope, Thomas Trollope, Esq., and T. M. Trollope, Esq. The frontispiece engraved by Emanuel Bowen shows three gentleman, one holding a bird, one a sack and key, and the other a numbered scroll. A fine copy of a very rare Lincolnshire imprint; the ESTC lists four copies (L; CSmH, CLU-C, CtY). Foxon H6; CBEL II, 1569.

440. [**Hammond, James, and Mary Wortley Montagu.**] An elegy to a young lady, in the manner of Ovid. By ----. With an answer: by a lady, author of the Verses to the Imitator of Horace. London: printed for J. Roberts, 1733. 8 pp. Folio, recent marbled boards, printed paper side-label. £450

First edition. The author's first publication. James Hammond (1710-1742) was educated at Westminster School, and as a young man he became part of the Chesterfield set that gathered round Frederick, Prince of Wales. This poem is reputedly addressed to a young lady at court, Catherine ("Kitty") Dashwood, with whom Hammond was supposed to be hopelessly in love (though the evidence from Horace Walpole is contradictory). The "Elegy" is a fairly limp affair, but the "Answer," the longer of the two poems, is a capable satire on marriage. Romantic love is described as the delusion of youth, and marriage as a mercenary arrangement:

"Age knows not to allow for thoughtless youth,
Nor pities tenderness, nor honours truth:
Holds it romantick to confess a heart;
And says, those virgins act the wiser part,
Who hospitals and bedlams would explore,
To find the rich, and only dread the poor;
Who legal prostitutes for interest's sake,
Clodios and Timons to their bosom take;
And (if avenging heav'n permit increase)
People the world with folly and disease."

As Foxon points out, the second poem was reprinted in Dodsley's miscellany as having been written by John, Lord Hervey, but it is probable that it was in fact from the pen of Mary Wortley Montagu, as the title-page here suggests. A very good copy. Foxon H21; CBEL II, 550.

441. [**Hammond, James.**] Love elegies. Written in the year 1732. London: printed for G. Hawkins; and sold by T. Cooper, 1743. iv, 20 pp. Folio, sewn, as issued; in a cloth folding case. £450

First edition. The author's principal publication, a popular series of fifteen short poems, avowedly written in imitation of Tibullus, and addressed, like the preceding poem, to Kitty Dashwood, whom Walpole once styled "the famous old beauty of the Oxfordshire Jacobites." The graceful and enthusiastic literary preface here is by Lord Chesterfield, who saw these poems into print. James Thomson's *Winter* includes a glowing tribute to Hammond, but Samuel Johnson, as often, has had the last word (with no doubt a dig at Chesterfield):

"But of the prefacer, whoever he was, it may be reasonably suspected that he never read the poems; for he professes to value them for a very high species of excellence, and recommends them as the genuine effusions of the mind, which expresses a real passion in the language of nature. But the truth is, these elegies have neither passion, nature or manners. . . . He produces nothing but frigid pedantry. It would be hard to find in all his productions three stanzas that deserve to be remembered."

These poems were nonetheless frequently reprinted, even in Johnson's own anthology; Hammond is, on the other hand, one of only eight out of fifty-two poets in Johnson's *Lives* not quoted in the *Dictionary*. Stitching a trifle loose, but a fine fresh copy, entirely uncut. Foxon H22; Rothschild 1095; CBEL II, 550.

Town or Country?

442. [**Hampstead.**] [Anon.] The Hampstead congress: or, the happy pair. London: printed, and sold by M. Cooper; A. Dodd; and G. Woodfal [sic], 1745. 23 pp. 4to, recent half calf and marbled boards. £1750

First edition. A light-hearted tale in which Hampstead is chosen as neutral territory for a debate between a newly married couple, about whether they shall live in town or county; Sir John prefers the country, his wife the town:

"High on her hill where Hampstead stands,
And all the subject plain commands;
For healthfull springs, and air admir'd;
While from her clear and lofty brow
The great Metropolis below,
The wond'ring eye surveys; the fair,
Of either sex, hither repair."

The Hampstead conference is inconclusive. Then, upon the news of her husband's untimely death from disappointment, the wife rushes down to the country full of regret and self-recrimination. But hearing her outpourings Sir John rises from the floor, brushes the flour from his face, and the pair are joyfully reunited. A fine copy, from the Macclesfield Library, with the bookplate of the North Library at Shirburn Castle. A rare poem. The ESTC lists five copies (L [2], LEu; C-S, IU), two of which (L; IU) lack the half-title present here. Foxon H30.

443. [**Happy.**] [Anon.] The happy coalition. A poem. Humbly address'd to His Royal Highness the Prince of Wales on the present conjuncture and joyful reconciliation. By a gentleman of the Inner Temple. London: printed for J. Huggonson, 1742. 12 pp. Folio, disbound. £1500

First edition. A poem published in the spring of 1742, prematurely celebrating a rapprochement between the King and his eldest son, following the fall of Walpole in late

January (Foxon cites an advertisement in the March issue of the *London Magazine*). The enmity between the two had for some time symbolized the loss of national pride and confidence caused by a government widely viewed as venal and corrupt: "What heart not bled to see the Court so chang'd. / The King enrag'd, the humble People estrang'd?" Such optimism turned out to be misplaced. "After the resignation of Walpole a partial reconciliation with the King took place, but, possibly because the King took no steps towards increasing the Prince's allowance, matters were soon again on their old footing." -- DNB. First and last pages a bit dust-soiled, small old library number at the top of the title-page; small pieces torn from the upper inner corners of the title-page, but a sound copy, from the recently dispersed collection of J. W. B. Willis Bund (1843-1928), barrister, scholar, founder of the Worcestershire Historical Society, and author of numerous publications on aspects of Worcestershire and Welsh history; his extensive library was for many years on deposit at the Worcester Public Library, where Foxon examined this copy. Very rare; the ESTC lists two copies (LAM; CSmH), to which Foxon adds two more (WOp; CtY). Foxon H40.

From a Courtesan to a Castrato

444. [Happy.] [Anon.] The happy courtesan: or, the prude demolish'd. An epistle from the celebrated Mrs. C----- P-----, to the angelick Signior Far---n--li. London: printed for J. Roberts, 1735. (4), 16 pp. Folio, disbound. £1500

First edition. A bawdy poem signed "C. P." at the end, and purportedly addressed by Constantia Phillips, a notorious young London courtesan, to Farinelli, the celebrated Italian castrato then starring in the Opera of the Nobility, a company formed by another castrato, Senesino, to rival Handel's Royal Academy. 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 opening pages here celebrate his purported ability to provide women with physical satisfaction as well:

"Well knowing eunuchs can their wants supply,
And more than bragging boasters satisfy;
Whose pow'r to please the fair expires too fast,
While F-----lli stands it to the last."

The rest of the poem is a satire on the current vogue for Italian opera, to the detriment of such traditional playhouses as Drury Lane and Covent Garden; poets put aside their plays, and turn to writing political squibs, either for or against "Sir Bob" (Robert Walpole). The authoress and her lover are depicted at the end in luxurious retirement abroad: "Flush'd with success, we'll treasure all their store, / And safe convey it to the Latian shore."

Constantia Phillips (1709-1765) began her career as a courtesan at the age of twelve or thirteen; her first liaison was with a man she later identified as "Thomas Grimes," once thought to be Lord Chesterfield, but now identified with greater probability as Thomas Lumley, later the third Earl of Scarborough. In 1722 she participated in a sham marriage with a professional bigamist, and two years later she also married Henry Muilman, the son of an Amsterdam merchant. After discovering his bride's unsavory past, Muilman sued for an annulment, and this led to years of court battles, interspersed with a succession of affairs, all of which are confusingly narrated in a three-volume memoir published in 1748-9, entitled, *An Apology for the Conduct of Mrs. Teresia Constantia Phillips*. It has been claimed that this work was ghost-written by the poet Paul Whitehead, whose services were remunerated "in kind." Mrs. Phillips moved to Jamaica in 1754; by the time of her death she had married three more times. Her autobiography is still of interest for what it reveals about the place of women in the English legal system. These verses, printed at an early stage in her career, and disowned as having been published by agents of her husband to ruin her reputation, elicited two replies, *The Fate of Courtezans* (Foxon F73) and *The*

Secrets of a Woman's Heart (Foxon S179). A fine copy, complete with the half-title. Foxon H42; Lowe (Arnott and Robinson) 2048.

445. **Hare, Thomas.** A translation of the odes and epodes of Horace into English verse. Attempted by T. Hare, A.B. Master of Blandford-School. London: printed for the author in the year, 1737. xvi, (16), 311 pp. 8vo, contemporary red morocco, gilt, spine gilt, black morocco label (a bit dull). £350

First edition. A schoolmaster's rendering of Horace in rhymed couplets, composed in his spare time: "These lines were only the product of an hour or two in a day, when I was deliver'd from the noise of a little grammar-school; and . . . there are few odes, but what were interrupted by my boys' barbarisms, and the tedious repetition of Lilly's dry rules." The translator's school was in Dorset, and many of the names in the 15-page list of subscribers are from that county, or from Somerset and Devon in the same region; other names suggest that he attended Trinity College, Cambridge. Flyleaves removed, title-page a bit soiled with a small piece torn from the blank outer margin, otherwise a very good copy. An errata leaf described by Foxon as present in "some copies" is not present here. Signatures dated 1818 of Henry Reeks, no doubt a descendant of one of the subscribers, a Mr. Reeks, fellow of Corpus Christi College, Oxford. Uncommon. Foxon, p. 328; CBEL II, 1497.

446. **Harison (or Harrison), William.** Woodstock Park. a poem. London: printed for Jacob Tonson, 1706. (2), 10 pp. Folio, disbound. £1250

First edition. The author's first publication, written when he was twenty-one; a poem in praise of the Duke of Marlborough's estate at Blenheim. William Harison (1685-1715) was educated at Winchester and New College, Oxford, where he became a fellow in 1707. This poem brought him to the attention of Addison, whose *Campaign*, the most striking of all the various poems celebrating Marlborough's victory at Blenheim, had appeared late in 1704, and who is reported by Spence as saying, "This young man, in his very first attempt, has exceeded most of the best writers of the age." Addison may well have been flattered by the fact that he is praised in the opening lines here as the only poet to have produced anything worthy of Marlborough's success. Harison's poem is concerned with the Duke's palace and its setting, comparable to the most idyllic parts of ancient Greece; there are also lines on the delays caused by frost and poor stone in the construction of the palace, whose foundations had been laid by Vanbrugh. "It might be wished that Harison had supplied more topographical detail. Even so, especially in mythological and historical associations, he follows the model of Denham's *Cooper's Hill* closely and effectively." -- Horn. "Harison finds room for a Denhamesque stag-hunt, ruin-sketch (rare at this date), praise of Chaucer, the 'directions to painter' theme (uncommon in local poetry), and account of Fair Rosamund. *Woodstock Park* is easily the best estate-poem since *St. James's Park* [by Waller in 1661]." -- Aubin. Harison was soon taken up by Swift, who helped him with a continuation of the *Tatler* in early 1711. When this venture failed, he went off to Utrecht to assist in the negotiations for peace as secretary to Lord Raby. He returned in early 1713, unpaid, run down, and becoming ill, but with a copy of the new Barrier Treaty, and this he took to Swift, who secured payment for him from Bolingbroke. The next day Swift went with Parnell to deliver the funds, only to find that Harison had died an hour before. "No loss ever grieved me so much," Swift wrote to Stella. He arranged a funeral that took place the following night in a rainstorm, and when his carriage broke down he returned home "very melancholy." Title-page lightly browned but a very good copy. Foxon H51; Aubin, p. 316; Horn, *Marlborough: A Survey*, 138; CBEL II, 551.

447. **[Harris, Timothy.]** An hymn to the redeemer. London: printed, and are to be sold by J. Morphew, 1713. (4), 12 pp. Folio, disbound. £600

First edition. A poem on a spiritual theme, dedicated to "the author of the Spectator." The same poem was printed in 1722, under a different title, with the author's name on the title-page and a dedication to the Earl of Macclesfield. Virtually nothing is known of Timothy Harris; he was apparently related to Joseph Harris, a schoolmaster in Leightonstone, in

Huntingdonshire, and he occasionally printed his kinsman's verse as his own. Foxon lists nine titles under his name, including some topical poems; most are very rare. Title-page dust-soiled, some signs of prior folding, otherwise a good copy. Foxon H81.

448. **Harte, Walter.** Poems on several occasions. London: printed for Bernard Lintot, 1727. xxx, 244 pp. (including an engraved frontispiece) + 4 pp. of bookseller's advertisements at the end. 8vo, contemporary speckled calf, gilt, spine gilt, green morocco label (slight cracks in the lower joint). £450

First edition. The author's first book. Walter Harte (1709-1774) was educated at St. Mary Hall, Oxford, where as an undergraduate he was introduced to Alexander Pope, possibly by Spence. This youthful collection was published by subscription, and to the proceeds Lintot added another £30 for the copyright. Included are imitations and translations from Latin and Greek, and a four-page panegyric "To Mr. Pope," whose name appears in the 20-page list of subscribers for four copies (Richard Blackmore, Elijah Fenton and Thomas Wharton are there as well). Harte later said that Pope had corrected every page in the volume "with his own hand;" the two poets remained mutual admirers for many years. In 1740 Harte was appointed principal of St. Mary Hall, and five years later he secured a post as tutor to Philip Stanhope, Lord Chesterfield's illegitimate son. In 1759 he produced his *History of the Life of Gustavus Adolphus, King of Sweden*, in two quarto volumes, which Chesterfield called "execrable" and Carlyle described as a "wilderness." He later wrote a book on husbandry, admired by both Arthur Young and Samuel Johnson. Harte's last years were spent in Bath, where he suffered from ill health and lived in obscurity. A fine copy, with the armorial bookplate of Thomas Cartwright of Aynho in Northamptonshire, dated 1698. The unsigned emblematic frontispiece shows a Muse placing laurel wreaths on the heads of two cherubs. The four-page list of books for sale by Lintot at the end includes many titles by Pope. As usual, the leaf of dedication to Charles, Earl of Peterborow and Monmouth, is a cancel (A3). Foxon, p. 333; CBEL II, 551.

449. **Harte, Walter.** An essay on satire, particularly on the Dunciad. . . . To which is added, a discourse on satires, arraiguing persons by name. By Monsieur Boileau. London: printed for Lawton Gilliver, 1730. (8), 5-46 pp. + a final leaf of bookseller's advertisements. 8vo, disbound. £400

First edition. A brief survey in verse of classical satire, followed by lines on early English contributions to the genre that reveal contemporary attitudes to verse of the 17th century:

"Donne teem'd with wit, but all was maim'd and bruis'd,
The periods endless, and the sense confus'd:
Oldham rush'd on, impetuous, and sublime,
But lame in language, harmony and rhyme."

After the inchoate energy of the metaphysicals, Dryden is judged to mark a great step forward in clarity and elegance. Pride of place is given to Pope, whose satire was aimed, as the table of contents has it, at "envious critics, furious pedants, secret libellers, obscene poetesses, advocates for corruption, scoffers at religion, writers for deism, [and] deistical and Arrian-clergymen." The concluding translation from Boileau is in prose. A very good copy, complete with the half-title and, somewhat unusually, a following leaf advertising Trapp's Virgil. Foxon H98; CBEL II, 551.

450. **Harvey, John.** A collection of miscellany poems and letters, comical and serious. Edinburgh: printed for the author, 1726. (10), x, 92 pp. 8vo, disbound. £900

First edition. A young Scot's first book, obsequiously dedicated to the Countess of Panmuir. Included are a number of elegies and occasional poems, some in Latin, verses addressed to "Dr. G. D. on his translation of Catullus," and a poem in praise of Sir Richard Steele; at the end are two imitations of the *Spectator*. The poems are interspersed with letters addressed to correspondents identified only by a single initial; one of these is in Scottish dialect. Of

the author little is known; in 1729 he published a long poem called *The Life of Robert Bruce*, which was frequently reprinted. Outer margins trimmed a bit close, very occasionally touching the odd page number or headline, otherwise a very good copy; a few allusions have been supplied in a contemporary hand. Rare; the ESTC lists seven copies (L, E, Ea, Es, O; CSmH, CtY). Foxon, p. 334; CBEL II, 1975.

451. [Harvey, John.] *The Bruciad*, an epic poem, in six books. London: printed for J. Dodsley; and J. Murray; T. and J. Merrill (Cambridge); and A. Kincaid and J. Bell (Edinburgh), 1769. xiv, (2), 237 pp. 8vo, old speckled calf, rebacked, black morocco label (one corner renewed).
£200

First edition thus. A much revised version of an epic poem on the life of the Scottish patriot, Robert the Bruce; first published in 1729 as *The Life of Robert Bruce*, and several times reprinted in that form, sometimes with William Hamilton's *William Wallace*, to which it bears some resemblance. In an unsigned preface to this edition, the editor John Cumming says that in his hands the poem "has now undergone a transformation, both in its poetical and political language, which clear it almost totally . . . from every objection formerly raised against it;" the anti-English passages in particular were toned down. This was the first original work to be published by the first John Murray, who shared the copyright with the printers William and John Richardson. "Murray persuaded Kincaid to take 150 copies at 2s 6d each. To widen his market, he also made the Cambridge booksellers T. and J. Merrill wholesalers of the book and included their names in the imprint." -- William Zachs, *The First John Murray*, p. 93. In very good condition; early calligraphic signature on the front flyleaf of R. Miller. Cf. Foxon, p. 334; Zachs 9; CBEL II, 1976.

A Jacobite Conversion

452. [Hatton, Henry Charles.] An occasional satyr. London: printed for J. Jackson; and sold by J. Peele, 1725. (2), 12 pp. Folio, disbound. £1750

First edition. The occasion of this poem is revealed by an effusive dedication, signed by the author, to James Waldegrave, 1st Earl Waldegrave (1685-1741), with whom he had shared "a continual friendship." Waldegrave came from a prominent Catholic family, and had been raised in France. In January, 1719, upon the death of his wife in childbirth, he suddenly declared himself a Protestant, and soon took his seat in the House of Lords. His conversion was regarded as a scandal by the Jacobites, who no doubt felt particularly resentful when, in 1725, he was appointed by Robert Walpole as ambassador extraordinary to France, with a mission to convey congratulations from George I and the Prince of Wales to Louis XV upon his marriage. The author of this poem, Henry Charles Hatton (c. 1700-1762) was a descendant of Sir Christopher Hatton, Lord Chancellor under Elizabeth I; he was later 3rd Viscount Hatton, but the title became extinct upon his death. He says in his dedication that he had been inspired to compose this poem by the 13th satire of Juvenal, and that the poem "had mostly been written at the time of the late memorable scene of iniquity," when Waldegrave's motives for embracing the Church of England had been questioned: "Tis granted, Sir, you've basely been accus'd, / Wrong'd in your fortune, in your fame abus'd." Minor dampstain in the small portion of the blank lower margins, otherwise a fine copy of a very rare poem. The ESTC lists five copies (L; CtY [2], MH, TxU); two of these (L; CtY) lack the leaf of dedication, and Foxon suggests that copies may have been issued without it. Foxon H106.

453. [Hawke, Edward.] A poem upon the law. Occasioned by a late Act of Parliament, entituled, An act for the amendment of the law, and the better advancement of justice. Together with a character of, and a panegyrick upon the Lord Keeper and the twelve judges. By a gentleman of the Inner-Temple. London: printed in the year, 1707. (12), 34, 33-50 pp. 4to, blue cloth boards, dark blue morocco spine (a bit scuffed). £2000

First edition. A survey in verse of British history, as illustrated by the development of a legal system under "a limited or mix'd monarchy." The emphasis is upon the concept of liberty, as "the most valuable treasure human nature can possess." The immediate occasion for this poem was a revision of the English legal code by the Administration of Justice Act in 1705. The fulsome dedication is to William Cowper, Baron Cowper of Wingham, then Lord Keeper of the Seal, and shortly to become Great Britain's first Lord High Chancellor, after passage of the Act of Union in May, 1707. At the end here are character sketches in verse of twelve prominent judges: Holt, Powell, Gould, Powis, Trevor, Blincoe, Tracy, Dormer, Ward, Bury, Smith, and Price. Edward Hawke (d. 1718), whose name appears at the end of the dedication, was a barrister; his son and namesake became Admiral of the Fleet. A fine copy, complete with the half-title, of a very rare legal poem; the ESTC lists four copies (L, Dt, LEu; CtY). In this copy the inserted leaf E* (pp. 33-34 bis) is signed; Foxon notes that in the copy at Trinity it is not signed. Foxon H109.

454. [Hawkins, William.] *The thimble*, an heroi-comical poem, in four cantos. Dedicated to Miss Anna-Maria Woodford. By a gentleman of Oxford. London: printed for J. Shuckburgh; and sold by M. Cooper, 1744. viii, 27 pp. 4to. sewn, as issued. £750

Second edition, revised and enlarged (though not so designated); a version in two cantos had appeared as a folio the year before. A young man's first appearance in print, a contribution to a genre invented by Pope a generation earlier. His literary debt is specified in the preface: "I have endeavour'd in some particular passages to imitate the manner of Mr. Pope's Rape of the Lock, upon a presumption, that the following of so good a pattern would be deemed meritorious in so young a writer as myself. I ought likewise to acknowledge, that I had in view the episode of the patten in Gay's Trivia." William Hawkins, (1722-1801) was educated at Pembroke College, Oxford, founded by Thomas Tesdale, one of his ancestors; in 1751 he was elected Oxford professor of poetry. Boswell records that Johnson took pleasure in boasting of the many eminent men who had been educated at Pembroke: "In this list are found the names of Mr Hawkins the Poetry Professor, Mr Shenstone, Sir William Blackstone and others. . . . Being himself a poet, Johnson was peculiarly happy in mentioning how many of the sons of Pembroke were poets; adding, with a smile of sportive triumph, 'Sir we are a nest of singing birds.'" Hawkins went on to publish theological works, and a fair number of sermons, but his passion was for writing plays. Boswell recounts a conversation involving Johnson and Garrick in which Hawkins' *Siege of Aleppo* was discussed with derision. Garrick's memory of it was vague: "There was a reverend gentleman, who wrote a tragedy, the Siege of something, which I refused." Hawkins published a collected edition of his works in 1758, in which the second volume was devoted to his poems and plays, including a revised version of Shakespeare's *Cymbeline*; the review by Goldsmith was severe. The dedication to this poem describes Miss Anna Maria Woodford as "the completest housewife in Europe." Title-page rather dust-soiled, with a clean tear on the outer margin, not affecting the text, otherwise a very good copy, entirely uncut. Foxon H113; CBEL II, 836.

455. Hay, William. *Mount Caburn*. A poem. Humbly inscribed to Her Grace the Dutchess of Newcastle. London: printed for J. Stagg, 1730. 24 pp. Folio, disbound. £350

First edition. A scarce topographical poem, describing an ancient hill-fort on the Downs near Lewes; the author's model was Denham's *Cooper's Hill*. William Hay (1695-1755) was educated at Christ Church, Oxford and in 1723 he was called to the bar. In 1720 he became a county magistrate and in 1733 chairman of the quarter sessions for East Sussex. In 1734 he was elected a member of Parliament, as a Whig and a supporter of Robert Walpole. In 1736, 1737, and 1747 he attempted to bring in bills for a better provision for the poor, and published pamphlets on this subject as well. He was diligent in his parliamentary duties, with a real sense of social responsibility, as shown in his attempts to reform the Poor Laws. Hay was physically misshapen, and stood barely five feet tall; he published an essay *On Deformity* in 1754. This poem was printed by Samuel Richardson. A very good copy, with outer edges uncut. Foxon H117; Aubin, *Topographical Poetry*, p. 298; Sale 82.

The Battle of Culloden

456. **Henderson, Andrew.** *Cumbrius triumphans carmen ob victoriam partam ad vicum Cullodenensem*, 16to Aprilis 1746. Edinburgh: 1746. 8 pp. 8vo, disbound. £850

First edition. A Neo-Latin poem on the Battle of Culloden, by a patriotic Scottish historian and bookseller. Andrew Henderson (fl. 1731-1775), was educated at Marischal College, Aberdeen, and possibly at the University of Edinburgh as well. He was in Scotland at the time of the Jacobite uprising, and he published his *History of the Rebellion* in 1748. He then went to London where he set up as a bookseller in Long Acre, and here he published a large number of historical works. "Henderson certainly appears to have been an odd character; he was a man of much reading, and his books are well written." -- DNB. He is perhaps now best remembered for two vituperative attacks on Samuel Johnson's *Journey to the Western Isles*, both published in 1775. In the second of these Johnson is accused on the title-page of "wicked and opprobrious invectives," and in the text he is called "a viper . . . freight with venom and malignity." Included as well is a highly abusive "impartial character of Smollett," with whom Henderson had come into conflict on his lives of the Earl of Stair and the Duke of Cumberland. A fine copy of a rare title; the ESTC lists three copies (L, E, Oa), to which Foxon adds another at the New York Public Library. Foxon H142.

457. **[Henry.] [Anon.]** *Henry and Blanche: or, the revengeful marriage.* A tale: taken from the French of Gil Blas. London: printed for R. Dodsley; and sold by M. Cooper, 1745. 67 pp. 4to, disbound. £250

First edition. A long narrative poem, freely adapted from the French prose of Alain René Lesage. There is no preface or dedication here, nor any indication of authorship. Wanting a half-title, otherwise a very good copy of a scarce title; the ESTC lists eleven copies (L, E, LEu, Oo; CLU-C, CU-BANC, DLC, ICN, NBuU, OCU, PU). Foxon H146.

458. **[Hervey, John, Baron Hervey.]** A satyr. In the manner of Persius. In a dialogue between the poet and his friend. By a certain English nobleman. London [i.e. Dublin]: printed, and sold by the booksellers of London and Westminster, 1730. 15 pp. 8vo, disbound. £500

First edition. That this poem was printed in Dublin is evident from the typography (including a characteristic cupid ornament at the end), and from the fact that a number of copies are found in bound volumes of Irish pamphlets. The poem was reprinted as a folio in London, in 1739, with the dialogue described as between Atticus and Eugenio, and written "by a person of quality." It is assigned by Dodsley to "the late Lord Hervey," and this attribution is confirmed by a number of contemporary manuscript sources; the poem also appears in *The Norfolk Poetical Miscellany* (1744), in an annotated copy of which at the British Library it is attributed to the editor Ashley Cowper, but in Foxon's opinion, "Hervey's authorship is much the most likely." John Hervey (1696-1743) was a prominent politician and a staunch supporter of Sir Robert Walpole. He served for ten years as Vice-Chamberlain to the King's Household, and later portrayed the monarch's peculiar family predicament in brilliant memoirs. He was the devoted father of eight children but at the same time a lover of at least one Englishman and one young Italian. His sexual ambiguity was several times commented upon, e.g. by Lady Mary Wortley Montagu: "This world consists of men, women, and Herveys;" Horace Walpole repeated this epithet with a slight refinement. Fielding savaged Hervey, and Pope immortalized him as Sporus in his *Epistle to Dr. Arbuthnot*:

"Let Sporus tremble -- 'What? that thing of silk,
Sporus, that mere white curd of ass's milk?
Satire or sense, alas! can Sporus feel?
Who breaks a butterfly upon a wheel?'"

Robert Haslband accepts Hervey's authorship of this poem in his biography of Hervey (1973), but notes that "its Christian stoic point of view is not characteristic of his thinking." It is only the poet, however, who offers lame consolation for life's trials; the verses come alive in the misanthropic bitterness of his friend. Outer margins trimmed close, with initials letters affected on four rectos, though the sense is perfectly clear. Very scarce; the ESTC lists eight copies (L, C, Ct [2], D, LEu, O; InU-Li). Foxon H161.5; Rothschild 202.

The Poems of a Linen-Draper

459. **Heywood, James.** Poems and letters on several subjects: viz. I. Poems on several occasions. II. Familiar letters on various subjects. III. Letters to the authors of the Spectator, Free-Thinker, Censor, and Journal. IV. Their answers and remarks. London: printed for J. Bateman, 1722. (4), xii, 198 pp. + a final leaf of bookseller's advertisements. 12mo, contemporary panelled calf, with a monogram "M. T." on each cover (a little worn, upper joint cracked). £1500

First edition. An amusing miscellany by a wholesale linen-draper; James Heywood (bap. 1687-1786) was born in Manchester and attended the Manchester grammar school but spent most of his life in London. Many of the pieces are literary, and concern such writers as Addison, Congreve, Dryden, Gay, Milton, Ambrose Philips, and Prior. There are also letters on music, changes in the English language, the South-Sea Bubble and stock-jobbing, and relations between the sexes. Steele mentions Heywood in the *Guardian* as a brisk little fellow who had the habit of twisting off the buttons of people he conversed with. A nice copy of a rare little book; the ESTC lists four copies only (L, O; CLU-C, ICU). On the title-page is an appealing inscription: "Mary Trenchard her book the gift of Mrs. Crabb, Sept. 8th, 1722." This is probably in the hand of the recipient, who has added her monogram on each cover. Foxon, p. 342.

460. **Higsons, Bevil.** A poem on the glorious peace of Utrecht: inscrib'd in the year 1713, to the Right Honourable Robert late Earl of Oxford and Earl Mortimer. By B. Higsons, Esq. Now publish'd and most humbly dedicated to the present Right Honourable Edward Earl of Oxford and Earl Mortimer. London: printed for P. Meighan, and sold by the booksellers of London and Westminster, 1731. iv, 19 pp. 8vo, disbound. £400

First edition under this title; first issued in 1713 as *A Poem on the Peace*. Bevil Higsons (1670-1735) was educated at St. John's College, Oxford, and Trinity Hall, Cambridge. His first appearance in print was a set of English verses addressed to the Queen on the birth of a son, included in a university collection of congratulatory poems in 1688. He also contributed several poems to *Examen Poeticum, being the Third Part of Dryden's Miscellany* (1698), and wrote a play called *The Generous Conqueror*, acted at the Theatre Royal in 1702. The prologue to this play was written by his relation George Granville, Lord Lansdowne, and Higsons in turn composed an epilogue for Granville's *Heroick Love*. From 1689, Higsons was an active supporter of the Jacobite cause, and he spent many years in France; when he returned to London in 1718 he spent the rest of his life there, writing in defence of the Stuarts. This poem celebrates the negotiations which effectively brought to an end the War of the Austrian Succession; the terms were widely regarded as favorable to the French, to whom the Earl of Oxford and his administration were thought by the Whigs to be overly sympathetic. This new edition is dedicated to the Earl's son, now best remembered as a book collector (the Harleian library). The dedication is by the bookseller and publisher Patrick Meighan: "This poem being entirely out of print, and falling into my hands, I thought I could not do any thing more acceptable to the town, than to renew their pleasure by re-printing what they received with so universal satisfaction, when it was first published." Very scarce; the ESTC lists nine copies (C, O; CaOTU, CtY [2], IU, KU-S, NNF, TxU). Ink stain at the top of the title-page; some damp stains in the upper margins, very faint towards the end, otherwise a good copy. Foxon H186; CBEL II, 551 (this edition only).

A Fine Set on Royal Paper

461. **Hill, Aaron.** The works of the late Aaron Hill, Esq; in four volumes. Consisting of letters on various subjects, and of original poems, moral and facetious. With an essay on the art of acting. London: printed for the benefit of the family, 1753. vi, (26), 351; (2), 418; (2), 416; (2), 414 pp. Four vols., 8vo, contemporary mottled calf, gilt, spines gilt, red morocco labels (just a trifle rubbed, very slight wear to the tips of the spines). £2000

First edition. A handsome set on fine paper, watermarked with a Strasburg bend; copies on ordinary paper have no watermark. The collected non-dramatic works of one of the key figures in the literary world of London during much of the first half of the 18th century. Aaron Hill (1685-1750) was a man of many projects and great energy. He began his literary career as a hack journalist, editing the question-and-answer journal *The British Apollo* with his old schoolmate John Gay as one of his assistants. A handsome marriage dowry enabled him to launch himself into a new career as a theater impresario, but in this early venture he had only mixed success. In the 1720's he became the patron of many young writers, and the central figure in what came to be known as the "Hillarion" circle, whose members included Edward Young, Richard Savage, John Dyer, David Mallet, James Thomson, and John Dennis. He also had a long and uneasy relationship with Alexander Pope, and in his later years formed a close friendship with Samuel Richardson, whose ground-breaking *Pamela* he much admired and encouraged. Hill was tall and very handsome, and fascinating to women; Martha Sansom (née Fowke) has left a passionate portrait of him in her autobiographical *Clio*. In time he returned to the world of the theater, and became much involved with David Garrick, with whom he shared innovative notions about stagecraft and the art of acting; he achieved some success as a dramatist as well, particularly with his adaptations for an English audience of the plays of Voltaire. He devoted much time to lobbying the government for public support for the arts, and the creation of a national theater. Hill also found time for a variety of commercial ventures, such as an elaborate scheme to extract oil from beechnuts, a venture involving the manufacture of chinaware in England (anticipating Wedgwood), and a plan to colonize Georgia, then part of South Virginia; from 1737 to the end of his life he was beset with financial difficulties, but he managed nonetheless to contemplate the establishment of an English wine industry, and various other schemes involving wool, timber, and potash. Hill's considerable reputation did not long survive him. By the end of the 19th century Leslie Stephen, in the DNB, describes him as "absurd, and a bore of the first water." His career was, to be sure, almost Dickensian in its intensity, but he was by any measure a central figure of his generation, and his successes and failures are full of interest, and worthy of attention.

This set, published to restore his family's finances, attracted some 1700 subscribers, among them Cibber, Garrick, Handel, Samuel Johnson, Richardson, and Horace Walpole. The first two volumes contain a rich storehouse of previously unpublished correspondence, including many exceptional letters to Pope, Mallet, and Richardson, along with letters of theatrical interest to Wilks, Booth, Rich, Handel, and, most notably, Garrick. Among Hill's other correspondents are James Thomson, Fielding, Voltaire, Bolingbroke, and Robert Walpole. Vols. III-IV include many poems printed here for the first time; the last fifty pages of the fourth volume are devoted to "An Essay on the Art of Acting," of which a poetical version had appeared in 1746. The 24-page list of subscribers notes those who signed up for fine-paper sets with an asterisk, indicating a print run on "royal" paper of just over 130 copies. This set is in fine condition, but bears no mark of early provenance. Foxon, p.345; Eddy and Fleeman, *A Preliminary Handlist of Books to which Dr. Samuel Johnson Subscribed*, 32; Lowe (Arnott and Robinson) 671n; CBEL II, 791.

462. [**Hill, Aaron.**] The fanciad. An heroic poem. In six cantos. To His Grace the Duke of Marlborough, on the turn of his genius to arms. London: printed for J. Osborn, 1743. (2), viii, (6), 54 pp. 8vo, recent pale blue wrappers. £900

First edition. A somewhat obsequious poem, addressed to Charles Spencer, 3rd Duke of Marlborough, around the time of his successful military service at the Battle of Dettingen. The first canto contains an improbable picture of a studious Duke surrounded by the magnificent library at Blenheim. Hill published this poem anonymously, but his authorship is attested to in Theophilus Cibber's *Lives of the Poets* (1753). There is some confirmation in the fact that the poem was printed by Hill's close friend Samuel Richardson. Title-page somewhat dust-soiled, minor dampstains to the margins of the last few leaves, otherwise in very good condition. Very uncommon. Foxon H214; Sale 306; CBEL II, 792.

463. [Hill, Aaron.] Free thoughts upon faith: or, the religion of reason. A poem. London: printed for J. Osborn, 1746. (2), ii, 20 pp. Folio, sewn, as issued. £900

First edition. A protest in blank verse against new-fangled religion. "Our bake-houses, and barber's shops, nay even our news-papers, are, now, impertinently broken in upon by a re-generated race, of pedlars in divinity -- who call monopoly new birth; and are for squeezing heaven into their own hard-screwed conception." -- Preface. One of Hill's last publications, printed by his close friend Samuel Richardson. Somewhat dust-soiled and a bit stained at the beginning and end; last leaf with an internal tear, without loss of text, but a sound copy in original condition. Rare; the ESTC lists nine copies (L, C, NT; CtY, IU, KU-S, MH, NcU, OCU). Foxon H216; Sale 340; CBEL II, 792.

464. Hill, Theophilus. Stoic philosophy; or, the praise of poverty. A poem. London: printed, and sold by J. Roberts, 1720. viii, 46 pp. 8vo, recent boards, parchment spine. £850

First edition. A philosophical poem on the idea that peace of mind is the only proper objective of human life: "Thy theme is happiness which all pursue, / But leave too oft, the substance for the shew." Theophilus Hill (1682-1746) was minor canon of the Cathedral Church at Peterborough; his son was the eccentric botanist and miscellaneous writer "Sir" John Hill. This is the author's only publication. Very scarce; the ESTC lists twelve copies (L, Ct, LcU, O, NT; CtY, FU, ICN, IU, NNC, NcU; AuNU). A very good copy, complete with the final blank. Foxon H236.

Unrecorded

465. [Hinchliffe, William.] To his most sacred majesty George, by the grace of God of Great-Britain, France and Ireland, king, defender of the faith. [London: 1714.] 6 pp. Folio, disbound. £1250

First edition? An unrecorded printing of a poem by a London bookseller; also published, with Hinchliffe's own imprint dated 1714, as *An Ode Presented to the King, upon His Majesty's Arrival at Greenwich* (Foxon H243). William Hinchliffe (1691-1742) served an apprenticeship with the bookseller Arthur Bettesworth before setting up in business on his own. This poetical tribute to the coming of George I was reprinted in 1718 in his *Poems; Amorous, Moral and Divine*. The rather formal layout of the title-page here, without an imprint, looks somewhat like a private printing for presentation. The setting of the text may well be the same as the recorded version, but the poem is very rare in any form; of the other version the ESTC records four copies only (L, O; CtY, NjP). Small tear in last leaf, without surface loss, otherwise a very good copy. Not listed under this title in either Foxon or the ESTC.

466. [Histrio.] [B., A.] Histrio theologicus: or, an historical-political-theological poetical account of the most remarkable passages and transactions in the life of the late B----p of S---m found among his L----p's papers, and inscrib'd to his old friend and admonitor, Mr. L---y. To which are added, some testimonies of the great parts and merits of the said B----p, from the most approv'd authors. Together with a specimen, from his own writings of the

steadiness of his L-----ps political principles, as well as the soundness of his theology. London: printed and sold by John More, 1715. (4), iv, 32 pp. 8vo, disbound. £750

First edition. A satire in verse on Gilbert Burnet, Bishop of Salisbury, who had just died; the "testimonies" are in verse as well (including passages from poems by Luke Milbourne and William Shippen). Burnet was a leading representative of the broad church approach to both doctrine and politics; the poem purports to be by Burnet himself, but the high church Tory bias is blatant. The poem begins as follows:

"If to subvert, destroy, if to confound
The church or state, must be with praises crown'd:
In this respect, none may with me compare,
Since what my merits are, my works declare."

The preface is signed "A. B.," but whether this is an indication of an actual name, or is merely conventional, has not been determined. A fine copy, complete with the half-title, of a scarce poem; the ESTC lists fourteen locations (L, ABu, Cq, Ct, E, Ldw, LAM, LEu, O; C5mH, CtY, InU-Li, MnU, NcD). Foxon H262.

467. [**Hive.**] [Poetical miscellany.] The hive. A collection of the most celebrated songs. In three volumes. London: printed for J. Walthoe, 1726-1727-1729. (4), iv, (8), 272; (10), 276; (10), 264 pp. + an engraved frontispiece in each volume (repeated in Vol. I). [With:] The hive. A collection of the most celebrated songs. In four volumes. Vol. IV. London: printed for J. Walthoe, 1732. (10), 264 pp. + an engraved frontispiece. Together four vols., 12mo, early 19th-century calf, gilt, spines gilt, black morocco labels (rubbed, spines dull, with some wear). £650

Third edition of Vols. I-III, "with alterations and additions;" first edition of Vol. IV. One of the best early 18th-century collections of songs, a great many of them from contemporary plays and operas; most are on amorous themes, and many are ribald. The first two volumes appeared originally in 1724, with Vol. I going quickly into a second edition; Vol. III was printed the following year. The fourth volume differs slightly in that most of the songs are provided with titles; there are no indications of authorship, but among the poems at the beginning are lyrics by James Thomson, Henry Baker, Matthew Pilkington, John Gay, and Lewis Theobald, along with a song from Handel's *Acis and Galatea*. Each volume has the same engraved frontispiece; in Vol. I there is also a leaf of explanation, in the form of a poem called "The Reformation of Parnassus." The first volume also includes a four-page essay by Ambrose Philips called "A Criticism on Song-Writing;" this was not included in the first edition. Some light soiling, but in general a very good set. Because of the serial manner of publication, many of the locations in the ESTC are for odd volumes; Vol. IV is particularly uncommon. Case notes the presence of J. Walthoe catalogues at the end of Vols. III-IV, but none is present here. With the book labels of the literary antiquary Joseph Haslewood (1769-1833); later 19th-century bookplates of John Matthews of New York. Case 331 (1)(c), (2)(c), (3)(c), and (4)(a); CBEL II, 356-8 and 361.

468. [**Holdsworth, Edward.**] *Muscipula: sive Cambro-muo-maxia*. London: veneunt Bernardo Lintott, n.d. (1708/9). 19 pp. + an engraved frontispiece. 8vo, disbound; in a blue cloth folding case, red morocco label. £200

One of three unauthorized editions printed by Lintot, the order of which is uncertain; there were also several piracies, preceding the authorized edition published in June, 1709, by Edmund Curll, who had paid five guineas for the copyright. One of the most popular Neo-Latin poems of the early 18th century, widely imitated and several times translated (for Samuel Cobb's version, see item 197). The ostensible subject is the invention of the mousetrap, but more broadly speaking, the poem is "a slightly scurrilous, and very funny, poem about the Welsh." -- DNB. Edward Holdsworth (1684-1746) was a classical scholar at Magdalen College, Oxford; it is said that he was encouraged to write this poem by Dr. Henry Sacheverell, the college's most notorious member. This printing can be easily

identified by the presence of a large printer's ornament at the foot of p. 19, and the press figure 10-2 (Foxon also notes 5-2, but this is not present). Very scarce; the ESTC lists eight copies (L [2], ABu, AWn, Csj, LONG, O, WNh), only one of which (L) has the humorous frontispiece present here, which also appears with some copies of the authorized edition. Small repair to the outer margin of the title-page, some foxing; the plate is a bit soiled, and shows signs of prior folding. An early inscription on the title-page identifies Holdsworth as the author. Foxon H280 (adding ETC).

469. [**Holdsworth, Edward.**] *Muscipula: sive Cambro-muo-maxia*. London: veneunt Bernardo Lintott, n.d. (1708/9). 19 pp. 8vo, disbound. £150

Another unauthorized printing (see preceding item), from an entirely different setting of type. There is no type ornament on p. 19, and the press figures are 8-3 and 10-4. Some foxing, otherwise a very good copy. The ESTC lists eight copies (L, Lwa, Owo, WNs; CLU-C, CtY, MH, TxU). Foxon H281.

470. **Hopkins, Charles.** *The art of love: in two books dedicated to the ladies*. A poem. London: printed for R. Wellington, 1704. (20), 98; (2), 44 pp. 8vo, 19th-century half red roan and marbled boards, spine gilt (spine rubbed). £400

Second edition, "enlarged;" first published in 1700 (rare). A paraphrase in verse of portions of Ovid's *Ars Amatoria*. Charles Hopkins (1671?-1700) was the elder son of the Bishop of Londonderry; he was born in Dublin, and entered Trinity College on July 7, 1685, when his age was given as fourteen. He later attended Queens' College, Cambridge, before going on to London, where he began to move in literary circles, and became friendly with Congreve, Wycherley, and Southerne. He soon published several plays, and a certain amount of verse. Dryden described him as "a poet who writes good verses without knowing how or why; I mean, he writes naturally well, without art or learning, or good sense." Hopkins died young, apparently from dissipation. Giles Jacob, in his *Poetical Register*, speaks of an excess of hard drinking, and "a too passionate fondness for the fair sex." This, his last book, is dedicated to the Earl of Kingston. A preface speaks of the difficulties involved in rendering Ovid into English: "His poem, I am positive, cannot be modestly, and, literally translated. He has taken such liberty with the Roman ladies, as I am sure, the most airy of our English ladies would blush to allow. . . . If any modest man attempts to translate Ovid de Arte Amandi, he must both alter and omit, if he would still be thought a modest man; and when he has done so, the poem will be his, not Ovid's. If literally he translate him, and makes him chaste, let his next undertaking be to wash an Ætheopian." Also included are three commendatory poems, signed with the initials "A. S.," "P. M.," and "C. L." In two parts, each with its own title-page, pagination, and register. Wanting a preliminary leaf of advertisements, which appears to be missing from the majority of copies located by the ESTC. A very good copy; old bookplate of Charles Dela Pryme, of Trinity College, Cambridge. Foxon H307; CBEL II, 765.

471. [**Howard, Edward, 8th Earl of Suffolk.**] *Miscellanies in prose and verse, by a person of quality*. London: printed and sold by G. Strahan; C. King; and S. Briscoe, 1725. vii, (1), 192, (2), (193)-264 pp. 8vo, contemporary panelled calf, rebacked, spine gilt, black morocco label. £400

First edition. The author's only book. Edward Howard (1672-1731) was the second son of Henry Howard, the 5th Earl of Suffolk; he succeeded his nephew, the 7th Earl, in 1722. This volume begins with two prose essays on pastoral verse, followed by three examples of the genre. There is also a section of nine satires, on such subjects as a jilt, a fop, an upstart, a beau, and "a parcel of ill-bred sluts." The rest of the volume contains a variety of miscellaneous poems, and a brief section in prose, entitled, "Ideas, suppos'd to be written above two thousand years ago, by an Asiatick poet;" this has its own title-page, with the imprint, "Printed by H. P. in the year 1725." At the end is another prose section, containing dialogues between Alcibiades and Stilpho. Occasional foxing, but a very good copy of a

scarce title; old bookplate of Hon. William Howard. Foxon notes that C8 (pp. 31-32) is a cancel, but it is not obviously so in this copy. Foxon, p. 360.

472. [Howard, Edward, 8th Earl of Suffolk.] Musarum deliciae: containing essays upon pastoral; ideas suppos'd to be written above two thousand years ago, by an Asiatick poet, who flourish'd under the reign of the Grand Cyrus, &c. Sapphick verse, viz. Daphne bathing in a fountain. Panthea; or the languishing nymph. An epistle to Harmonia. Cosmelia; or the mourning nymph. On a bank of tulips. Lysander to Fonteia. Irene; or the virgin asleep. Corinna dressing at her toilet. To Almeria with a basket of fruit. Chloe; or the jessamin flowers, &c. . . . By a nobleman. London: printed for S. Billingsley, 1728. xv(1), 221 pp. 8vo, 19th-century red morocco, gilt, spine gilt, a.e.g. (a bit rubbed). £350

First edition under this title; originally published in 1725 as *Miscellanies in Prose and Verse*. This volume shows signs of revision. The opening essays on pastoral have been slightly enlarged, and the three examples of the genre are printed in a different order. Also rearranged is the section of miscellaneous verse, which has been given a new title: "Sapphick Verse: Or, Poems on Several Occasions." A note from the bookseller to the reader adds: "The author has given the title Sapphick Verse to the following poems, not that they are written in the numbers which Sappho made use of; but merely upon account of the fineness and delicacy of the subjects." At the end is a brief epilogue in prose; the mock-Platonic dialogues with which the first edition concludes have been omitted. At the beginning of this volume are three commendatory poems; only the third of these, signed "T. B. Magdalen Coll. Cambridge," appears in the first edition. A very good copy. Rare; the ESTC lists six locations (L, E, O; CLU-C, CtY, ICN). Foxon, p. 361.

472a. [Howard, W.] The happy government: or, the constitution of Great-Britain. Humbly presented to the right honourable John Brownlow. Lord Viscount Tyrconnel, Knight of the Honourable Order of the Bath, and a member of the Parliament of Great-Britain. London: printed for the author, 1734. (2), 11 pp. 4to, recent marbled wrappers. £1500

First edition. A naive poem in praise of Great Britain's system of government. Each of the five other recorded copies of this poem has a variant title-page, with a different dedicatee. The two at the British Library were presented to Sir Hans Sloane and to Samuel Burroughs, Master of the High Court of Chancery. The copy at Sion College bears the name of Edmund Gibson, Bishop of London, the one at Columbia was for the Duke of Portland, and the copy at Yale is dedicated to Richard Coope, Esq. The author, who may well have been a place-seeker, evidently kept further copies on hand, as there is one at Princeton dated 1738 with the space for the dedicatee's name left blank, and one at the National Library of Scotland dated 1747, presented to the Duke of Buccleugh. The technique of producing unique copies for presentation had been used by Elkanah Settle a generation earlier. In fine condition. Foxon H340.

473. [H-----ss----y.] [Anon.] H-----ss----y to Sir C--- H---- W----s: or, the rural reflection of a Welch poet. London: printed for A. Moore, 1746. 8 pp. Folio, light brown wrappers. £900

First edition. A funny poem in 15 six-line stanzas, once thought to be by Sir Charles Hanbury Williams, and printed as such in a collected edition of his verse published in 1822. The poem is in fact a satire on Williams, prompted by an indiscretion that landed him in a good deal of trouble. Williams was a prominent Whig politician at this period, and though he spoke little in Parliament, he was active as a writer of light verse; many of his poems were political, but some were merely inspired by other topics of the day. One of his occasional poems, one that he never intended to publish, was *An Ode to the Honourable H--y F-x* (Foxon W488), which had to do with the recently revealed marriage of the Duchess of Manchester. The Duchess, widowed in 1739, had married in 1743 an Irishman named Edward Hussey, but the marriage was kept secret until the summer of 1746. Williams's verses were not unkind to the Duchess, but when several unauthorized editions appeared in print, one stanza in particular caused offence, as it was seen as a slur on the Irish in general, and Hussey in particular. A duel was threatened, and Williams fled to Monmouthshire to

avoid an unpleasant confrontation; the situation was exacerbated by the fact that Williams had always been a conspicuous supporter of Irish causes. This poem, by an unknown hand, depicts his flight to Wales, and makes fun of his predicament:

"I flutter like Macbeth! Arise
Strange scenes, and swim before my eyes,
Swords, pistols, bloody ---- shocking!
Whole crowds of Irish cross my view,
I feel th'involuntary dew
Run trickling down my stocking."

Small stamp on the verso of the title-page of the Cardiff Public Libraries, but a very good copy of a scarce title; the ESTC lists eleven locations (L, AWn, E, LEu, O; CSmH, DFo, MH, NIC, OCU, TxU). Foxon H346; CBEL II, 576 (wrongly ascribed to Williams).

Christopher Smart a Subscriber

474. **Hudson, Thomas.** Poems on several occasions. In two parts. Newcastle upon Tyne: printed by I. Thompson and Company, 1752. xxiv, (4), 228 pp. 8vo, contemporary calf, gilt, spine gilt (a trifle worn, upper joint slightly cracked). £850

First edition. The author's only substantial book; in 1747 he had published a 16-page *Naval Panegyric*, addressed to the Earl of Sandwich (Foxon H350; text included here). According to the dedication to John Tempest, MP from Durham, Hudson was a native of Blakiston; he mentions in passing that one of the poems here, a "Vision of Mirza," was revised by the poet David Mallet, and "will appear to much greater advantage, than it would otherwise have done." Among the miscellaneous poems in this volume are verses on Swift, Pope, Gay, Isaac Newton, etc., along with a brief translation from Chaucer, a poem "On the Infirmary, at Newcastle," and four fables; there are also several pieces which indicate the author's involvement with Freemasonry. With an interesting 16-page list of subscribers, including, rather unexpectedly, Christopher Smart. Front flyleaf loose, but a very good copy of an uncommon collection of provincial verse; old bookplate of Wallace Heaton. A few copies are known with an errata slip pasted to the verso of the title-page, but there is no sign of one ever having been put in this copy. Foxon, p. 362.

475. **Hughes, Jabez.** Miscellanies in verse and prose. London: printed by John Watts, 1737. 13(7), 292 pp. 8vo, contemporary calf, spine gilt, brown morocco label (upper joint very slightly cracked). £650

First edition. The author's major book, posthumously published; the editor was his brother-in-law William Duncombe. Jabez Hughes (1685-1731), the younger brother of the poet John Hughes, was a career civil servant with literary interests; he became adept as a translator, and published English texts of Claudian, Suetonius, and Cervantes. After his death of consumption at the age of 46, it was discovered that he had embezzled £4000 of public receipts in the stamp office, and it took several years to sort out his estate. In the end, this volume was published to alleviate the financial difficulties of his widow Sarah, whose name appears at the end of the dedication to the Duchess of Bedford (which was in fact written by Rev. John Copping, Dean of Clogher). A preliminary note "to the reader" notes merely that "publication has been so long delay'd by several accidents needless to be mentioned." Included here are translations from Horace, Martial, Ovid, Claudian, Lucan, Euripides, and Cervantes; there is also an elegy called "To the Memory of John Hughes," and a poem entitled "Upon Reading Mr. Dryden's Fables." The prose section at the end consists of translations from Jean Le Clerc, and a small collection of letters. The last letter is to Alexander Pope, thanking him for the gift of the final volume of his translation of Homer, to complete a set that Pope had presented to his brother: "We know the privilege Horace indulgently allowed to Homer himself in the length of so extended a course; but you have certainly waved it in the translation, and are awake through the whole. In a word, Sir, I

congratulate you very heartily on your happy conclusion of this noble undertaking, by which you have enriched our tongue with an admirable version of the most celebrated poem of antiquity, and have acquired to yourself the immortality of your applauded author." A fine copy, with the bookplate of Oliver Brett, Viscount Esher. A number of variants have been noted in the printing of this volume; possibly there were two editions, but it seems more likely that certain sheets required reprinting. In this copy, the first leaf of the text proper is signed B* (not B), the last word of line 5, p. 93, is "join" (not "joyn"), and the last word of the first line on p. 217 is "abomi-" (not "abominable"). Of this variant the ESTC lists three copies only (L, C; NcD); the other variant is rather more common. Foxon, p. 363; CBEL II, 552.

476. **Hughes, Jabez.** The rape of Proserpine, from Claudian. In three books. With the story of Sextus and Erichtho, from Lucan's Pharsalia, Book 6. Translated by Mr. Jabez Hughes. London: printed by J. D. for J. Osborne, A. Betsworth [sic], and W. Taylor; J. Browne; and J. Graves, 1716. xii, 116 pp. + an engraved frontispiece. 8vo, later blue-grey wrappers. £500

"Second edition;" in fact a re-issue of the sheets of the first edition of 1714, with a cancel title-page and an additional frontispiece. The first translation published by Hughes; included is a learned preface, in which he discusses the scholarship of Scaliger, with some reservations. This issue, with the added plate, is very rare. The ESTC lists one copy only, at Trinity College, Cambridge, to which Foxon adds another at Trinity College, Dublin; the earlier issue is itself uncommon. In very good condition. Foxon H369; CBEL II, 552 and 1497.

477. **Hughes, Jabez.** The rape of Proserpine, from Claudian. In three books. With the episode of Sextus and Erichtho, from Lucan's Pharsalia, Book VI. Translated by Mr. Jabez Hughes. London: printed for J. Watts; and sold by W. Meares, 1723. (22), 92, (40) pp. + an engraved frontispiece. 12mo, disbound. £400

Second edition; originally published in 1714. To this edition Hughes has added a dedication to the Duke of Newcastle, and a substantial section of scholarly notes. The translation itself displays significant signs of revision. The frontispiece here is signed by Vander Gucht; it is not the same as the plate added to the 1716 re-issue of the first edition (see preceding item). In very good condition, and very scarce; the ESTC lists nine copies (L, Lwa, Owa; CtY, DFo, ICN, MdBJ, MH, NcU). Foxon H370; CBEL II, 552 and 1497.

Swift in a Rage

478. **Hughes, John.** Poems on several occasions. With some select essays in prose. . . . Adorn'd with sculptures. London: printed for J. Tonson and J. Watts, 1735. (20), lxxv(1), 275; 364 pp. + an engraved frontispiece portrait and two plates in Vol. I, and three further plates in Vol. II (included in the pagination). Two vols., large 12mo, contemporary speckled calf, spines gilt, brown morocco labels (tops of spines very slightly chipped). £600

First edition. The major collection of the author's works, published posthumously and edited, with a long biographical preface, by his brother-in-law, the writer William Duncombe. John Hughes (1677-1720) was educated at a dissenting academy where Isaac Watts was his contemporary. He established himself as a poet at an early age, and was gradually drawn into the Addison-Steele circle where, as Samuel Johnson puts it, he was "received as a wit among the wits;" he contributed at least three numbers to the *Tatler*, seventeen to the *Spectator*, and one to the *Guardian*. Hughes also had a passion for music, and was a talented violinist. He championed the use of English verse for operas and cantatas, and many of his lyrics were set to music by such composers as Dr. Pepusch. He also produced an edition of the works of Spenser (1715). In the year of his death, he wrote a tragedy called *The Siege of Damascus*, which proved highly successful and remained in the repertory for the rest of the century.

This set has an 11-page list of "subscribers to the royal paper of Mr. Hughes's Works," including the names of both Pope and Swift, and, unexpectedly, Voltaire. Swift was taken aback by the receipt of a copy, as he explained in a letter to the Earl of Orrery: "I have been turning over Squire Hughes's poems, and his puppy publisher one Duncombe's preface and life of the author. . . . Duncombe's preface is 50 pages upon celebrating a fellow I never once heard of in my life, though I lived in London most of the time that Duncombe makes him flourish. Duncombe put in a short note in loose paper to make me a present of the two volumes and desired my pardon for putting forward my name among the subscribers. I was in a rage when I looked and found my name." As noted by Johnson in his *Lives of the Poets*, Swift wrote to Pope in a similar vein: "A month ago was sent over, by a friend of mine, the works of John Hughes, Esquire. They are in prose and verse. I never heard of the man in my life, yet I find your name as a subscriber. He is too grave a poet for me; and I think among the mediocrists, in prose as well as in verse." Pope replied: "To answer your question as to Mr. Hughes, what he wanted in genius, he made up as an honest man; but he was of the class you think him." Johnson has made a slight error of transcription, as what Swift actually wrote was "mediocribus." His anecdote serves in any case as a timely reminder that famous names in lists of subscribers need to be viewed with some scepticism. Despite the opinions of Pope and Swift, and Johnson as well, this is an interesting collection. Most of the poems are cantatas, songs, and other lyrics, but there are also imitations of Horace, a translation from Molière, "Advice to Mr. Pope, on his intended Translation of Homer's Iliad," and "To Mr. Addison, on his Tragedy of Cato" (a play Hughes did much to encourage). The literary essays include "On the Affectation of Mirth and Raillery," "On Fear in Women," "On Love," "On Descriptions in Poetry," and "On Human Life." With a portrait engraved by Gerard Vander Gucht after a painting by Kneller; the five other plates are engraved by Vander Gucht as well, two of them after designs by Joseph Highmore. A fine set on royal paper; copies on ordinary paper do not have the full complement of plates. With the early armorial book labels of John Ward, possibly the "Mr. Ward, Jr." who appears in the subscribers' list. Later bookplates of Graham Pollard; this set was subsequently in the collection of Dr. Gerald Slater, and was purchased at the sale of his library in 1982 by John Brett-Smith. Vol. I contains as well the bookplate of H. Bradley Martin, but this must have been inserted from another source. Foxon, p. 364; CBEL II, 552.

479. [**Hughes, John.**] An ode to the creator of the world. Occasion'd by the fragments of Orpheus. London: printed for J. Tonson, 1713. (4), 8 pp. Folio, disbound. £350

First edition. A free adaptation of the original Greek, as Hughes explains in his introduction: "A large paraphrase of these in French verse has been prefix'd to the translation of Phocilydes, but in a flat stile, much inferior to the design. The following odes, with many alterations and additions proper to a modern poem, is attempted upon the same model, in a language which having stronger sinews than the French, is, by the confession of their best critick Rapin, more capable of sustaining great subjects." Title-page spotted and a bit dusty, otherwise a good copy. Foxon H382; CBEL II, 552.

480. [**Hughes, John.**] An ode to the creator of the world. Occasion'd by the fragments of Orpheus. London: printed for J. Tonson, 1713. (4), 8 pp. Folio, disbound. £250

Second edition. A different setting of type. Foxon notes an advertisement for this new printing dated December 20, 1713; the first edition had appeared about four weeks earlier. Title-page and last page dust-soiled, otherwise a good copy of a very scarce edition; the ESTC lists six copies (L, C, Dt; CtY, NcU, TxU). Foxon H384 (adding Eu; RPB); CBEL II, 552.

481. [**Humble.**] [Anon.] The humble petition of His Grace Ph----p D. of Wh-----n to a great man. London: printed for A. Brooks, 1730. 12 pp. 8vo, later wrappers. £600

First edition. A satire, purportedly addressed to Sir Robert Walpole, as any contemporary reader would have immediately recognized. Philip Wharton, Duke of Wharton (1698-1731) had a brief and erratic political career. He was courted by the Whigs early on, and given a dukedom at the unheard of age of nineteen. His behavior, however, was unreliable;

by 1719 he had attracted considerable attention as the founder and chairman of the notorious Hellfire Club. He later became involved with the Jacobite cause, but his juvenile excesses made him an embarrassment, and he ended up a pathetic figure, described by Pope as "the scorn and wonder of our days." "His last three years were spent in rambling about western Europe in a state of beggary, drunkenness, and almost complete destitution. Such doles as he received from the Pretender were at once absorbed either in new acts of dissipation or by a clamorous rabble of creditors." -- DNB. This poem depicts Wharton as telling Walpole that his conversion to Catholicism had been a sham: "No more in fact converted I / Than pigs were by St. Anthony." The poem ends with his request that he be allowed to return home, and start a new life:

"In fine, Sir, if I may but live
In England, and the King forgive
My writing, speeching and protesting,
My warlike and religious jesting,
My frantick rambling after garters,
My fear of Marlborough and Chartres;
Then what no man alive can say
I ever thought of 'till this day,
Your said petitioner shall pray."

"Chartres" here is Col. Charteris, widely judged the greatest scoundrel of his generation. Outer margins trimmed close, touching the initial letters on three pages, but the text is entirely clear. Very rare; the ESTC lists four copies (L, O, MRu; MnU). Foxon H396.

482. **Humphreys, Samuel, editor and translator.** Tales and novels in verse. From the French of La Fontaine. By several hands. Publish'd and compleated by Samuel Humphreys, Esq. Adorned with cuts. London: printed in the year, 1735. (2), xii, vii(1), 252 pp. + an engraved frontispiece. 8vo, contemporary panelled calf (minor cracks in the joints at the top). £750

First edition. A collection of fourteen fables, the longer ones translated for the most part by the editor; there are contributions as well by Congreve, Prior, Rowe, Fenton, Cobb, and Ozell. The origins of Samuel Humphreys (c. 1697-1737) are obscure. From 1730 he was the chief factotum at the King's Theatre for Handel, for whom he wrote many librettos. His most popular work was his *Peruvian Tales* (1734), from the French of Gueullette, which went through many editions. "Humphreys was a poor poet and a worse dramatist." -- New Grove. This volume of La Fontaine was published by Edmund Curll, whose agreement with Humphreys survives at the British Library, promising the translator two guineas for each sheet of the French. A continuation was evidently planned, as "The end of the first volume" appears on the last page, but there was nothing more to come. With an engraved frontispiece and eight half-page vignettes, all signed Carr. Pale dampstain to the first two or three leaves, but a fine copy; with the early signature on the title-page of A. Roddam. Uncommon. Foxon, p. 366; CBEL II, 364 and 1517.

483. **Humphreys, Samuel.** Malpasia. A poem, sacred to the memory of the Right Honourable the Lady Malpas. London: printed for John Watts, 1732. 11 pp. 4to, disbound. £1500

First edition. An elegy on Robert Walpole's younger daughter Mary, who had died the year before. She is described here as a lady who combined "a spotless form" with "an unblemish'd mind." Her husband was George Cholmondeley, styled Viscount Malpas from 1725 to 1733, and later the 3rd Earl of Cholmondeley. He held various offices in his father-in-law's government, and was named to the Privy Council in 1736. Humphreys compares him here to Cicero grieving over the tomb of Tullia. Faint waterstain in the lower portion, but a very good copy of an exceedingly rare poem, complete with the half-title; the ESTC lists two copies (L; CSmH). Foxon H404.

The Chair of Ease

484. [**Hymn.**] [Anon.] A hymn to the chair: or, lucubrations, serious and comical, on the use of chairs, benches, forms, joint-stools, three-legged stools, and ducking stools. The hint taken from the Craftsman of the 6th instant, and improv'd for the benefit of those who sit on chairs of ease, and those who sit upon thorns and nettles. -- In a particular manner is handled with all due reverence and respect, The chair of St--e. The chair of the House of Commons. The L--d Ma---'s chair. The tottering Charitable Corporation chair. The Bench of Justices chair. The East-India chair. The South-Sea chair. The Greenland chair. The mechanick chair. The sedan chair. The easy chair. The maundering chair. The fornicating chair. The Cambridge chair. Several imaginary chairs. The couch chair. The Duke of Venus' chair. Corporation chairs. Trading justices chair. Dr. Busby's chair. To which are added, The beauties and advantages of other necessary utensils to rest the bum upon, and ease the mind, the body, and the breeches. London: printed for B. Dickinson; Tho. Corbet; and R. Montague; and sold by E. Nutt, and J. Brotherton; A. Dodd; J. Brindly; J. Jolliff; Mr. Critchly; and J. Stagg, 1732. 32 pp. 8vo, disbound. £2250

First edition. A bawdy poem in celebration of the chair in its various manifestations, with references to sedan chairs, "the chair which came from Hudson's Bay," Sir Francis Drake, Colley Cibber, the critic John Dennis, Sir John Fielding, Jonathan Swift, and even Shakespeare. The poem begins on a mildly scatological note, singing the praises of "the chair of ease," otherwise known as the "stifle fart," or "phizzle." The concluding stanzas return to this theme:

"The close stool might some people please,
Because it is a place of ease;
But it consists of dregs and lees,
and savours.

So much of afterings behind,
And dirt, incorporate with wind,
None like (as ever I could find)
its flavours."

A very good copy of a rare title; the ESTC lists seven copies (CSmH, CtY, ICN, InU-Li, MH [2], TxU), to which Foxon adds a copy in the British Library. Foxon H456.

485. [**Idol.**] [Anon.] The idol of Paris, with what may be expected, if ever the high-flying party should establish a government agreeable to that pernicious doctrine of absolute passive obedience, &c. Written by a young lady, now upon her departure for the New Atalantis. London: printed, and sold by J. Baker, n.d. (1710). 8 pp. Sm. 8vo, disbound. £450

First edition. A satire in verse on the high-church Tory supporters of Sacheverell. "The lady, sailing from the Thames, sings a ditty . . . praying heaven at the last moment to save England from the tyranny of Rome, of which a horrific picture is drawn. The idol described is a brazen statue of Louis XIV, set up in Paris, with the inscription 'Behold the immortal man.'" -- Madan. Lower margins trimmed a bit close, affecting a number of catchwords; slight nicks in the inner margins, otherwise a good copy. The words "idol" and "Paris" are printed on the title-page in an unusually large type face. Very uncommon; the ESTC lists 11 locations (L, C, E, O, STA; CtY, FU, ICN, IU, InU-Li, OCU). Foxon I3; Madan, *Sacheverell*, 407.

Unrecorded

486. [**Impromptu.**] [Anon.] [Caption title:] An impromptu revel masque, call'd, The Festival. Perform'd by the Company of Comedians of His Majesty's Revels, at the New Theatre in the Hay-Market. Made on the joyous occasion of the approaching royal nuptials. [London: 1734.] 4 pp. 4to, two leaves, disbound. £1750

First edition. Entirely unrecorded; not listed in the ESTC, WorldCat, or the NUC. The purported libretto for a celebration of the forthcoming marriage of George II's daughter Anne to the Prince of Orange, which took place in March, 1734. There are two scenes, the garden of Venus, and the Royal Hermitage in the Queen's Gardens at Richmond. In all there are seven songs and a concluding chorus, with accompanying dances (a minuet, a rigadon, etc.), performed by actors representing Venus and Cupid, nymphs, and a shepherd and shepherdess. It seems probable, given the persistent coupling of beauty and love in the text, that this whole "performance" is an elaborate joke. The Princess Royal was notoriously ugly -- fat, short, ill-shaped, and severely marked by small pox -- and her husband-to-be was sufficiently deformed that he was commonly described, even by King George, as a baboon. It is a bit hard to believe that anything of this sort was actually performed for a Haymarket audience. Pale waterstain in the lower portion, but a very good copy of an unusual survival. Not in Foxon.

487. [Innocent.] [Anon.] The innocent epicure: or, the art of angling. A poem. London: printed by H. Meere; for R. Gosling, 1713. (8), 87 pp. Sm. 8vo, contemporary calf, gilt, neatly rebacked, spine gilt, red morocco label. £2500

Second edition, substantially enlarged, with a new preface; first published in 1697. Presentation copy, inscribed on a flyleaf preserved at the front, "Ex dono authoris." A graceful poem on the joys of angling, with homage paid to the poet's literary predecessors, Izaak Walton, Charles Cotton, and Robert Venables, and enthusiastic passages on various kinds of fish, with instructions on where to find them and how to catch them. The importance of proper technique is stressed:

"The fly, the hardest task, thus learn'd prepare
To cast your line distinguishingly fair.
Cast oft, 'till by experience perfect made,
Your pains are in the sequel well repaid.
Perhaps at first, you, to your loss, will find
The eager jerk, the playing fly behind
Will curtail off, and you fledg'd hopes deprive;
To cure which common evil, next contrive
With your extended arm to give him play,
And gently poise your rod to make his way."

This poem was first published with a preface by Nahum Tate, which is reprinted here (the poem is wrongly listed by Wing as if it had been written by Tate). Tate says that the verses had been sent to him by an unknown author: "I immediately communicated the sight of his manuscript to several experienc'd anglers (and some of 'em no enemies to the Muses) who agreed in their opinions, that notwithstanding the confinement that verse lays upon a writer, it far excels any thing that has been publish'd in prose upon the subject, even in the useful and instructive part of the work." In a new preface, provided by the author for this second edition, Tate's involvement with the poem is described in some detail. The poet had been urged by a friend to show his manuscript to Tate as "a brother of the science," and the response was enthusiastic:

"His relation made him too indulgent; and that ought to have over-rul'd his sentence. But I had submitted, and there was no appeal; so that all I had then to do to answer my importunate friend, was, to desire Mr. Tate to read over and supervise the thing with me, and to correct those errors which were obvious upon a bare reading. Nothing of the model was to be meddl'd with, the time would not allow for that. . . . After Mr. Tate had done me the favour to run over it with me, I had nothing more to do to make my promise good, but to leave it to his disposal; and he was pleas'd to usher it into the world with a preface I never desir'd, and therefore could be hardly thought to expect."

After sixteen years the author found much to change: "As to the additions, whoever is at the trouble of comparing, will find 'em large." The poet has never been identified, but there is a hint in a dedicatory poem, in imitation of Horace, "From J. S. to O. S." A fine copy; with the bookplates of Edwin F. Snow and Henry A. Sherwin (founder of the Sherwin-Williams Company and a pioneer in the American paint industry). Rare; the ESTC lists eight copies (L, LEu; CLU-C, CtY [2], DFo, MH, NjP). Foxon I41; CBEL II, 1557.

488. **[Innocent.]** [Anon.] Angling: a poem. London: printed for H. Slater, and F. Noble, 1741. (8), 87 pp. + an engraved frontispiece. Sm. 8vo, 19th-century calf, gilt borders, with a fish in gilt on each cover, spine gilt, with rod and net ornaments. £1750

"Second edition." In fact a re-issue of the sheets of second edition of 1713 (see preceding item), with a new title-page providing a more straightforward title to the poem. The preface by Nahum Tate, printed on the verso of the earlier title-page, has not been preserved; the new frontispiece showing a man fishing on a river bank, was designed and engraved by P. Bennson. Skilful repair to the blank upper margin of the plate, but a fine copy. Very scarce; the ESTC lists ten copies (L [2], O; CtY, DLC, ICN, MH, NjP, NN, TxU). Foxon I42.

A Newcastle Election

489. **[Is.]** [Anon.] Is this the truth? A poem. Newcastle: sold by Joseph West, n.d. (1741). 8 pp. Folio, disbound. £1500

First edition. An attack on Sir Walter Calverley Blackett, one of four candidates in the hotly contested parliamentary election for Newcastle in 1741, an election later known locally as "the great contest." All four of those vying for the two Newcastle seats were aldermen; in the end the victors, by a narrow margin, were the sitting members, Blackett and Nicholas Fenwick. The title of this poem was inspired by James Miller's *Are These Things So?*, a popular political satire of the year before, written as if addressed by Alexander Pope to Robert Walpole. This provincial imitation begins with a rhetorical question, asking the citizens of Newcastle if they are happy to abandon their liberty and independence. The poem then proceeds to a venomous portrait of Blackett, as the most despised candidate:

"There is a Pagod all bedeck'd with gold.
In human form, the pond'rous idol sits,
And all around, his glittering poyson spits;
The thoughtless multitude lick up the bane,
Which to delirium, instant turns their brain."

This poem was quickly answered by *No; -- This Is the Truth* (Foxon C148) defending Blackett and attacking one of the other candidates, Matthew Ridley; the response is commonly attributed to Edward Chicken, a local weaver now known chiefly for a remarkable poem of great local interest called *The Collier's Wedding* (Foxon C147). Before the votes were counted a third folio had appeared, *No -- That's a Mistake* (Foxon N309), renewing the attack on Blackett and once more printed and sold by James West. All these poems are very rare. Of this one the ESTC lists two copies, at the British Library and the Central Library, Newcastle; Foxon adds a third at the Society of Antiquaries in Newcastle. Stitching gone, last page a little soiled, but a very good copy with outer margins untrimmed. Foxon I69.

490. **Ivie, Edward, translator.** Epicteti enchiridion Latinis versibus adumbratum. Oxford: e Theatro Sheldoniano; impensis H. Clements (London), 1715. (6), 109(1) pp. + an engraved frontispiece and a final leaf of errata. 8vo, contemporary calf, gilt, spine gilt (some rubbing). £150

First edition. A Neo-Latin verse translation of Epictetus, well regarded by English classical scholars of the 18th century; the Greek prose text has been printed here as well. Edward Ivie (1678-1745) was educated at Christchurch, Oxford, where he received his B.A. in 1700 and his M.A. in 1702. After taking orders he was appointed chaplain to Dr. Smalridge, Bishop of Bristol. This translation was undertaken at the bishop's suggestion, and it is dedicated to him. In 1717 Ivie became the vicar of Floore in Northamptonshire, and he remained there for the rest of his life. Small blank corner torn from the title-page (removing a signature), otherwise a very good copy. The frontispiece portrait of Epictetus is engraved by M. B. after a design by Sonnem. Uncommon. Foxon I74.

Once Ascribed to Swift

491. **[Jacks.]** [Anon.] The Jacks put to their trumps: a tale of a King James's Irish shilling. London: printed, and sold by R. Burleigh, 1714. 12 pp. 8vo, disbound. £2000

First edition. A satire on the Jacobites, narrated by a coin from the reign of James II, both sides of which are depicted in small woodcuts on the title-page. The cause of "James the Third" is described as hopeless, and with the coming of George I, the shilling laments his inevitable fate:

"Some founder soon will melt me down,
And sell my despis'd mettle
To some damn'd tinker in the street,
To mend some whore's damn'd kettle."

This ballad was attributed to Swift by Thomas Roscoe, in his edition of Swift's works published in 1841; the ascription had been suggested by Thomas C. Croker. "But the date of the piece, the printer, with whom Swift was not associated, and the internal evidence of content and style, put Croker's suggestion out of court." -- Williams, p. 1098. Blank outer margin of the half-title trimmed a bit close, but a very good copy. Very rare; the ESTC lists four copies (L, D, E; NNC). For some reason both Foxon and the ESTC lists this pamphlet as a quarto; the format is clearly octavo. Foxon J8 (adding NN).

492. **[Jacob, Giles.]** The lover's miscellany: or, poems on several occasions, amorous and gallant. In imitation of Mr. Prior. With an introductory poem, rural and political: and Mr. J. Philips's Splendid Shilling imitated in rhyme. London: printed for J. Roberts, 1719. (6), 59 pp. 8vo, old boards, later calf spine. £2500

First edition. The second of the author's two slim collections of verse, preceded by an entirely different *Miscellany of Poems*, printed in 1718. Not a lot is known of the early years of Giles Jacob (1686-1744), but as a young man he was trained as an attorney, and he went on to publish a series of legal texts that proved extremely popular. He also developed literary interests. The most notable of his early printed poems was a scatological travesty of Pope called *The Rape of the Smock* (1717), which went through several editions. He is now perhaps best remembered for his *Poetical Register* (1719-20), a useful compilation that contained some negative comments on John Gay, and by extension the Scriblerians; this led to his inclusion in the 1728 edition of *The Dunciad*, where he is caricatured as "the scourge of grammar" and "the blunderbuss of law."

This collection of verse begins with a quasi-topographical poem called "Flamstead's Hill, or Greenwich Park," containing an encomium of the Astronomer Royal. This is followed by "On the Waterworks in Mr. Blathwayt's Gardens at Dirham, Gloucestershire," where Jacob had been employed as a steward and secretary. Among the amatory and occasional pieces are several that tend toward ribaldry, such as "On a Gentleman praising a Lady's Breasts, but wishing them larger," and "Epigram on a Lady's stirring the Fire with a long Poker." Wanting a half-title, a few very minor marginal repairs, otherwise a very good copy. Very rare; the ESTC lists four copies only (L, O [2]; C5mH). Foxon, p. 383.

In Response to Incorrect Copies

493. **Jacob, Hildebrand.** The works of Hildebrand Jacob, Esq; containing poems on various subjects, and occasions; with *The Fatal Constancy*, a tragedy; and several pieces in prose. The greatest part never before publish'd. London: printed for W. Lewis, 1735. (16), 461 pp. + a final leaf of errata. 8vo, contemporary marbled calf, unidentified monogram with crest in gilt on the front cover, spine gilt, brown morocco label, red edges (joints slightly cracked).

£500

First edition. The only collected edition of the author's works. Hildebrand Jacob (1683-1739) was born in Bromley, in Kent, the son of a baronet. In his dedication to the Earl of Waldegrave, he alludes to the confusion surrounding the question of what poems he had actually written: "I should not have ventur'd to present them to your Lordship in this public manner, had it not been judged necessary to suppress, by this means, several more incorrect copies, that are dispersed about the town, as well as to convince my acquaintance, that I am not the author of some, perhaps, less pardonable productions, that were laid to my charge here at home, while I had the advantage of living under your protection abroad." Jacob's most notorious publication had been a bawdy poem called *The Curious Maid* (1720), which elicited a number of more or less indecent imitations and parodies; Jacob admits to the original by its inclusion here (it had also been attributed to Matthew Prior), but the others are denied by their absence. An amusing feature of this volume is the preface, which consists of a dialogue between the author and his publisher over the question of whether or not the book should actually have a preface; this seems at this period often to have been a contentious issue. Jacob's book concludes with a section of prose, including two fanciful pieces of fiction, a long essay "Of the Sister Arts" (poetry, painting, music), and a letter to a friend largely about travelling in Italy. The Bowyer ledgers reveal that 500 copies of this book were printed; this one, in very good condition, appears to be on fine paper. With the early armorial bookplate of Cosmo George, 3rd Duke of Gordon (c. 1720-1752), and a Gordon Castle shelf label. Foxon, p. 384; CBEL II, 553.

494. **Jacob, Hildebrand.** Brutus the Trojan; founder of the British empire. An epic poem. London: printed for William Lewis, 1735. (12), 113 pp. 8vo, recent half calf. £600

First edition. The mythological origins of Britain, celebrated in blank verse. According to the Bowyer ledgers, only 250 copies of this epic were printed; Foxon suggests that the book may at first have been circulated privately. Wanting the half-title, slightly marginal soiling at the end, otherwise a very good copy. On an old flyleaf preserved at the front is the stamp of the Heber library; later ownership inscription of Thos. Edward Cauldwell, New Silksworth Colliery, near Sunderland, County Durham, dated Sept. 22, 1888. Rare; the ESTC lists five copies (L, O; ICN, MH, NNC). Foxon J29; CBEL II, 553.

A Beauty Contest

495. [**Jacob, Hildebrand.**] Callistia; or the prize of beauty. A poem. London: printed for W. Lewis, 1738. 12 pp. Folio, disbound. £600

First edition. A printed "advertisement" on the verso of the title-page gives the background of this poem: "Callistia were certain Græcian feasts anciently observed in the island of Lesbos, where the women assembled in the Temple of Juno, when the goddess by the mouth of her oracle judged an annual prize to the fairest." The competitors here have classical names, and are described in conventional classical terms, but apparently the poem was composed for a specific occasion, as an annotated copy in the Bodleian identifies the winner of the "golden heart" as a Miss Molesworth, and provides the names of the other young ladies involved as well. The ESTC notes that this title is sometimes attributed to William Broome, but it was entered to Jacob in the Bowyer ledgers; the print run was 500 copies. Lower portion of the title-page a little dusty, but a very good copy. Foxon J30; not in NCBEL.

The Pursuit of Happiness

496. **Jacob, Hildebrand.** Chiron to Achilles. A poem. London: printed for John Watts, 1732. 16 pp. 4to, disbound. £500

First edition. A poem on the art of living and the pursuit of happiness. The setting is a familiar legend from Greek mythology: when the mother of Achilles left home and returned to the Nereids, his father Peleus took him to the centaur Chiron, who received him as a disciple. The advice here is intended as appropriate to a young man of the 18th century:

"Shun then, Achilles, shun the faults of such,
Who still propose too little, or too much.
Stretch not your hope too far, nor yet despair;
But above all, of indolence beware.
Attend to what you do, or life will seem
But a meer vision, or fantastic dream,
Pass'd in ideas of delight, at best,
While real pleasure's lost in doubtful rest.
In short, learn when, and how to bear; in vain
He pleasure seeks, who is afraid of pain;
Pleasure's a serious thing, and cheaply bought
By labour, patience, management, and thought."

Pale waterstain in the lower portion, otherwise a very good copy. Foxon J31; CBEL II, 553.

497. [**Jacob, Hildebrand.**] Chiron to Achilles; a poem. London (i.e. Edinburgh): printed for J. R. (i.e. Allan Ramsay), 1732. 24 pp. 8vo, disbound. £450

An Edinburgh piracy, identifiable by the ornaments as having been printed by Thomas Ruddiman. This is an unusual Scottish reprint, in that it contains at the end, with its own fly-title, a reply called "Achilles's Answer to Chiron," which was not printed separately in London until 1738, when it was identified as having been written "by the Right Honourable the Lady ****" (Foxon A16). A notice on the verso of the fly-title suggests that this printing was done for Allan Ramsay's bookshop in Edinburgh, where also could be had an edition of Fielding's *Mock Doctor*, a ballad opera called *The Devil of a Duke*, "as also, The Harlot's Progress, in six new prints, finely engraved by Mr. Richard Cooper, and printed on imperial paper." These last were available for six shillings, or framed at twelve shillings. Foxon also lists a copy of this pamphlet at Harvard with the first poem only, but concedes, as seems likely, that it may simply be imperfect. Exactly how the reply came to be first printed here, and why it was reprinted six years later in London, is puzzling. In fine condition. Foxon J33.

498. **Jacob, Hildebrand.** Hymn to the goddess of silence. London: printed for J. Watts, 1734. 7 pp. Folio, recent boards. £500

First edition. The goddess is invoked in this poem as a source of inspiration, not only for a poet, but for an audience:

"How awful yet o'er crouded theatres
Dost thou preside, when Johnson's manly scene,
Shakespear, or moving Otway warms the stage?"

This poem is in blank verse; Jacob was an admirer of Milton. Inner portions waterstained, otherwise a good copy. Very scarce; the ESTC lists ten copies (L, Lwa, O; CaOTU, CLU-C, CtY, DFo, NjP, NN, TxU). Foxon J44; CBEL II, 553.

The First Book Printed in Truro

499. **James, Nicholas.** Poems on several occasions. Truro: printed by Andrew Brice, 1742. (12), 148 pp. Sm. 8vo, contemporary calf, gilt, spine gilt (small piece chipped from the top of the spine). £2500

First edition. The first book printed in the Cornish town of Truro. The printer Andrew Brice had established a press in Exeter in 1717, where he remained active for many years; his venture in Cornwall seems not to have been a success, as he produced nothing more of any substance, and printing did not resume there until the 1790's. Not much is known of the author of this charming little book. The occasional poems include a series of verses composed on Christmas day, as well as "The Complaints of Poverty," "The Atheist," "Composition of a Coxcomb," "On the Fracture of a Tea-Dish," "On the Execution of Netten, for the Murder of Lovid, of Tregony," and "To His Book, about to Be Printed:"

"The binder too (if I could start)
Should on the cover show his art,
The leaves their gilded splendor show,
And on the back the letters glow.
These with our modern dealers hit,
Who thinks the lid displays the wit."

The longest piece is a twenty-page poem on Cornish wrestling, a sport of great antiquity in the region, with a distinctive set of rules. Of additional interest is the 22-page list of subscribers at the end; most of the names are from Cornwall, and many have their professions provided. One name is added in manuscript, "Mr. Wm. Hart, of St. Austle, clock & watch maker." A fine copy of a very scarce and unusual title. Foxon, p. 387.

500. **Jeffreys, George.** Miscellanies in verse and prose. London: printed for the author, 1754. xviii (i.e. xxviii), 436 pp. 4to, contemporary half sheep, red morocco label (spine and corners quite rubbed). £400

First edition. George Jeffreys (1678-1755) had both money and education, and lived a life of leisure; as a young man he seems to have had some acquaintance with Pope. He wrote two plays, *Edwin* (1724) and *Merope* (1731), both of which are reprinted here. Jeffreys claims in his preface that the second of these furnished hints to Voltaire for his play of the same name; Voltaire certainly knew of Jefferys' play, since he mentions it in his preface, but whether or not he was indebted to it in any way is complicated by the fact that both versions were adaptations of an early drama by Scipio Maffei. Printed here for the first time is the libretto for an unacted opera entitled "The Triumph of Truth," along with two Latin orations, and a substantial section of miscellaneous verse; the latter contains a translation of Vida's poem on chess, which was said to have been read by Pope, who offered "some few retrenchments and alterations," and a long topographical poem called "Vaniere's Country Farm." The preface provides interesting details of the background for many of the pieces in this volume, and some amusing remarks on the haphazard attribution in the early 18th century of anonymous verse:

"The verses on [Addison's] Cato, and some others without my name, were sent by me to Mr. Tonson; and soon after, my epigram on the Dancers, which was in the number, appeared in a miscellany, wherein he was concerned, but under no name, instead of being assigned to the author of the anonymous verses before Cato, as it might properly have been, and as a Pastoral of Mrs. Rowe's actually was in the same miscellany, tho' I never pretended a title to it; and accordingly the editor of her works reclaimed it some years after, as I now do my stray epigram, which has been toss'd from one miscellany to another, under the successive names of Messieurs Philips, Welstead, and Budgell, till at length the inadvertency of the first of these gentlemen did it the honour of a place among his own poems, published a little before his death."

With commendatory poems by William and John Duncombe, and James Marriott, and a seven-page list of subscribers (including Lieutenant-General Wolfe). Aside from the binding wear, a very good copy. Scarce. Foxon, p. 387; CBEL II, 553.

501. **[Jenyns, Soame.]** Poems. By *****. London: printed for R. Dodsley, 1752. (4), 194 pp. 8vo, contemporary calf, spine gilt (some rubbing, joints slightly cracked, but sound). £300

First edition. The first collection of the author's verse; some of the poems here had already been published separately, but according to an "advertisement" at the front, the text here has been revised. Soame Jenyns (1704-1787) had a long career in Parliament, where he served as a conservative Whig landowner; he became known for his dandyish mode of dress, his sparkling wit, and his ugliness. Richard Cumberland remembered him as follows in his *Memoirs* (1806):

"As nature had cast him in the exact mould of an ill-made pair of stiff stays, he followed her so close in the fashion of his coat, that it was doubted if he did not wear them: because he had a protuberant wen just under his pole, he wore a wig, that did not cover half his head. His eyes were protruded like the eyes of a lobster, who wears them at the end of his feelers, and yet there was room between one of these and his nose for another wen that added nothing to his beauty; yet I heard this good man very innocently remark, when Gibbon published his history, that he wondered any body so ugly could write a book."

This volume begins with Jenyns' first published poem, "The Art of Dancing" (1729); also included are several imitations of Horace, an adaptation of a fable from Macchiavelli ("Belphegor"), and "Written in Mr. Lock's Essay on Human Understanding." As usual, H5 and H6 are cancels. A very good copy, from the library of John Drinkwater, with his book label and note of acquisition dated 1923. Drinkwater bought this book that year at a Hodgson's sale in London, at which was dispersed the interesting library of the poet Eliza Tollet (1694-1754); the present volume is signed twice by her nephew George Tollet, a lawyer and Shakespeare critic. Miss Tollet was comparatively wealthy, and left a considerable estate to her nephew. For a good biographical note, and selections from her verse, see *Eighteenth-Century Women Poets*, edited by Roger Lonsdale, p. 96. Foxon, p. 387; CBEL II, 554.

502. **[Jenyns, Soame.]** Miscellaneous pieces, in verse and prose. London: printed for J. Dodsley, 1770. (8), 452 pp. 8vo, contemporary calf, spine gilt (lacks label). £125

Third edition; preceded by *Poems* (1752), and a two-volume collection under the present title published in 1761. Most of the verse here is the same as had appeared eighteen years earlier, though the fable from Macchiavelli has been omitted; the two poems that had not appeared in the original collection are an eclogue called "The 'Squire and the Parson," and "On the Immortality of the Soul," translated from the Latin of Isaac Hawkins Browne. Much of the volume is devoted to essays on religious and philosophical subjects, and three political tracts, including "Objections to the Taxation of our American Colonies, by the Legislature of Great-Britain, briefly considered," first published separately in 1765. Jenyns had no sympathy for colonial objections to the Stamp Tax. A very good copy; early armorial bookplate of Thomas Coltman (1747-1826), of Hagnaby Priory, Lincolnshire, a friend of the painter Joseph Wright of Derby. Foxon, p. 387; CBEL II, 554.

503. **Jenyns, Soame.** The works of Soame Jenyns, Esq. in four volumes. Including several pieces never before published. To which are prefixed, short sketches of the history of the author's family. And also of his life; by Charles Nalson Cole, Esq. London: printed for T. Cadell, 1790. (2), lxvi, 224; (4), 304; (4), 299; (4), 290 pp. + a frontispiece portrait in Vol. I. Four vols., 8vo, contemporary tree calf, spines gilt (a little rubbed, labels missing). £150

First edition thus. The editor was a lawyer, to whom Jenyns had bequeathed his copyrights and literary papers: "I have collected together all his detached publications since the year 1770, and added them to those contained in the edition of that year. On searching his papers, large as the collection is which he left behind, I found not any amongst them which, I believe, he would ever have published had he lived, or ever designed for publication after his death; and except some short poems, an Essay on the National Debt, and some cursory observations on several passages in the New Testament, there is nothing more in this than what is contained in the last edition. I have added here and there, at the beginning of some of his poems, a short note . . . The notes to the prose works are all added by himself." Included in the first volume is Jenyns' famous epitaph on Samuel Johnson, composed before Johnson's death, partly perhaps in retaliation for a savage review of his *Free Enquiry into the Origin and Nature of Evil* many years before:

"Here lies Sam Johnson: -- Reader, have a care,
Tread lightly, lest you wake a sleeping bear:
Religious, moral, generous and humane
He was; but self-sufficient, proud, and vain,
Fond of, and overbearing in dispute,
A Christian, and a scholar -- but a brute."

Cole chose not to reprint four lines added by Jenyns after Johnson's death:

"Would you know all his wisdom and his folly,
His actions, sayings, mirth and melancholy,
Boswell and Thrale, retailers of his wit,
Will tell you how he wrote and talk'd and cough'd and s—t!"

To this Boswell responded, "It was an unbecoming indulgence of puny resentment, at a time when he himself was at a very advanced age, and had a near prospect of descending to the grave." The frontispiece here is engraved after a portrait by Joshua Reynolds. Aside from the missing labels, a very good set; the last leaf of the table of contents has been bound in Vol. III, for the sake of convenience. With early armorial bookplates signed in manuscript, "Waterstock." Foxon, p. 387; CBEL II, 554.

Samuel Johnson (1709-1784)

*This mournful truth is ev'rywhere confessed,
Slow rises worth, by poverty depressed*

504. [Johnson, Samuel.] London: a poem, in imitation of the third satire of Juvenal. London: printed for J., Dodsley, 1738. 19 pp. Folio, disbound; in a board folding case. £25,000

First edition. Samuel Johnson's first separate original publication, for which he received ten guineas; he later told Boswell that Paul Whitehead had recently received the same sum, "and I would not take less than Paul Whitehead." The poem is closely based on Juvenal's original, with London substituted for Rome. "Although London came out anonymously, the identity of the author was soon discovered. The greatest living English poet, Alexander Pope, whose versions of Horace had recently pushed the 'imitation' of classical models to a new level of sophistication and daring, quickly recognized the merits of the poem and sought out the name of its creator." -- Oxford DNB. Gray described this poem as "one of those few imitations that have all the ease and all the spirit of an original." The print run is thought to have been 500 copies. Tiny hole in the title-page, touching one letter in the imprint, last blank page a bit dusty, but generally in very good condition. Foxon J76; Fleeman 38.5L/1a; Courtney, pp. 7-8; Rothschild 1216; CBEL II, 1128.

505. [Johnson, Samuel.] London: a poem, in imitation of the third satire of Juvenal. London: printed for J. Dodsley, 1738. 19 pp. Folio, disbound. £4500

Third edition. There were four folio editions of this poem, all reimpressions from standing type, though with the type slightly moved and respaced by the compositors to ensure payment for a complete resetting, a practice known as "make-work," or "featherbedding." Johnson did in fact make a few changes; in the second edition the phrase "venal verse" was altered to "servile verse," and in this impression, in the second line on p. 13, "the snarling muse" becomes "the darling muse." "Copies of this edition are uncommon, and since only two weeks elapsed between the publication of 38.5L/3 [i.e. the second edition] and this, it is possible that this edition too formed part of the initial impression of 500." -- Fleeman. The ESTC lists ten copies (L, BMu, Ct (2), O; IEN, InU-Li, MdBj, NIC, NcU), to which Foxon adds three others (Lva, BAp; CtY), and Fleeman three more (LICj; Hyde [now MH]; BN). Small stain in the blank inner margins of the first few leaves, but a very good copy. On the title-page, in a contemporary hand, is the pleasing inscription, "By Mr. Johnson of Lichfield." Foxon J79; Fleeman 38.5L/4; Courtney, p. 7; Rothschild 1217; CBEL II, 1128.

*Must helpless man, in ignorance sedate,
Roll darkling down the torrent of his fate?*

506. **Johnson, Samuel.** The vanity of human wishes. The tenth satire of Juvenal, imitated. London: printed for R. Dodsley, and sold by M. Cooper, 1749. 28 pp. 4to, bound ninth in a volume of sixteen poems, early 19th-century polished half calf and marbled boards, spine lettered directly in gilt ("Poetical Miscellany"). £6000

First edition. Johnson's most famous poem, and the first publication to which he put his name. Boswell records that it was written in 1748 with "astonishing rapidity," with Johnson composing as many as a hundred lines a day. Johnson received 15 guineas for the copyright, and the poem was published for a shilling on January 9, 1749. Fleeman suggests that the press run may have been 1000 copies; there was no immediate second edition. Title-page just a trifle dusty, but an excellent copy. Foxon J87; Fleeman 49.1VW/1; Courtney, p. 22; Rothschild 1233; Hayward 163; CBEL II, 1129.

This copy is very unusual in that it is preserved in a stout tract volume of verse from the 1740's; most such volumes have long since been broken up by the book trade. The early 19th-century binding may well have been a replacement for prior calf, though there is no sign of early provenance; it has a distinctly provincial appearance. The contents have a slightly unsophisticated feel, as scant attention had been paid to half-titles and advertisements, or the odd defect; but Johnson's poem is well preserved in the middle, and the volume is a pleasing object.

Included are the following, in the order of binding:

(a) [Young, Edward.] The complaint: or, night-thoughts on life, death, & immortality. Night the first. Humbly inscrib'd to the Right Honourable Arthur Onslow, Esq; Speaker of the House of Commons. London: printed for R. Dodsley, 1742. 30 pp. "Second edition." A curious printing, apparently unrecorded. Foxon records two printings of 1742 called "the second edition," partly from the same setting of type, and both with the lines of the poem numbered. One has "Commons" in full capitals and the press figures 4-1,12-2, 15-1, 18-1, 20-2, 26-2, and the other has "Commons" in small capitals, and the single press figure 14-1. This copy has "Commons" in small capitals, the lines numbered, and the press figures 15-1, 16-2, 23-1, 26-3. This variant is not listed in the ESTC, nor is it noted by Petit. Presumably wanting a final leaf of advertisements. Title-page dusty. Cf. Foxon Y25-6.

(b) [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, 1743. 44 pp. Third edition. Wanting a half-title. Foxon Y34.

(c) [Young, Edward.] Night the third. Narcissa. Humbly inscrib'd to Her Grace the Dutchess of P-----. London: printed for R. Dodsley; and M. Cooper, 1743. 34 pp. Fourth edition. Wanting a half-title. Very scarce. Foxon Y41.

(d) [Young, Edward.] The complaint: or, night-thoughts on life, death, & immortality. [Night the fourth.] London: printed for R. Dodsley; and sold by M. Cooper, 1743. (2), ii, 47(1) pp. First edition. The title-page and preface here were intended to be bound before Nights I-III, but this was commonly not done. Foxon notes two variants of the leaf of preface; in this copy the woodcut ornaments on either side have a head at the center. This copy is highly unusual in having the correct reading "starts up" in line 17 on p. 5; almost all copies have the misprint "stars up." Neat old patched repairs to the blank verso of the title-page. Foxon Y44.

(e) [Young, Edward.] The complaint. Or, night-thoughts of life, death, & immortality. Night the fifth. London: printed for R. Dodsley; and sold by M. Cooper, 1743. 60 pp. + an engraved frontispiece. First edition. With errata on the verso of A3, as usual. Foxon Y47.

(f) [Young, Edward.] 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. v(1), 42 pp. First edition. Wanting a half-title and final advertisement leaf. Foxon Y49.

(g) Potter, Robert. Retirement: an epistle. London: printed for Paul Vaillant, 1748. 23(1) pp. First edition. Wanting a half-title. Scarce. Foxon P1006.

(h) Potter, Robert. A farewell hymne to the country. Attempted in the manner of Spenser's Epithalamion. London: printed for R. Manby and H. S. Cox, 1749. 23 pp. First edition. Scarce. Foxon P1004.

(i) Mason, William. Isis. An elegy. Written in the year 1748. London: printed for R. Dodsley; and sold by M. Cooper, 1749. 16 pp. First edition. Wanting a half-title. Foxon M123.

(j) [Akenside, Mark.] The pleasures of the imagination. A poem. In three books. London: printed for R. Dodsley, 1744. 125 pp. Second edition, though not so designated. With no note on p. 9, and the press figures 15-2, 22-1, etc. Portions are from the same setting of type as the first edition. Wanting a half-title and final advertisement leaf. Foxon A140.

(k) [Armstrong, John.] The art of preserving health: a poem. London: printed for A. Millar, 1744. (2), 134 pp. First edition. Large patched repair to the outer portion of the last leaf, affecting the final words of the last five lines on the recto. Foxon A296.

(l) [Morgan, Macnamara.] The 'Piscopade: a panegyri-satiri-serio-comical poem. By Porcupinus Pelagius. London: printed for W. Owen, 1748. 32 pp. Second edition. Apparently a reimpression of the first edition of the same year. Scarce. Foxon M451.

(m) [Pope, Alexander.] The new Dunciad: as it was found in the year MDCCXLI. With the illustrations of Scriblerus, and notes variorum. London: printed for T. Cooper, 1742. 44 pp. Third edition, though not so designated; preceded by two different printings with 39 pp. With slight revision to the text and notes. Wanting a half-title. Foxon P789; Griffith 549.

(n) [Mason, William.] Musæus: a monody to the memory of Mr. Pope. In imitation of Milton's Lycidas. London: printed for R. Dodsley; and sold by M. Cooper, 1748. 22 pp. Half-title present; wanting a final leaf of advertisements. Pp. 17-22 have been misbound between pp. 8-9. Foxon M127.

(o) Somerville, William. *Hobbinol, or the rural games*. A burlesque poem, in blank verse. London: printed for J. Stagg, 1740. (4), vii(1), 64 pp. First edition. Foxon S571.

507. **Jones, Henry**. *Poems on several occasions*. London: printed for R. Dodsley; and W. Owen, 1749. 31(1), 212 pp. 8vo, contemporary half calf and marbled boards, spine gilt (rubbed, spine worn, lower joint cracked, but firm). £400

First edition. The author's first book, preceded by several pamphlet poems. Henry Jones (1721-1770) was born into a working-class family near Drogheda, co. Louth, in Ireland; at an early age he was apprenticed to a bricklayer. In his spare time Jones read the classics in translation, and taught himself to write verse; some of his first efforts attracted a good deal of local attention. In 1745 he went to Dublin to seek work, and wrote a poem celebrating the arrival of Lord Chesterfield as Lord-Lieutenant. Chesterfield was flattered by the poem, and rewarded Jones liberally. When Chesterfield went back to London in 1748, Jones went with him, and assembled this collection of verse, which Chesterfield then helped him publish by subscription; the 27-page list of subscribers contains more than 740 names, including many from the theatrical world, such as Colley Cibber and David Garrick. Most of the poems here are occasional performances, addressed to friends and potential patrons, but on the whole the book was well received, and established the author's reputation. In 1753 Cibber staged a tragedy by Jones called *The Earl of Essex*. This had an initial run of eleven nights, including three benefit performances that earned him £500; the play remained in the repertory for the rest of the century. Success ruined him. Drunkenness, indolence, arrogance, and coarse manners put off his friends and benefactors, and though he continued to publish a fair amount of verse, he was in the end reduced to sponging from actors, whom he then denounced in drunken fits. One day, while intoxicated, he was run over by a wagon in St. Martin's Lane; he died a few days later in a workhouse. Wanting a flyleaf at the end; blank strip torn from the foot of the last leaf, otherwise a good copy. Foxon, p. 390; O'Donoghue, p. 218; CBEL II, 662.

508. **Jones, Mary**. *Miscellanies in prose and verse*. Oxford: printed; and delivered by Mr. Dodsley in Pall-Mall, Mr. Clements in Oxford, and Mr. Frederick in Bath, 1750 (dated altered by hand to 1764). vi, (ix)-lv(1), 405 pp. 8vo, contemporary calf, gilt, spine elaborately gilt, brown morocco label (a bit rubbed, some wear to corners, ends of spine neatly restored). £750

First edition. The author's only book. Mary Jones (1707-1778) was born in Oxford, and spent most of her life there, living with her brother. She may have worked for some years as a governess, as by 1730 she had become friendly with a number of aristocratic women, most notably Martha Lovelace, who later became housekeeper at Windsor Castle, where Mary Jones often visited her. She began writing verse at an early age, though with no thought of publication, but in 1742 she was surprised to find that her ballad called "A Lass on the Hill" was being sold as a broadside on the streets of London (not in Foxon, but there is a copy in the British Library); at about the same time her poem on the death of Lord Aubrey Beauclerk at Cartagena was also printed, probably at the behest of his widow (Foxon T393, listed anonymously). Her only deliberate publication was *A Letter to Dr. Pitt* (1745), a mock-complaint about a neighbor's fence. By 1748, she began to be reconciled to appearing in print, and some of her friends, most notably Lady Bowyer, organized a subscription for her collected writings; the list eventually contained some 1400 names. "Her poetry is well crafted and witty, her subjects typically epitaphs, mild moral counsel, and light satire. She was much influenced by Pope." -- Oxford DNB. Mary Jones became well known in Oxford literary circles, and here she met Samuel Johnson on several occasions. He used to call her "the Chantress," an allusion to her brother's post as Chanter of the Cathedral. Boswell quotes a letter from Thomas Warton saying that "she was a very ingenious poetess and, on the whole, was a most sensible, agreeable, and amiable woman." "Neglected as she remains, her prose and verse show her to have been one of the most intelligent and amusing women writers of her period." -- Roger Lonsdale, *Eighteenth-Century Women Poets*, p. 136. A very good copy. Foxon, p. 391; Rothschild 1280.

509. **Keach, Benjamin.** War with the devil: or, the young-man's conflict with the powers of darkness. In a dialogue. Discovering the corruption and vanity of youth; the horrible nature of sin, and deplorable condition of fallen man. Also a definition, power, and rule of conscience, and the nature of true conversion. To which is added, an appendix, containing a dialogue between an old apostate, and a young professor. Worthy the perusal of all, but chiefly intended for the instruction of the younger sort. London: printed for H. P. and sold by Han[nah] Tracy, n.d. (ca. 1720). 128, 133-164 pp. + two facing woodcut frontispieces, and a final advertisement leaf. Sm. 8vo, 19th-century divinity calf, red edges. £450

"Eighteenth impression." A long morality play in verse, in which Truth, Conscience, and Jesus contend with the Devil for the soul of Youth. Benjamin Keach (1640-1704) was a well-known Baptist minister. Some of his writings were essentially controversial, but his most popular books were Bunyanesque compositions, some of them, as here, aimed at a youthful audience, whence his characterization by Harvey Darton (*Children's Books in England*, pp. 61-2) as one of the "good godly writers" for children. This title was first printed in 1673; of that edition two copies are known, at the Bodleian and at Yale. All editions are rare; of this one the ESTC lists one copy only, at Folger. There was another "eighteenth impression," sold by V. Harris; as Foxon notes, the two were "apparently from the same type . . . their relation needs further investigation." The last leaf here is not recorded in either issue. It is an elaborate advertisement for "a most excellent natural balsam" imported from Chile, "found by several eminent persons to excel that of Peru and Tolu, in the curing of divers diseases." The advertisement concludes with an amusing note to the effect that the balsam had been sold for some thirty years by the bookseller Ebenezer Tracey [sic], but that since his decease a stationer named John Stuart had "made a sham sort, which is an imposition on the public, therefore the buyers are desired to take care that they to [sic] the right house. Note: the right sort is only to be had of Hannah Tracey, at the Three-Bibles on London-Bridge, at one shilling and six-pence the ounce." With a double-page woodcut frontispiece (neatly trimmed and mounted) of youth in his natural state and youth in his converted state, copied from engraved plates in earlier printings; there are 15 further woodcuts in the text. In excellent condition. Old armorial bookplate of Joseph Beard of Alderley; later book label of L. G. E. Bell. Foxon K5 (adding Gu).

510. **Kennett, Basil.** An essay towards a paraphrase on the Psalms, in English verse. To which is added a paraphrase on the third chapter of the Revelation. London: printed by J. H. for B. Aylmer, 1706. (24), 94; (2), 95-105 pp. 8vo, contemporary panelled calf (spine rubbed). £600

First edition. A translation in heroic couplets. The antiquary and collector Basil Kennett (1671-1715) was educated at St. Edmund Hall and Corpus Christi College, Oxford; he was the younger brother of the historian White Kennett, who became Bishop of Peterborough in 1718. These translations are dedicated to Mrs. Temple, of Moor-Park in Surrey. Kennett's preface discusses earlier attempts by Sandys, Cowley, Denham, and Roscommon, and such poets as Milton and Waller. He ends with a curious proposal involving women poets:

"The world is not without hopes, that the noblest poets of our time, they who sing our victories and triumphs, may at length be prevail'd upon to rescue David's lyre, and to show that his songs are not always sung in a strange land. And that the design may want nothing of its grace and beauty, we may depend upon the concurrence of those English muses, in whom the excellent spirit of Orinda [i.e. Katherine Philips], Mrs. Wharton, and Mrs. Killigrew, is reviv'd for the glory of the Queen, and of the age. When these most accomplish'd persons, whose virtues are equal to their genius, shall contribute to an entire version of the Psalms, it will be sufficient for the publisher of this essay, if any one of his compositions shall be permitted to stand, and survive, in such an authentick collection; or, if, at least, by these ill notes he may engage the best artists, in doing justice to the divinest strains."

A very good copy of a scarce book. Early signature on the title-page of Richard Helme. Foxon, p. 395.

An Author Identified?

511. [**Kick.**] [Williams, John, possible author.] Kick him, Jenny: a tale. . . . To which is added, Kick him, Jenny; a country-dance. Set to musick, for the violin and flute. London: printed for the author; and sold at the pamphlet shops in London and Westminster, 1734. 23 pp. + a leaf of engraved music, and final leaf of advertisements. 12mo, old marbled boards (spine worn, loose). £1750

"Fourth edition." An unrecorded and quite unusual printing of a very rare bawdy poem. Four other editions are known, each in a single copy: (1) the first edition of 1733 (CtY), printed for "Roger Clevercock;" (2) a Dublin reprint of 1734 (O); (3) an 11th edition of 1737 (L); (4) an undated 12th edition (CLU-S/C). The poem describes in rather graphic terms the deflowering of a lady's maid by her rural swain; the title of the poem derives from the advice shouted out by the girl's mistress, who is observing the proceedings through a peep-hole. The leaf of engraved music at the end is not found in any other printing; the parts for violin and flute are separated by four lines of instructions for performing a country dance: "Then cross over, figure in take hands &c. foot it, cast off below 3d C, lead up to 2d C, cross over, 1st M foot it with 2d W, 1st W ye same cross over & cast off." Also unique to this edition is a leaf of advertisements at the end, which appears to reveal the name of the poem's author. On the recto is a long notice for a new printing of a chart of the Mediterranean by a deceased mathematician named Reeve Williams; this notice is signed by his nephew, John Williams. On the verso is an advertisement for a new drawing manual, with 43 copperplates, compiled by John Williams after a French work by Le Brun. The drawing manual was in fact published in 1734; the ESTC records several printings of the Mediterranean chart, but these were all in 1718. Of John Williams we have discovered nothing further, except that he was presumably involved in a companion piece, *Kick Him Nan*, also published in 1734 (as a folio; Foxon K35); the advertisement leaf here does seem to suggest that he wrote these poems, though the matter requires further investigation. Piece torn from the lower inner margin of one leaf, with an additional small hole, with the loss of several letters, and most of one word, all of which are obvious from the context; otherwise in very good condition. Cf. Foxon K32-34.

512. [**King.**] [Anon.] King James the Third, on sight of his own, and his sister's picture. N.p. (London?): n.d. 8vo, broadside, 8 1/2" by 5 1/4". £750

First edition. A hitherto unrecorded printing of an 18-line Jacobite poem, beginning "Born to a triple empire, I submit / To Providence in all that heav'n thinks fit." James Stuart, the Old Pretender, gazes at his own portrait, and that of his half-sister, and contemplates the possibility that she might one day, at an opportune moment, yield the throne:

"After the great example of my sire,
With patience I wou'd bear th'Almighty's ire,
Whilst virtuous Anna sprung from James the First,
Preventing greater ill deserves the trust:
Still let her rule; for 'tis her right alone,
In brother's absence to supply the throne.
But when to do him right the land incline,
Then the just sister will the crown resign;
Which to her fame will greater glory gain
Than all the wonders of her milder reign."

The poem was no doubt written towards the end of Queen Anne's rule; she is said to have considered her brother's restoration, but never formally declared her intentions. These verses appear to be known only from manuscript sources, including the following: (a) The diary of Sarah Cowper (1644-1720), mother of Earl Cowper, the first Lord Chancellor of Great Britain, in an entry dated September, 1711; in the Hertfordshire Archives; (b) The papers of the Easy Club, founded in 1712 by Allan Ramsay and others, now in the University of Edinburgh; with variant readings, including "James the Just" rather than

"James the First," which must be correct; (c) A manuscript miscellany at the Houghton Library, Harvard. Margins trimmed, but not approaching the text; the number "4" at the top, in an early hand, suggests that this broadside was once in a bound volume. No printing of this poem is listed in the ESTC. Not in Foxon.

A Fox Hunt

513. [King.] [Anon.] King Satan: or, the hunting of the senator. A New Market tale, told by an old fox hunter, and address'd to all true sportsmen. London: printed for J. Roberts, 1724. (4), 51 pp. 8vo, polished marbled calf, gilt, spine and inner dentelles gilt, red morocco label, a.e.g., by Tout. £1500

First edition. An elaborate satire in the form of a fox hunt, in which King Satan comes to England and leads forth a vast throng, including dukes and lords, senators and justices, prelates and judges, and the rabble:

"There were the sharpers and stock-jobbers,
And all that crew of kingdom robbers:
There were the beaus, the fops, and cits,
Cast poets, antiquated wits;
The drapers, taylors, cooks, and vintners,
And crouds of booksellers and printers."

The hunting metaphor is maintained throughout the poem, with references to hounds, hunters, covers, thickets, and the like. At one point there is a tale within a tale, involving another hunt set in Bagshot Heath in Surrey, for more than a century the site of a royal hunting lodge. The precise intent of this poem is not entirely clear, but in the end King Satan goes "back to his Hell with all his crew." A fine copy; with the bookplate of the celebrated Schwerdt sporting library, and the later bookplate of the Duke of Gloucester. Rare; the ESTC lists nine copies (L, C, LEu, O, Oh; CSmH, CtY, ICU, PU). Foxon K53; CBEL II, 1558.

514. **King, William.** Miscellanies in prose and verse. London: printed for B. Lintott, n.d. (1709). (32), 536, (2) pp. 8vo, contemporary panelled calf, rebacked. £250

First edition. The first substantial collection of the author's writings, no doubt prompted by the success of his *Art of Cookery*, published the year before. After graduating from Christ Church, Oxford, William King (1663-1712) began a legal career, but soon turned professional writer, with a predilection for satire and parody. His high-church Tory pamphlets earned him the approval of Swift, who tried to help him find employment, but somehow King never prospered. John Gay once said that King had "a world of wit, yet as it lies in one particular way of raillery, the town soon grew weary of his writings." Much of this volume is devoted to three long prose works: (a) *Animadversions on the Pretended Account of Denmark* (1694), attacking a book by Robert Molesworth; (b) *A Journey to London, in the Year, 1698* (1698), a parody of Martin Lister's *Journey to Paris*; and (c) *Dialogues of the Dead* (1699), a satire on Richard Bentley and the Phalaris controversy. There are also a number of previously published poems, such as "Molly of Mountown," first printed in 1704 as "by the author of the Tale of the Tub." At the end is a collection of twenty miscellaneous poems, including "The Old Cheese," "The Skillet," "Little Mouths," "The Beggar Woman," and "The Incurious." Dedicated to members of the Beef-Steak Club. With separate title-pages for individual pieces, but continuous signatures. Some light browning, but a very good copy. Foxon, p. 399; CBEL II, 1047.

515. **King, William.** Miscellanies in prose and verse. London: printed for B. Lintott, n.d. (1709). (32), 536, (2) pp. 8vo, contemporary speckled panelled calf, spine gilt, brown morocco label (a little rubbed, very slight wear to upper joint and the tips of the spine).

£750

First edition. A copy on large and fine paper, with no watermark, and about an inch taller than copies on ordinary paper, with a star watermark. In very good condition. Foxon, p. 399; CBEL II, 1047.

516. **King, William.** The original works of William King, LL.D. advocate of Doctors Commons; judge of the High Court of the Admiralty and Keeper of the Records of Ireland, and Vicar General to the Lord Primate. Now first collected into three volumes: with historical notes, and memoirs of the author. London: printed for the editor; and sold by N. Conant, 1776. xxxii, 282; (4), 308; (4), 315 pp. Three vols., 8vo, contemporary full red morocco, gilt borders, spines and inner dentelles gilt, a.e.g. £1500

First edition. An important collection, carefully edited, with a long biographical notice, by John Nichols, who had the assistance of Isaac Reed. Though unacknowledged, this was Samuel Johnson's chief source for his brief account of King composed late in 1778 or early in 1779 for his *Lives of the Poets*. Johnson ends with faint praise:

"After this relation, it will be naturally supposed that his poems were rather the amusement of idleness than the efforts of study; that he endeavoured rather to divert than to astonish; that his thoughts seldom aspired to sublimity; and that, if his verse was easy and his images familiar, he attained what he desired. His purpose is to be merry, but perhaps, to enjoy his mirth it may be sometimes necessary to think well of his opinions."

A very fine set in a handsome binding of the period, with the early bookplates of Francis Broderip (ca. 1750-1807), the music publisher. CBEL II, 1046.

517. [**King, William.**] The art of cookery, in imitation of Horace's Art of Poetry. With some letters to Dr. Lister, and others: occasion'd principally by the title of a book publish'd by the doctor, being the works of Apicius Coelius, concerning the soups and sauces of the ancients. With an extract of the greatest curiosities contain'd in that book. To which is added, Horace's Art of Poetry, in Latin. By the author of the Journey to London. Humbly inscrib'd to the honourable Beef Steak Club. London: printed for Bernard Lintott, n.d. (1708). (8), 160 pp. 8vo, contemporary calf, brown morocco label (neat repairs to the head and tail of the spine). £650

First authorized edition; preceded by a pirated folio edition, with a spurious attribution to Swift, and without the accompanying apparatus of satirical letters. This burlesque poem, for which King is now chiefly remembered, was occasioned by Martin Lister's edition of *De Arte Coquinaria*, published in 1705 in an edition of 120 copies for members of the Royal Society. King's poem offers a mixture of practical advice ("T'omit what's just in season, is a crime, / Your infant please t'asparagus prefer") and satirical recipes for incongruous dishes, such as mackerel dressed with gooseberries. The facetious letters to Lister and others, at the beginning and end of the volume, give the whole a Scriblerian air, and are thought to have provided Pope with suggestions for his *Dunciad*. Some light browning, but a fine copy; early armorial bookplate of the Earl of Wigton, a Jacobite peer. Foxon K57; Cagle, *A Matter of Taste*, 794; Maclean, p. 84; CBEL II, 1047.

518. **King, William.** The art of love: in imitation of Ovid De Arte Amandi. With a preface containing the life of Ovid. London: printed for Bernard Lintott, n.d. (1708). xl, 195(1) pp. + an engraved frontispiece and 4 pp. of bookseller's advertisements at the end. 8vo, contemporary red morocco, covers panelled in gilt, spine gilt, a.e.g. (just a trifle rubbed, very slight wear to the joints). £850

First edition. The verses of Ovid in an early 18th-century London setting; with the original Latin text printed at the foot of each page. Foxon notes an advertisement saying that a small number of copies of this book were printed on royal paper, but he was unable to identify any of these, and offers a conjecture: "Ordinary copies are printed on very good

paper with a watermark which is small and difficult to see; possibly fine-paper copies have no watermark and have been overlooked." This copy does have a small watermark of two touching circles. Most copies of this book have a cancel title-page, with the names of two other booksellers added to the imprint; copies with Lintott only, as here, are much less common. The frontispiece portrait of Ovid is by Michael Vander Gucht (small piece torn from the blank outer margin). A fine and handsome copy; early armorial bookplate of Edward Astle, and the later bookplate of the Marquess of Crewe. Foxon K60; CBEL II, 1047.

519. **King, William, Principal of St. Mary's Hall, Oxford.** Opera Gul. King, LL.D. Aulæ B. M. V. apud Oxoniensis olim princip. N.p. (London): n.d. (1763). 4to, recent calf, gilt, spine gilt, t.e.g. £1500

A nonce collection of the author's works, assembled but not published during his lifetime. William King (1685-1763) presided for many years over St. Mary's Hall, Oxford, a small institution with no fellows and no governing corporate body; he referred to the college at times as "my monastery." King was one of the leading Anglo-Latin scholars of his generation. He was also for much of his life at the center of Oxford's Jacobite party, though in his last years he became reconciled to the Hanoverian court. This volume preserves many of his most important publications. At the time of his death 500 copies had been prepared for binding, but all but 50 of these were destroyed by his executors. Aside from a few fragments, the ESTC now lists eleven copies (L, O, BRu; CaOHM, CSmH, CtY [2], DFo, IU, NIC, OOxM), but these vary somewhat in their constituent parts. The present copy includes the following:

(a) A general title-page, as above, without imprint, and an extensive collection of King's Neo-Latin verse. (2), viii, 239(1) pp. + an engraved frontispiece, and a folding mezzotint portrait of King, engraved by Faber after a painting by John Mich. Williams. With additional vignette illustrations engraved by P. Foudrinier, after designs by William Green, Jun.

(b) [King, William.] Tres oratiunculæ habitæ in domo convocationes Oxon. London: apud C. Bathurst, & G. Hawkins; apud Jacobum Fletcher (Oxford), n.d. 22 [i.e. 30] pp. The last page is incorrectly numbered.

(c) [King, William.] Avita epistola ad Perillam, virginem Scotam: editoris ecphrasi et annotationibus illustrata. 4, 24 pp.

(d) [King, William.] The toast. An heroick poem in four books, written originally in Latin, by Frederick Scheffer: now done into English, and illustrated with notes and observations, by Peregrine Odonald Esq. Dublin printed; London: printed in the year 1736. lxvi, (2), 88, *89-*104, 89-118, *113-*118, 119-232 pp. + an engraved frontispiece, and a final leaf of printed music. The final version, with substantial additions, of King's most famous poem, and by any standard one of the oddest literary performances of the first half of the 18th century; for details, see below, items 522-3. These are the sheets as re-issued by King in 1747 for private circulation (with alterations). Foxon K83.

Some of the surviving copies of this nonce collection also include King's *Oratio in Theatro Sheldoniano* (1750, "editio altero"). Pale waterstain in the margins toward the end of the volume, but generally in fine condition, with outer edges uncut. Foxon, pp. 400-1; CBEL II, 554.

520. **[King, William, Principal of St. Mary's Hall, Oxford.]** Eulogium famæ inserviens Jacci Etonensis, sive Gigantis; or, the praises of Jack of Eton, commonly called Jack the Giant: collected into Latin and English metre, after the manner of Thomas Sternhold, John Hopkins, John Burton, and others. To which is added a dissertation on the Burtonic style. By a master of arts. Oxford: printed for S. Parker; and sold by W. Owen (London), 1750. viii, 96 pp. 8vo, half blue morocco, t.e.g. £450

First edition. Perhaps the most celebrated of all of King's oratorical performances was a speech he gave at the dedication of the Radcliffe Library at Oxford on April 16, 1749. In his Latin address he managed to insinuate his Jacobite principles by introducing the word "redeat" ("he shall be restored") no fewer than six times in his peroration. Several violent attacks on King were soon published, the most notable of which was *Remarks on Dr. King's Speech*, by "Phileleutherus Londiniensis," i.e. John Burton, a fellow of Eton and vicar of Mapledurham, himself a Tory but more moderate in his views. This poem is King's savage response, a clever burlesque in English and Latin on facing pages, with each section introduced by an "argument" in the meter of *Hudibras*. As Burton had dared to criticize King's Latinity, the poem is followed by a mock-dissertation on Jack of Eton's style, and finally a catalogue of all the abusive names that Burton had bestowed upon King, and all the complimentary phrases with which Burton had described himself (again in English and Latin). The catalogue is very funny, and was several times printed as a broadside to be hawked about the streets of Oxford, Windsor, and Eton. A very good copy. Foxon K67; CBEL II, 555.

521. [King, William, Principal of St. Mary Hall, Oxford.] A poetical abridgement, both in Latin and English, of the Reverend Mr. Tutor Bentham's Letter to a Young Gentleman of Oxford. To which are added some remarks on the letter to a fellow of a college. By the author of the Proposal, &c. London: printed for W. Owen, 1749. (2), 61(1) pp. 8vo, sewn, as issued. £300

First edition. The title poem is a satire, with facing Latin and English text, on Edward Bentham's pamphlet of advice to prospective Oxford students. Also included are several other related prose pieces, with a number of references to Swift. A postscript serves to illustrate King's adherence to the principle that the best defence is a good offence. The second of four "arguments," for example, is entitled, "An argument to prove the folly and madness of all those, who wish for a restoration of the Pretender." Slightly dusty, small piece torn from the blank inner margin of the half-title, but a very good uncut copy. Foxon K73; CBEL II, 555.

Epic Malice

522. [King, William, Principal of St. Mary's Hall, Oxford.] The toast, an epic poem in four books. Written in Latin by Fredrick Scheffer, done into English by Peregrine O Donald, Esq. Vol. I [all published]. Dublin [i.e. London?]: printed in the year 1732. (2), 96 pp. 8vo, disbound. £3500

First edition. Satire of a high order, with the verse supplemented by "notes and observations" in the best Scriblerian manner. This is almost certainly the London printing referred to by Swift in a letter of October 14, 1732: "A printer brought it to me, and said a hundred of them were sent to him from England to give about." Another "Dublin" edition of the same year, with 88 pp., is a genuine Irish reprint, and adds two further short pieces. The poem is a malicious but exceedingly well-written satire on the beautiful if predatory Frances, Countess of Newburgh, whose secret marriage to King's uncle threatened to deprive him of his Irish inheritance. Swift thought highly of this poem; in 1736 King printed an expanded version and made Swift the dedicatee. There are two variants of this original edition, of uncertain precedence. In this one the errata are printed on the verso of the title-page; in the other, the verso is blank, and the errata are printed on the verso of a separate leaf. Both variants are very rare. The ESTC lists seven copies of this one (C, LEu, Owo; CU-BANC, InU-Li, MnU, TxU), and six of the other (L, C, D, Di, Du; MH-H). We cannot recall ever having seen a copy of either for sale. One of the most elusive of all 18th-century Hayward titles; Bradley Martin, who collected them assiduously, had only the Dublin reprint. In fine condition. Foxon K80; Hayward 156 (this edition, the other variant); CBEL II, 554.

523. [King, William, Principal of St. Mary's Hall, Oxford.] The toast, an epic poem, in four books. Written in Latin by Frederick Scheffer, done into English by Peregrine O Donald, Esq. Vol. I [all published]. Dublin: printed in the year, 1732. 88 pp. 8vo, disbound. £750

First Dublin edition. Added here at the end are two other poems satirizing the Countess of Newburgh, "An Ode to Myra," and "Myra's Answer." These had been separately printed in Dublin in 1730 (Foxon K71-2). Very scarce; the ESTC lists eleven copies (L, C, D, Di, Dt [2], O; CLU-C, CtY, IU, MiU). In very good condition. The Bradley Martin copy, supplied by Ximenes in 1978. Foxon K81; CBEL II, 554.

A Plum: A Man Worth £100,000

524. [Knight.] [Anon.] The knight and the prelate. A new ballad. To the tune of King John and the Abbot of Canterbury. London: printed for P. Holder, 1734. 8 pp. Folio, recent marbled boards. £750

First edition. A satire on the government, in the form of a mock-conference between Sir Robert Walpole (the knight) and Edmund Gibson, Bishop of London (the prelate). The two men were long on intimate terms, and Gibson was Walpole's chief adviser on ecclesiastical affairs. They are depicted here as having a common interest in Mammon. The ballad, in 23 four-line stanzas, concludes with Walpole's advice:

"Courage then, cries the K---t, I may yet be forgiven,
Or at worst, buy the B---p's reversions in Heaven.
My frequent escapes in this world shew how true 'tis
That gold is the only elixir salutis.
Derry down, &c.

All you then who into the finances creep,
Ne'er piddle, but by thousands the Tr--s-ry sweep.
Your safety depends on the weight of the sum,
For no rope yet was made that could tie up a plum.
Derry down, &c."

"A plum" is defined in a footnote as a man worth £100,000. "King John and the Bishop" was a traditional English folk-song of great antiquity. A very good copy of a scarce sixpenny folio; the ESTC lists eleven copies (L, O; CaOTU, CLU-C, CtY, DLC, InU-Li, MH, NIC, NN, OCU). Foxon K97.

The Second Known Copy of a Naughty Miscellany

525. [Knight.] [Poetical miscellany.] The knight's companion: or, Windsor miscellany. Containing, I. The installation. A poem. Occasion'd by the absence of the Prince of Orange. II. To His Grace the Duke of Devonshire, on his being install'd Knight of the Most Noble Order of the Garter, at Windsor, August the 22d, 1733. III. The female installment: or, the garter. A poem. IV. To Madam -----, remarkable for her beauty, but notorious for her civility towards a certain gentleman, with whom her husband caught her in bed. V. Artless beauty. Recommended by a court beau, by a plain country gentleman. VI. To the Honourable Lady -----, sister to Vanella, on her intolerable pertness. VII. A tale. London: printed for S. Longbottom, 1733. (2), 14 pp. 4to, disbound. £3000

First edition. A very rare miscellany, with a slightly naughty flavor; the only copy reported by the ESTC is at Yale. None of the seven poems here was published separately. The sixth contains in its title an allusion to Frances Anne Vane, whose extravagant behavior, especially when she was dancing the minuets, was notorious; there were a few satirical novellas published at this period about the fair "Vanella." Pale waterstain in the lower portion, otherwise a very good copy. Not in Case; not in NCBEL.

526. **[Late.]** [Anon.] The late gallant exploits of a famous balancing captain: a new song. To the tune of the King and the Miller. London: printed for J. Huggonson, 1741. 7 pp. Folio, disbound. £400

First edition. A satire on Horatio Walpole, later first Baron Walpole of Wolterton, the younger brother of Sir Robert Walpole, who appears in this poem as "Mate Bob." The two brothers were always close, and shared a notoriety for covetousness. This poem appears to involve finding a suitable match for a sister; the broader subject is, as usual, money. The downfall of Robert Walpole took place the following year, and both brothers were threatened with impeachment. Fore-edge of the title-page a bit trimmed, some marginal tears and a few minor pen trials, but a sound copy. Foxon notes two impressions of this poem, of which this one, with pp. 4-5 misnumbered "8-9," is presumably the first. Line 2 here ends "will allow to be true," as opposed to "will allow but too true" in the corrected version. Very scarce; the ESTC lists eight copies (L, C, LEu, O; CLU-C, KU-S, MH, OCI). Foxon L64.

At the Theater in Ireland

527. **[Lawson, John.]** The upper gallery. A poem. . . . Inscribed to the Revd. Dr. Swift, D. S. P. D. Dublin: printed by George Faulkner, 1733. 8 pp. Sm. 8vo, disbound. £1750

First edition. A satire on the manners, dress, etc., of an Irish theater audience, addressed to Jonathan Swift: "Thou, in whose genius, sense and wit unite, / Form'd to instruct, yet fitted to delight." Some of the lines quite clearly echo Swift's "City Shower." The ascription to John Lawson (1708/9-1759), a clergyman and lecturer on oratory at Trinity College, Dublin, is from manuscript attributions found on copies at the National Library of Ireland and the University of Michigan. Very slight paper loss along the blank inner margins, otherwise a very good copy. Rare; the ESTC lists seven copies (D, Dp, MY; CSmH, DFo, MiU, PU). A London quarto reprint later the same year is similarly uncommon. Foxon L74; Lowe (Arnott and Robinson) 1722; Teerink 1309; not in O'Donoghue.

528. **[Lawson, John.]** The upper gallery. A poem. . . . Inscib'd to the Rev. Dr. Swift, D.S.P.D. Dublin printed, London: re-printed, and sold by J. Roberts, 1733. 16 pp. 4to, disbound. £850

First London edition; printed earlier the same year in Dublin. Pale waterstain in the lower margins, but a very good copy. Rare; the ESTC lists six copies (L; CtY, CLU-C, DFo, NIC, TxU). Foxon L75; cf. Lowe (Arnott and Robinson) 1722 (the Dublin edition only).

529. **Layng, Henry.** Several pieces in prose and verse. London: printed for J. Brindley, 1748. (4), 29(1), *31-*34, 31-44, *45-*68, 45-76, *77-*82, 77-168 pp. + an engraved frontispiece. 4to, recent half calf, spine gilt, tan morocco label. £600

First edition. This book is dedicated in verse to Lady Charlotte Finch (née Fermor), a daughter of Thomas Fermor, 1st Earl Pomfret; the poem includes lines on her namesake Arabella Fermor, the inspiration of Pope's *Rape of the Lock*. The main text begins with "A translation from a Latin poem sent by a nobleman from Italy," on the marriage of Lord Carteret to the dedicatee's older sister, Lady Sophia Fermor. Most of the volume is devoted to a translation of two cantos of Tasso, with a biographical preface. Possibly these translations were known to Pope, as "A New Dialogue of the Dead," between Horace and Pope, printed in *The Scots Magazine* in 1790, has Pope say the following: "Among my best allies, I count the obscure Henry Layng, whose version of some books of Tasso I recommend to you . . . for it is such a copy of the original, as the author might have commended." Frontispiece and title-page browned, with silked repairs in the margins, otherwise a sound copy. Printed on fine paper, with a royal arms watermark; copies on ordinary paper have a "pro patria" watermark. Old stamp on the title-page of the New York Historical Society; on a flyleaf at the front is the inscription, "Presented to the Historical Society by Jas.

Eastburn & Co., October 1, 1818." Very scarce; the ESTC lists twelve copies (L, C, E, O; CaAEU, CSMH, CLU, IU, MH, MSaE, NNC; AuNSL). Foxon, p. 413.

Uncultivated Genius

530. **Leapor, Mary.** Poems upon several occasions. By Mrs. Leapor of Brackley in Northamptonshire. London: printed, and sold by J. Roberts, 1748. 15(1), (4), 282 pp. [With:] Poems upon several occasions. By the late Mrs. Leapor of Brackley in Northamptonshire. The second and last volume. London: printed, and sold by J. Roberts, 1751. xxxv(1), 324 pp. Two vols., 8vo, contemporary half calf, spine gilt, red morocco labels (just a trifle rubbed, very slightly chipped at the tops of the spines). £2500

First edition of both volumes. Mary Leapor (1722-1746) was the daughter of a gardener on the estate of Sir John Blencowe, in Marston St. Lawrence, Northamptonshire; when she was still a baby, her father moved to Brackley, to keep a nursery and work for the local gentry. A later account says that as a young woman she worked in the neighborhood as a cookmaid, but whether or not this is accurate is difficult to say. Whatever her employment, she devoted her leisure time to writing verse, and her poems began to circulate locally; sufficient interest was aroused that a plan was organized to publish her work by subscription, and examples were sent to London for comment. Miss Leapor is said to have been alarmed at the thought of such patronage, but the project progressed. Sadly, however, in November, 1746, she came down with a bad case of measles, and died, at the age of 24. Her last wish was that her poems be published for the benefit of her father, and to this end proposals were issued, on Jan 1, 1747; these were later said to have been written by Garrick, but this cannot be confirmed. The volume which appeared in 1748 contains an 11-page list of some 600 subscribers, with a number of familiar names, such as Mary Delany, and the "thresher-poet" Stephen Duck. At this point Samuel Richardson became interested in Miss Leapor's poetry, and he edited, and printed, a second volume in 1751; Richardson was assisted in the editorial work by Isaac Hawkins Browne. For this volume the subscriber's list dwindled to about 300 names (on 13 pages), but among them were such prominent figures as Lord Chesterfield, Colley Cibber, Richard Owen Cambridge, Mrs. Montagu, and William Pitt, as well as a number of members of Richardson's immediate circle. Mrs. Leapor's verse has a slightly old-fashioned air, as her favorite poet was Alexander Pope. But she had a certain flair, as Roger Lonsdale points out in his Oxford anthology, *Eighteenth-Century Women Poets* (p. 195): "Only recently has interest in a writer whom Duncombe in 1784 rightly called 'a most extraordinary, uncultivated genius' revived." A fine set; the second volume has always been a difficult book to find. Foxon, p. 413; Sale 388.

531. [**Legh, George.**] The clergyman's choice of a wife, delineated. In a letter to Dr. C. in England. Wherein are several important queries. By a foreign bishop, now residing and preaching in his diocese in Terra Incognita. London: printed in the year 1738. 16 pp. 4to, disbound (leaves loose). £750

First edition. A privately-printed poem. "Attributed to George Legh in J. H. Turner, *Halifax Books* (1908) 138, recording a Halifax reprint of 1776. Legh who was vicar there, died in 1775." -- Foxon. In his preface, dated Cambridge, August 30, 1738, the author speaks of his poem as follows:

"It has been handed about in manuscript, and has been receiv'd by the judicious so kindly, and copies call'd for so frequently, and wished so unfortunately, and are taken with so much trouble, that, to prevent that trouble for the future, and to put an end to importunity, this private performance is now presented to the public; particularly to every clergyman in the two English universities, that after spending half the age of man, as is common there, in study and celibacy, labours under that particular grievance which this foreign ecclesiastic complains of, and to every lady that's qualify'd to redress that grievance, viz. the want of a female companion fit for a clergyman, i.e. a clever one, such a one as is not to be met with in Terra Incognita.

That cleverness, according to this author, is confined to a very few things: for tho' his queries are many, his demands are few."

The bachelor cleric confesses himself no Adonis:

"You'll think me aukward, unpolite, and queer;
You'll speak that thought by a condemning sneer;
But don't condemn me in a trice,
Try me again, once, twice, or thrice:
Do not reject me all at once,
Purely to take a polish'd dunce."

He is, however, possessed of a very comfortable income. Faint yellow stains in the inner margins. Rare; the ESTC lists five locations (L; CtY, DLC, ICU, NN). Foxon L94.

532. **Lely, Richard.** Poems and translations, on several occasions. London: printed for J. Batley; J. Woodward; C. King; J. Jackson; and R. Franklin, 1727. viii, 138, (4) pp. + a final errata leaf. 8vo, contemporary calf, gilt, spine gilt (some wear). £350

First edition. The second of the author's two books; a smaller collection, now very rare, had appeared in 1723. The dedicatory poem is "To Cloe," to whom several other pieces are addressed. Also included is "To Ambrose Philips, Esq; on his Tragedy called the Briton," and "An Epistle to Capt. H---y R---y, at his Seat at Walton upon Thames in Surry;" there are imitations of Horace and Anacreon as well. Some stains, and signs of use, but a sound copy; with several signatures of Robert and William Clark, of Aston upon Trent in Derbyshire. Uncommon. Foxon, p. 415.

533. [**Le Pla, Marc.**] A paraphrase on the song of the three children. In irregular stanzas. London: printed for Edward Lathbury; and sold by J. Roberts, 1724. (2), 5-32 pp. Folio, disbound. £850

First edition. A hymn of praise to God for deliverance, which appears after the "Prayer of Azariah," in an apocryphal portion of the book of Daniel in the Septuagint. The children were Shadrach, Meshach, and Abednego, three young Jews from the kingdom of Judah. This copy corresponds to those found in the deposit libraries. There are also copies, regarded by Foxon as a later issue, with an additional leaf of dedication, signed by Edm. Massey and identifying the author as Marc Le Pla, who was born in Thorney in Cambridgeshire ca. 1669, and died in Sutton St. Edwards, Lincolnshire, in 1732. A rewritten version of this paraphrase was published by Samuel Wesley in 1728. Very light dampstains in a small section of the lower margin, otherwise a fine copy. Rare; the ESTC lists two copies (L; CLU-C), along with four copies with the dedication (L, E; CtY, NcU). Foxon L105 (adding Eu, O).

534. [**Leslie, Charles Schaw.**] Masonry: a poem. To which are added several songs. Edinburgh: printed by W. Sands, A. Brymer, A. Murray, and J. Cochran; sold by the booksellers in town, 1739. (4), 24 pp. 8vo, 19th-century half red roan and marbled boards. £1500

First edition. This poem has a dedication to the Earl of Kintore, Grand Master of Scotland, signed "A Free Mason." At the end are two Masonic drinking songs. A copy in the Mitchell Library in Glasgow bears a manuscript note, "By Charles Lesley [sic], a deistical loose thinking young man author of 'The Fall of Virtue.'" In all Leslie published five poems in Edinburgh between 1738 and 1740, but he seems subsequently to have moved to Belfast. Foxon notes, without locating a copy, an edition of his *Essay on Design and Beauty* (1739) printed there in 1748, and giving his full name as Charles Schaw Leslie; the ESTC now locates a copy thus in the St. Patrick's College Library, Maynooth. The same name also appears on the title-page of *A Vindication of Masonry*, printed in Belfast in 1749, of which there is a copy at the Library Company of Philadelphia. This Masonic poem is rare; the

ESTC lists five copies (L, ABu, E, Gu, O). In fine condition, with outer edges uncut. Foxon L113.

A Jamaica Poem

535. [**Letter.**] [Anon.] The letter sent from Don Blass de Lezo, the Spanish Admiral at Carthagena, to Don Thomas Geraldino, versify'd. To which is added the literal translation of the said letter, which was intercepted by an English ship betwixt Carthagena and Old Spain: also, the translation of another sent from Don Blass to Admiral Vernon. N.p. (London): published from the copy printed at Jamaica, and now reprinted for T. Gardner, 1740. 11 pp. Folio, disbound. £2000

First London edition; first published in Jamaica earlier the same year. A celebration of Admiral Vernon's victory over the Spanish in the West Indies, in the form of a versified version of a letter from the defeated Spanish admiral in Cartagena to a friend in Spain, which had been intercepted by an English ship. Vernon's capture of Porto Bello, on the coast of Panama, aroused great public enthusiasm. English readers would no doubt have felt great pride at reading the Spaniard's lament:

"Vernon, their chief, successful in his schemes;
Loses no time, while we're dissolv'd in dreams:
Secure he pushes on from coast to coast,
And oh! my friend, our *Porto Bello* lost!"

The poem ends with a gloomy prediction that the English would soon overwhelm Cuba. In fact Vernon was shortly to launch an attack on Cartagena, which ended in disaster, much to the discomfiture of Robert Walpole's government. The original printing of this poem is one of the first Jamaica imprints, aside from newspapers and almanacs, and it is very rare; the ESTC lists two copies, at the British Library and the West India Reference Library, and Cundall mentions one in a private collection in New York. Of this London printing the ESTC lists two copies, at Huntington and the British Library (missing the imprint); again Foxon adds another (unseen) at the West India Reference Library. The British Library also has an incomplete copy of what appears to be an Edinburgh piracy of this poem, printed in octavo. The present London folio is in fine condition. On the title-page is a woodcut publisher's device, a portrait of Abraham Cowley; Gardner's shop was at Cowley's Head without Temple Bar. Foxon L127; not in Sabin; not in *European Americana*.

With Poems by Swift

536. [**Letters.**] [Poetical miscellany.] Letters, poems, and tales: amorous, satirical, and gallant. Which passed between several persons of distinction. Now first publish'd from their respective originals, found in the cabinet of that celebrated toast Mrs. Anne Long, since her decease. London: printed for E. Curll, 1718. (4), 92, 19(1) pp. 8vo, disbound. £1750

First edition. Ann Long (1681?-1711) was a celebrated beauty, and a "toast" of the Kit-Cat Club. Swift described her as "the most beautiful person of the age she lived in, of great honour and virtue, infinite sweetness and generosity of temper, and true good sense." This miscellany does in fact contain the first printing of several pieces by Swift, beginning with a whimsical "Decree for Concluding the Treaty between Dr. Swift and Mrs. Long" (pp. 1-4), followed by a letter "To Mrs. Anne [sic] Long . . . from the orifice of my ink-pot, when January was just expiring; in the year 1690-1" (pp. 5-10); these pieces were later reprinted in *Mr. Pope's Literary Correspondence* of 1735 (cf. Griffith 386 and 403). Also attributed to Swift is a letter to Lady Mary Chambers (pp. 26-29), written in 1699, with verses annexed. Included in this miscellany as well are several poems by a Mr. Tristram of Pembroke College, Oxford, one poem by Sir William Wyvill, and an amusing poetical "Essay to restore the Kit-Cat members to their lost abilities, for the sake of the ladies who admire 'em." Tacked on at the end, separately paginated, is "An Epistle to the Right Honourable

Joseph Addison, Esq.," which Teerink suggests must have been separately published, with a proper title-page, by Curll; Foxon, however, lists (E420.5) only a single copy of the present sheets, not realizing that they form part of this miscellany, and attributes the poem to Curll's hack J. D. Breval. One or two copies of this miscellany have been seen with Curll catalogues at the end, but they are clearly not called for. A fine copy of a very amusing collection. Case 307; Teerink 610; CBEL II, 352.

A Jacobite Brawl

537. [Little.] [Anon.] Little Preston: an heroi-comick poem, upon the late action at Holywell. To which is added, The Chester lady's congratulation to the hero Ashy. London: printed, and sold by J. Roberts, 1717. 20 pp. 8vo, disbound. £1500

First edition. A satire in verse on a Jacobite brawl which took place in the north of Wales, in the aftermath of the Rebellion of 1715. The leader of the young men, and his companions, are partially identified in the text:

"Here ashly F----d, a youngster known full well
For strength of face, and nimbleness of heel,
Brought his North-Britons bold, three youths of hope,
As e'er swung in, or e'er deserv'd a rope:
H----g, B----y, C----d, all rebels late set free
By George's bloody act of clemency.
With these Bob W-----y and Ben B----n, came;
Two roaring swearing sots of drunken fame.
With them two topers more of vile repute,
Whose names wou'd ill with epick numbers suit."

Light waterstains in the outer portion, but a very good copy, complete with the half-title. Rare; the ESTC lists seven copies (L, ABu, O; CSmH, CtY, MH, PU). Foxon L200.

538. **Lock, Mr.** The temple of love. A vision. London: printed for Robert Willoughby, 1717. (4), 60 pp. 8vo, disbound. £1500

First edition. The author of this allegorical poem, a dream vision in heroic couplets, is otherwise unknown, though he may have been at Cambridge, as one of the commendatory poems is by a friend at Sidney Sussex College, Nathaniel Ward; there are other commendatory poems by Thomas Peachell, "J. G.," and "R. N." A fine copy of a rare title, complete with the half-title; the ESTC lists nine locations (L, LEu, O, Osj; CaOHM, ICN, ICU, MH, TxU). The sheets were re-issued later in the year as a "second edition," with a cancel title in red and black (also rare). Foxon L209 (adding NN).

539. [Lockman, John, translator.] [Voltaire, François Marie Arouet de.] *Henriade*. An epick poem. In ten canto's. Translated from the French into English blank verse. To which are now added, the argument to each canto, and large notes historical and critical. London: printed for C. Davis, 1732. vi, (20), 311(1) pp. + an engraved frontispiece. 8vo, contemporary sheep, rebacked, black morocco label (rubbed, edges and corners worn). £200

First edition in English. The final version of Voltaire's epic poem was printed in London in 1728, towards the end of his period of exile in England; it appeared as a lavish quarto, with an impressive list of subscribers including, from the literary world, Swift, Congreve, and Bishop Berkeley. This translation into blank verse by John Lockman (1698-1771) has an interesting preface on the use of rhyme and on translation in general, and an extensive section of historical notes, with an anti-Catholic bias. Nothing is known of Lockman's education, but he had a good working knowledge of French, and eventually acquired a reputation as Voltaire's principal translator, somewhat to Dr. Johnson's irritation. There

is, however, no evidence that Lockman ever actually met Voltaire. A good copy. Foxon L215; CBEL II, 1534.

The Battle of Culloden

540. **Lockman, John.** An ode, on the crushing of the rebellion, anno MDCCXLVI. Presented to His Majesty at Kensington, and humbly inscrib'd to his Royal Highness the Duke. London: printed for the author; and sold by M. Cooper: likewise by H. Chapelle; G. Woodfall; P. Russell; and at the several pamphlet-shops, 1746. 18 pp. + a final advertisement leaf. 4to, in sheets, as issued (later sewing). £1500

First edition. A poem inspired by the final battle of the Jacobite Rebellion of 1745, as the author explains in his preface, in rather florid language:

"The impulse which the author felt, on the news of the ever-memorable victory at Culloden, was so strong; that it was equally impossible for him to resist it, as to be insensible of the numerous blessings mankind receive from the presence of the sun."

Lockman published a considerable amount of occasional verse, both separately and in the newspapers and magazines, and he wrote many songs, prologues, and epilogues for the theater as well, but he never acquired much of a literary reputation. From 1756 to 1762 he circulated proposals to publish his poems by subscription, but without success. The *Gentleman's Magazine* (1792) prints an anecdote about Lockman, involving "Hesiod" Cooke, who "abused his poetry to his face." Lockman is reported to have replied, "with a quickness not natural to him, 'It may be so; but, thank God! my name is not at full length in the Dunciad.'" A very good copy. The advertisement leaf at the end is for other books "writ, compil'd or translated" by Lockman; this leaf is missing from at least half of the twelve copies listed in the ESTC. Foxon L218.

541. **Lockman, John.** Verses to his Royal Highness the Duke of Cumberland: on his being wounded, at the repulse of the French, near Dettingen. London: printed for H. Chapelle; and sold by J. Robinson, 1743. 5 pp. Folio, recent stiff wrappers. £450

First edition. William Augustus, Duke of Cumberland (1721-1765), the second surviving son of George II, decided upon a military career at an early age, and in 1742 he was made a major general. "The following year he accompanied his father to the continent and saw action at the battle of Dettingen. It was a baptism of fire. Cumberland was shot below the knee by grapeshot and had to be carried off the field. The wound took months to heal and he never fully recovered his gait. It seems that the difficulties he experienced walking, so that he always preferred to be on horseback thereafter, led him to put on the weight which was to cause him to become obese and eventually hastened his death." -- Oxford DNB. This tribute by Lockman is very rare; the ESTC, wrongly describing the format as quarto, lists two copies only, at the British Library and Harvard. Narrow slip cut from the middle of the title-page and made good (presumably to remove an ownership inscription), outer edges a bit dusty and ragged, but an acceptable copy. Foxon L228.

542. **[London.]** [Poetical miscellany: Westminster School.] The London medley; containing the exercises spoken by several young noblemen and gentlemen, at the annual meeting of the Westminster scholars, on the 28th of Jan. 1730-1, at Westminster-School; before His Royal Highness the Duke, the Right Honourable the Lords Carteret, Chetwynd, and Harvey; the Right Honourable William Pulteney, Esq; and many other noblemen and gentlemen. The thesis being on a parallel between the ancients and the moderns. In which were ingeniously handled many notable subjects. Viz. The royal family's hunting in Windsor-Forest. Upon organs, heraldry, actors, architecture, wit, poetry, sculpture, Queen Elizabeth's days, love, tobacco, the late Sir Isaac Newton's philosophy, the practice of the law, Count Heydegger's entertainments, learning. With the conclusion to the Duke, spoke by a young nobleman: as also the prologue by a Westminster scholar. To which are added, Pandora, an

admirable poem. Ode for the new year 1731, humbly inscrib'd to the Poet Laureat, by Stephen Duck. An hymn to the laureat. To a young lady in the city on her birth-day. Verses on the Right Honourable Wm. Pulteney Esq. A farewell to love and women, written by a Col. of the Guards. Verses on Mr. Dennis the critick. London: printed for J. Roberts, n.d. (1731). (2), 30 pp. 8vo, recent marbled boards, calf spine. £750

First edition. Most of the poems recited at these school exercises are printed anonymously, though a few of the boys who spoke are named. Besides the ode to Colley Cibber credited to him on the title-page, Stephen Duck also contributed "Mr. Stephen Duck's Speech to Envy, in Regard of his own Works." The other poem addressed to Cibber is by Mrs. Mary Chapman. A very good copy of an amusing miscellany. Case 368; CBEL II, 360.

543. [London.] [Anon.] The London merchants triumphant: or, sturdy beggars are brave fellows. A new ballad, proper to be sung on the 12th of June. Humbly inscrib'd to the worthy merchants and citizens of London. London: printed for T. Reinshau; and sold by the booksellers of London and Westminster, 1733. 8 pp. Folio, recent wrappers. £850

First edition. 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 of this poem, in 24 four-lines stanzas, is the eternal conflict between the country's merchant class, the creators of wealth, and a corrupt and venal government:

"The wealth of both the Indies,
We through our country spread;
Nay, vermin that abuse us most,
Are by our labour fed.

When a-begging we will go, &c.

We scorn for place or pension,
Our consciences to barter,
Or Britain's liberty betray,
For golden bribe or Garter.

And a-begging we will go, &c.

Eustace Budgell reprinted this poem in the *Bee*, and praised it as "very far from wanting wit." It has been suggested that he may in fact have been the author. The name of the bookseller in the imprint, T. Reinshau, does not appear elsewhere, and is possibly an invention. Some light browning, and slight signs of prior folding, otherwise a very good copy of a rare ballad; the ESTC lists seven copies (L [2]; C5mH, ICN, InU-Li, NNC, OCU). Foxon L239.

544. **Long, Roger.** The music speech, spoken at the public commencement in Cambridge, July the 6th, 1714. London: printed and sold by J. Morphew; and C. Crownfield (Cambridge), 1714. 34 pp. 8vo, disbound. £350

First edition. A humorous Latin oration by a fellow of Pembroke College, Cambridge, followed by an English version in verse, partly written in deliberately unmetrical couplets. The oration was "a petition on behalf of Cambridge women who had previously been able to sit in that part of the university church known as the throne, but who had recently been forced to sit in the chancel, out of sight and unable to view the proceedings." -- Oxford DNB. The ladies are represented as complaining about the time and expense involved in acquiring the latest fashions, only to be rendered invisible. This pamphlet went quickly through three editions, and continued to be reprinted well into the 19th century. Roger Long (1680-1770) went on to become master of Pembroke College, and an accomplished astronomer. A little foxed, but a very good copy, complete with the half-title and final blank. Foxon L247.

545. [**Lord.**] [Anon.] *The Lord's Day or, the Christian Sabbath.* A sacred poem. Humbly presented to the Right Honourable the Countess of Huntingdon. London: printed for the author, 1730. 10 pp. 4to, disbound. £1500

An unrecorded version of one of a series of evangelical Christian poems, printed over a period of years with variant title-pages and alternative dedicatees; the verse is primitive and the meter faulty. Three other examples of this poem are known: (a) a copy printed in 1720, presented to John Boulter, Esq. (NNUT); (b) a re-issue of the same sheets, with a new title-page dated 1729, presented to Viscount Fermanagh (O); (c) a new setting, but with the title-page partly from standing type, and also dated 1729, presented to Mrs. Brace (O). The recipient of this copy, Selina Hastings, Countess of Huntingdon, was one of the great philanthropists of her age; for most of her life she was closely involved with the Methodists, including George Whitefield and John Wesley. Among the other poems similarly printed and distributed, and almost certainly from the same pen, are *A Divine Poem on the Creation* (1718; Foxon D431), *Faith and Practice* (1717; Foxon F39), *The Nature of Public and Private Prayer* (1720; Foxon N11), and *On the Nativity . . . of Jesus Christ* (1717; Foxon O213). These may have been written by an otherwise obscure poet named Henry Nevil, who can be identified as the author of a number of royal birthday odes, etc., all similarly presented (Foxon N39-49). An unusual survival, in fine condition. Cf. Foxon L263-4.

A Wit about Town

546. [**Loveling, Benjamin.**] Latin and English poems. By a gentleman of Trinity College, Oxford. London: printed in the year 1738. (2), iii(1), (2), 136 pp. 4to, contemporary mottled calf, gilt, spine gilt (a bit worn, covers pitted, lacks most of label). £300

First edition. The author's principal collection of verse, published by subscription. Not a lot is known about Benjamin Loveling. He was baptized in 1711 in Banbury, where his father was a clergyman. He left Oxford without taking a degree, and appears from the poems here to have spent most of his short life in London, drinking and whoring. He may have been the poet Samuel Johnson had in mind when he spoke to Boswell of "a wit about town, who wrote Latin bawdy verse." This volume begins with a Latin version of a poem by Stephen Duck, the "thresher-poet." More to the point, perhaps, is a Latin poem on the death of a young prostitute named Betty Close, together with a contribution by a friend, entitled, "A copy of verses on Betty Close's coming to town, humbly addressed to all ladies of pleasure of the year 1736." Also included are translations of Virgil, Bion and Moschus, and an imitation of Virgil. Several of the poems are by Loveling's friends, though only Thomas Gilbert is named; an anonymous contribution, "On the Widow Bradgate," describes life at the Three Tuns, a famous Oxford tavern. Of additional interest is "A. A. ad J. K., M.D. Epithalamium," a poem addressed by the talented Latinist Anthony Alsop to the mathematician and astronomer John Keill; these verses had circulated in manuscript for some time, and were probably included here as a sign of admiration. "Loveling's licentiousness is mitigated by the genuine depth of feeling he exhibits for the Hogarthian demi-monde of his urban poetry. His admirable command of Latin versification owes its greatest debt to Horace." -- Oxford DNB. Remnants of an old bookplate removed, but a very good copy. Foxon, p. 432.

547. [**Loveling, Benjamin.**] Latin and English poems. By a gentleman of Trinity College, Oxford. London: printed for C. Bathurst, 1741. (2), iii(1), (4), 15-179 pp. + 4 pp. of publisher's ads at the end. 12mo, contemporary calf, gilt, neatly rebacked, spine gilt. £150

Second edition; first printed in 1738. Two poems have been added to this edition. One by Loveling himself, "To Lucinda," is a short poem on making love. The other, a Neo-Latin poem called "Festum Lustrale, sive Baptizatio Rustica," first appeared in William Pattison's *Poetical Works*, published posthumously in 1728. A fine copy; early armorial bookplate of John Spencer, and the recent bookplate of P. J. Radford. Foxon, p. 432.

548. [Lowth, Robert.] The judgment of Hercules, a poem. By a student at Oxford. To which is subjoined, The Golden Verses of Pythagoras. Translated from the Greek by Mr. Rowe. Glasgow: printed and sold by Robert Foulis, 1743. 28 pp. 8vo, disbound. £650

First edition. The principal poem here was for a long time listed, e.g. by Gaskell, as if it were a reprint of one with the same title published by Shenstone in 1741. In fact it is an early work, composed some years before by Robert Lowth (1710-1787), who had been elected professor of poetry at Oxford in 1741, and went on to become Bishop of London, and one of the leading Biblical scholars of his generation. Lowth's poem is a translation from the Greek of Prodicus in Xenophon's *Memorabilia*. The translation by Nicholas Rowe had first been published in 1707. The Glasgow printer Robert Foulis had begun his career in 1740. His habit of issuing titles on paper of varying quality was already established, but this pamphlet appears to be the first to have the difference in quality confirmed by the retail price printed on the title-page. The price for copies on ordinary unwatermarked paper was 3d; copies on better paper with a posthorn watermark, as here, bear the price 4d. This more costly variant is very rare, and the ESTC lists three copies only (AWu, O; PSt); the cheaper issue is somewhat more common. In very good condition. Foxon L294 (adding Gm); Gaskell 39 ("Shenstone;" only the 4d issue located).

549. [Loyalty.] [Anon.] The ballad of the King shall enjoy his own again: with a learned comment thereupon, at the request of Capt. Silk, dedicated to Jenny Man. By the author of Tom Thumb. London: printed in the year, 1711. 16 pp. 8vo, disbound. £600

First edition. A satirical prose commentary upon a ballad which begins, "What Booker doth prognosticate/ Concerning kings or kingdoms state . . ." The full text of the ballad is printed amid the annotations. The anonymous author identifies Booker as a maker of fishing tackle in the reign of Charles I; a number of other notes have to do with several writers of 18th-century almanacs. The various topical allusions here, despite the explanations offered, leave the purpose of both the original ballad and this pamphlet obscure. The ESTC characterizes the tract as a satire on the Whigs, but this may not be accurate. The poem itself was separately printed as a broadside called *Loyalty Reviv'd*, which Foxon describes, seemingly in error, as a Jacobite song; Foxon's tentative date of 1715 should clearly be moved forward a few years. Printed on rather cheap paper, with slight foxing, but generally a very good copy of a scarce and amusing pamphlet, one which deserves further consideration; the ESTC lists 12 locations (L, E, LAM, LEu, LONG, O, Ow; CaOHM, CSmH, InU-Li, IU, MH-H). Of the original poem only two copies are recorded, both at the Bodleian. Cf. Foxon L310 (not noting this pamphlet).

John Gay's Schoolmaster

550. **Luck, Robert.** A miscellany of new poems, on several occasions. By R. Luck, A.M. master of Barnstable School: containing also, The loves of Hero and Leander, translated from the Greek of Musæus. To which are added, Poemata quædam Latina. Autore R. Luck. London: printed by Edward Cave; for the author, and subscribers, 1736. (2), vi, (12), 192, (2), 46 pp. 8vo, contemporary panelled calf, brown morocco label (slight wear to spine). £850

First edition. The only publication, aside from a sermon printed in Exeter in 1734, of a charismatic schoolmaster whose most famous pupil was John Gay. When Gay first attended his school in Barnstable in the late 1690's, Robert Luck (1674-1749) was "clever, young, and consumed with vanity concerning his own abilities as a poet. . . . However mediocre Luck's own poetic gifts, this does not diminish his importance as an influence on Gay's developing literary sensibilities. What is most evident from all Luck's writings is his enormous and infectious enthusiasm for the arts in all their forms. His love of literature, his delight in music and drama, and his irreverent taste for witty, topical satire certainly helped to fire Gay's youthful imagination." -- David Nokes, *John Gay*, pp. 29-31. Among Gay's classmates were Aaron Hill, who was later to employ Gay as his assistant at *The British Apollo*, and William Fortescue, a lifelong friend and successful lawyer who

eventually became Master of the Rolls; another copy of this book examined previously, belonging to a subscriber named George Newell, identifies one poem ("Horace to Neæra. Epod. XV") as actually having been written by Fortescue. Luck's poems, published four years after the death of his celebrated protégé, contain a number of references not only to Gay himself, but to some of his literary circle:

"If you must write -- some counsel I'll impart,
The skill of giving is no vulgar art.
Small thanks attend on a superfluous gift.
Fables to Gay? Satires to Pope or Swift?
Who verses writes to his poetick friends,
To Handel musick, flowers to Miller sends?"

The six-page list of subscribers includes both Fortescue (seven copies) and Pope (two copies); there is also a separate two-page list of subscribers from Cambridge. This is one of the first books of poetry to bear the imprint of Edward Cave, whose *Gentleman's Magazine* had begun publication in 1731; no doubt Luck was an occasional contributor. Foxon notes a number of variants among the preliminaries; in this copy, the fly-title c2 has been bound as a half-title, and there are no quotations on the title-page. In very good condition. Early signature on the front flyleaf and title-page of J. Harris, who probably appears in the list of subscribers as "the Rev. Mr. James Harris." Foxon, p. 434.

551. [Lyttleton, George, Baron Lyttleton.] *Advice to a lady.* London: printed for Lawton Gilliver, 1733. 8 pp. Folio, disbound. £300

First edition. An amiable poem, addressed to Lady Diana Spencer, who subsequently became the Duchess of Bedford. George Lyttleton (1709-1773) went on to become an impractical and absent-minded politician of unimpeachable integrity and benevolent character. He was a friend of Pope, and a generous patron of literature; Fielding, his school-fellow, dedicated *Tom Jones* to him. Samuel Johnson did not have a high opinion of Lyttleton, and the condescending account he wrote of him for his *Lives of the Poets* gave much offence. Johnson's summary of Lyttleton's literary abilities is essentially dismissive, but he concludes with a note of praise for this poem:

"From this censure ought to be excepted his *Advice to Belinda* which, though for the most part written when he was very young, contains much truth and much prudence, very elegantly and vigorously expressed, and shews a mind attentive to life, and a power of poetry which cultivation might have raised to excellence."

Small piece torn from the blank outer margin of the title-page, otherwise a good copy. Foxon L328; CBEL II, 556.

552. [Lyttleton, George, Baron Lyttleton.] *Advice to a lady.* London [i.e. Edinburgh]: printed for Lawton Gilliver, 1733. 8 pp. 8vo, disbound. £200

A Scottish piracy; first printed in London earlier the same year as a folio. "Printed by Ruddiman on the evidence of the ornaments." -- Foxon. Uncommon; the ESTC lists ten locations (L, E; CaOTU [2], GEU, ICN, LU-S, MH, NIC, TxDN, TxU). In very good condition. Foxon L329; CBEL II, 556.

553. [Lyttleton, George, Baron Lyttleton.] *Blenheim.* London: printed for J. Roberts, 1728. (4), 6 pp. Folio, disbound. £600

First edition. Lyttleton's first publication, published when he was 19, and about to set off on the customary grand tour on the Continent. The poem, on Marlborough and his palace, is dedicated to Lady Diana Spencer. Johnson regarded it as a mediocre performance: "His blank verse in *Blenheim* has neither much force nor much elegance." Nor was the subject new, as Aubin points out: "Blenheim, already celebrated by Harrison and Hoffman, was

sung by Lord Lyttleton in a flowery style . . . the classical dictionary is ransacked for parallels. Like other haunters of these shades, Lyttleton pays his respects to 'Rosamonda, hapless Fair'; and he exalts the late Duke whose super-life-size statue on its enormous pillar dominates the impeccable estate." Upper portion of last page a bit dusty, but a very good copy. Scarce. Foxon L330; Aubin, *Topographical Poetry*, p. 127; Horn, *Marlborough: A Survey*, 540 (with a long summary); CBEL II, 556.

554. [Lyttleton, George, Baron Lyttleton.] The progress of love. In four eclogues. I. Uncertainty. To Mr. Pope. II. Hope. To the Hon. George Doddington, Esq. III. Jealousy. To Ed. Walpole, Esq. IV. Possession. To the Right Hon. the Lord Visc. Cobham. London: printed for L. Gilliver, 1732. (4), 28 pp. 8vo, sewn, as issued. £150

First octavo edition; preceded by two folio editions earlier the same year. Lyttleton's third publication, a collection of four short poems. "The verses cant of shepherds and flocks, and crooks dressed with flowers . . . Of his *Progress of Love*, it is sufficient blame to say that it is pastoral." -- Johnson. Johnson was, however, never well disposed towards pastoral verse, and it is fair to say that at this period, the genre was conventional, and convenient, for young writers at the beginning of a literary career. Half-title and last page a bit dust-soiled, a few minor stains, but an uncut copy in original condition. Foxon L335; CBEL II, 556.

555. [Lyttleton, George, Baron Lyttleton.] To the memory of a lady lately deceased. A monody. London: printed for A. Millar; and sold by M. Cooper, 1747. (2), 15 pp. Folio, disbound. £150

One of two editions of uncertain sequence, partly from the same setting of type (signatures B and E). This printing can be identified by the appearance of signature E under the "n" of "again" (as opposed to under the first "a"). William B. Todd, in *PBSA* 44 (1950) gave it precedence, but Foxon has tentatively reversed the order, because it more closely resembles a "second edition," of which Todd was unaware; that being said, the evidence is not unambiguous (see next item). This tribute to the memory of his wife Lucy, the daughter of Hugh Fortescue of Fileigh, is perhaps Lyttleton's best poem; Samuel Johnson does not mention it. Printed by Samuel Richardson. Wanting a half-title; short tear in the blank inner margin of the title-page, otherwise a good copy. Foxon L338; Sale 348; CBEL II, 556.

556. [Lyttleton, George, Baron Lyttleton.] To the memory of a lady lately deceased. A monody. London: printed for A. Millar; and sold by M. Cooper, 1748. (4), 15 pp. Folio, disbound. £200

Second edition. As noted by Foxon, this is apparently a reimpression of the second of his two printings of 1747 (see preceding item), except for sheet C, which corresponds to the other printing; this anomaly is difficult to explain with any certainty. This poem was first advertised in October, 1747; despite the date on the title-page, a notice for the second edition appeared on December 1. A very good copy, complete with the half-title. Foxon L339; Sale 357; CBEL II, 556.

557. Mackenzie, Sir George. Cælia's country-house and closet. A poem. London: printed, and sold by A. Dodd, n.d. (1715?). 32 pp. 8vo, disbound. £750

First separate edition. One of only a handful of the author's poems to appear in print, first published in Part II of *A Choice Collection of Comic and Series Scots Poems*, as printed in Edinburgh by James Watson, in 1709 (Case 239). The poem, apparently written ca. 1690, begins with a description of a magnificent country estate, with passages on the palace, the surrounding woods, the gardens, an artificial rock, and a statue of Cælia's father; the rest is devoted to details of Cælia's private quarters, including the pictures on the walls, the statuary, a clock, and her library:

"But Dryden's works did turn from them my eyes,
Whose lofty lines I do above them prize:

Cowley by him, whose works are ever new;
Denham whose lines are sweet, whose sense is true,
Waller the just, whose least corrected line
The best may own, and I cou'd with it mine."

Sir George Mackenzie (1636-1691), a prominent Scottish lawyer, is now best remembered for his ruthless treatment of the covenanters during his tenure as Lord Advocate, a severity that earned him the sobriquet "Bloody Mackenzie." The publisher of this pamphlet, A. Dodd, was active in London from 1712 to 1731; this pamphlet looks as if it belongs to the early part of his career. A fine copy. Not in Foxon, presumably because the poem was written in the late 17th century (though some verse of this sort is included). Very rare; the ESTC lists three copies (E, MRC; CtY). CBEL II, 1691.

Revised by Samuel Johnson, for Ten Guineas

558. [**Madden, Samuel.**] Boulter's monument. A panegyric poem, sacred to the memory of that great and excellent prelate and patriot, the most reverend Dr. Hugh Boulter; late Lord Archbishop of Armagh, and Primate of all Ireland. Dublin: printed by George Faulkner, 1745. (2), 96 pp. 8vo, disbound. £2000

First Dublin edition; printed in London at about the same time. This long poem, prior to publication, was submitted by the author to Samuel Johnson for "castigation." For his efforts, Johnson was paid ten guineas; he later said that he had "blotted a great many lines" in the poem, and that his reward "was to me at that time a great sum." Samuel Madden (1686-1765) was an Irish clergyman who was much involved in literary and philanthropic pursuits. Johnson was introduced to him by his schoolmate Charles Congreve, who became Archdeacon of Armagh in 1738. The precise nature of Johnson's contributions to this poem are difficult to determine, but they must have been considerable. "Frances Reynolds . . . recalled SJ as reciting a passage from the poem 'in his best manner,' though of course he did not compose all the verses he could recite; she also noted the quotation in the *Dictionary* (1773), under 'Sport.' It at least may have been a favourite, though she added that he had tried to obtain a copy in London in order to check the accuracy of his memory." -- Fleeman. The London and Dublin printings have a number of small textual differences. Both Courtney and Fleeman assume from the fact that the Dublin printing has errata on the verso of the title-page that the London printing must have come first. Foxon records this difference, but notes that "the priority of editions is not certain." This has long been a difficult title to find in any form. Old perforated stamp on the title-page of the Mercantile Library of Philadelphia; some light browning and scattered soiling, but a sound copy. Foxon M10; Fleeman 45.10MBM/2; Courtney, p. 19; CBEL II, 1144.

559. [**Magdalen.**] [Anon.] Magdalen-Grove: or, a dialogue between the Doctor and the Devil. Written in February in the year 1713, and found among the papers of a gentleman deceas'd. Humbly dedicated to the author and admirers of the Apparition, a Poem. London: printed for J. Carrett, n.d. (1714). 22 pp. 8vo, disbound. £750

First edition. A satire on Dr. Sacheverell, suggested by a poem by Abel Evans, but taking the opposite side; the dialogue in verse by Evans had involved the Devil and the deist Matthew Tindal (Foxon E517, see item 339). The poem begins with a night-scene in Oxford:

"'Twas now past dead of night, and the pale moon
With dim decreasing lustre faintly shone;
And here and there the gleam a candle made,
The room of some probationer betray'd;
When Holy Club dispers'd, the members reel
To college, full of liquor as of zeal."

"This poem describes a meeting between Sacheverell and the Devil in the garden of Magdalen College . . . The Devil congratulates the Doctor on the expiry of his sentence, and they run over the history of the last three years. After expressing disappointment that Sacheverell had not been adequately rewarded for his services the Devil offers to help him get preferment." -- Madan. A copy in the Brotherton Collection at Leeds has a manuscript note, "by N. G. Esqr.," possibly Nehemiah Griffith. In very good condition, complete with the half-title. Foxon M14; Madan, *Sacheverell*, 1098.

560. **Maitland, Richard, Earl of Lauderdale, translator.** The works of Virgil, translated into English verse. London: printed for Bernard Lintott, 1709. (8), 32, 396 pp. + two leaves of bookseller's advertisements at the end. 8vo, contemporary panelled calf, rebaked (covers a trifle scraped). £300

First edition. The only book, posthumously published, of Richard Maitland, 4th Earl of Lauderdale (1653-1695), a prominent Jacobite. John Dryden states that Lauderdale sent him from Paris a copy of his translation in manuscript, which he consulted frequently in the course of preparing his own version of Virgil. Lauderdale himself had already borrowed from Dryden's earliest efforts; for a long discussion of the relationship between the two translations, see Macdonald, pp. 323-4. In very good condition. Old flyleaf preserved at the front with the signature of William Neyle, dated 1763; earlier initials "J. H." on the title-page, presumably Joseph Hooker, whose signature appears at the foot of p. 113. In this copy II-3 are cancels, as usual, restoring a gap in the text. Foxon, p. 441; CBEL II, 1502.

561. **Mallet, David.** Poems on several occasions. London: printed for A. Millar, 1743. (6), (181)-275(1) pp. 8vo contemporary red morocco, covers with wide gilt borders and a central ornament, spine gilt, black morocco label, a.e.g. (some wear to joints and tips of spine, corners rather worn). £250

First edition. These sheets were also included as the third part of four of the author's *Works* (1743); the volume also contained three plays, but it is clear from copies such as this one that the poems were also issued separately. David Mallet (1701/2?-1765) was born in Perthshire, but came to London at an early age to pursue a literary career; as a dramatist, and as an imitator and sometime friend of Pope, he was not unsuccessful. Mallet had changed his name from Malloch, to make it easier for those in the south to pronounce, and he made great efforts to speak like an Englishman; David Hume did not like Mallet, but asked him more than once for help in purging his manuscripts of Scotticisms. Mallet's reputation as a poet was for a time considerable, but it did not last; he later became a political pamphleteer and a placeman. Samuel Johnson's assessment, with which he concludes his account of Mallet in his *Lives of the Poets*, is amusingly hostile and probably accurate:

"His stature was diminutive, but he was regularly formed; his appearance, till he grew corpulent, was agreeable, and he suffered it to want no recommendation that dress could give it. His conversation was elegant and easy. The rest of his character may, without injury to his memory, sink into silence.

As a writer, he cannot be placed in any high class. There is no species of composition in which he was eminent. His dramas had their day, a short day, and are forgotten: his blank verse seems to my ear the echo of Thomson. His *Life of Bacon* is known as it is appended to Bacon's volumes, but is no longer mentioned. His works are such as a writer, bustling in the world, shewing himself in publick, and emerging occasionally from time to time into notice, might keep alive by his personal influence, but which, conveying little information, and giving no great pleasure, must soon give way, as the succession of things produce new topics of conversation, and other modes of amusement."

Early signature at the front of Edward White ("bot at Hone's, 1818"). A pencilled note indicates that this copy was later in the Britwell Court Library, but this has not been

verified; there was a copy of this title offered at the Britwell sale in 1924. Aside from the binding wear, in very good condition. Foxon, p. 442; CBEL II, 556.

562. **Mallet, David.** Poems on several occasions. London: printed for A. Millar, 1762. (8), 80 pp. 8vo, half calf and marbled boards, spine gilt. £100

First edition. The poems in this slim volume are entirely different from those in the selection published in 1743; two of them had already appeared separately, both in 1760, a poem on the death of Lady Anson, and *Edwin and Emma*, printed in Birmingham by Baskerville. A poem called "Tyburn," addressed to the Marine Society, was composed in 1762. The ESTC calls for a plate, but a fair number of the copies located do not have it, nor does this one. Ownership stamp on the title-page of G. Buck, dated 1769. Foxon, p. 442; CBEL II, 557.

563. [**Mallet, David.**] *Amyntor and Theodora: or, the hermit.* A poem. In three cantos. London: printed for Paul Vaillant, 1747. (4), viii, 92 pp. 4to, recent marbled boards, calf spine, spine gilt. £200

First edition. "A long story in blank verse, in which it cannot be denied that there is copiousness and elegance of language, vigour of sentiment, and imagery well adapted to take possession of the fancy. But it is blank verse. This he sold to Vaillant for one hundred and twenty pounds. The first sale was not great, and it is now lost in forgetfulness." -- Johnson. A very good copy, complete with the half-title. Foxon M44; CBEL II, 557.

*And thrice he called on Margaret's name,
And thrice he wept full sore:
Then laid his cheek to her cold grave,
And word spake never more.*

564. [**Mallet, David.**] *The excursion.* A poem. In two books. London: printed for J. Walthoe, 1728. iv, (9)-80 pp. 8vo, contemporary panelled calf, neatly rebaced, spine gilt, red morocco label. £800

First edition. Mallet's first substantial work, published when he was in his early twenties; preceded by two four-page poems printed in Edinburgh in 1723 and 1725; a revised version of one of these, a ballad called "William and Margaret," appears at the end here (pp. 75-80). Mallet was educated at Edinburgh University, where James Thomson was a fellow student. The two young men shared an interest in verse, and Mallet was much involved in the genesis of Thomson's *Seasons*. Johnson did not fail to notice the influence of Thomson, and characterizes the poem as follows:

"A desultory and capricious view of such scenes of nature as his fancy led him, or his knowledge enabled him, to describe. It is not devoid of poetical spirit. Many of the images are striking, and many of the paragraphs are elegant. The cast of diction seems to be copied from Thomson, whose *Seasons* were then in their full blossom of reputation. He has Thomson's beauties and his faults."

A very good copy of a scarce title, printed by Samuel Richardson; on the front pastedown is the signature of W. Gough, dated 1729. Foxon M90; Sale 63; CBEL II, 556.

565. [**Mallet, David.**] *Of verbal criticism: an epistle to Mr. Pope.* Occasion'd by Theobald's Shakespear, and Bentley's Milton. London [i.e. Edinburgh]: printed for Lawton Gilliver, 1733. 15(1) pp. 8vo, disbound. £200

A Scottish piracy; first printed in London earlier the same year as a folio. "Printed by Ruddiman on the evidence of the ornaments." -- Foxon. A satire on pedantry, addressed to Pope as an acknowledgement of the interest he had taken in Mallet's literary career:

"'Tis thine, O Pope, who chuse the better part,
To tell how false, how vain the scholiast's art,
Which not to taste, nor genius has pretence,
And if 'tis learning, is not common sense."

Johnson questioned the depth of Mallet's comprehension: "His poem on *Verbal Criticism* was written to pay court to Pope, on a subject which either he did not understand or willingly misrepresented; and is little more than an improvement, or rather expansion, of a fragment which Pope printed in his *Miscellany* long before he engrafted it into a regular poem. There is in this piece more pertness than wit, and more confidence than knowledge. The versification is tolerable, nor can criticism allow it a higher praise." In an "advertisement" on the last page, Mallet draws attention to the magnanimity of his treatment of Theobald: "Whatever he may think of the critic, not bearing the least ill will to the man, he deferred printing these verses, though written several months ago, 'till he heard that the subscription for a new edition of Shakespear was closed." A very good copy. Uncommon. Foxon M52; CBEL II, 557.

William Congreve: An Elegy

566. [Mallet, David.] A poem to the memory of Mr. Congreve. Inscribed to her grace, Henrietta, Dutchess of Marlborough. London: printed for J. Millan, 1729. 20 pp. 8vo, bound with a fragment of another title, as described below, brown cloth boards, calf spine (just a trifle rubbed). £750

First edition. This poem was at one time attributed to James Thomson, but advertisements in contemporary periodicals point clearly to Mallet's authorship. In a preliminary note, Mallet says that he did not have "the happiness of a personal acquaintance with Mr. Congreve," and that he would not have presumed to publish this poem had any of Congreve's friends thought fit to provide a suitable elegy. Half-title present; a very good copy. Wanting two leaves of bookseller's advertisements at the end, but these are not found in five of the nine copies listed in the ESTC (L, E, WNs; CLU-C, CtY, ICN, MH, NNC, PP), nor were they included in copies on fine paper (O; CaAEU, PSC). Foxon M56; Lowe (Arnott and Robinson) 2640; CBEL II, 557.

Bound in at the end is an incomplete copy of *The Christian Priest* (1729; Foxon C167); the title-page and dedication are not present, but the poem itself is intact. Of the verses to the memory of the philosopher and divine Dr. Samuel Clarke only one complete copy is recorded, at the British Library.

567. [Man.] [Anon.] The man of honour. London: printed in the year 1737. 13 pp. Sm. 4to, disbound. £500

An unrecorded variant (edition?) of a poetical attack on the Whig ministry. The "man of honour" is Bolingbroke:

"Oh! Bollingbroke! how excellent thy parts?
How well refin'd by the politer arts?
To you the interests of all states are known,
Their arts, their genius, taste, are all your own."

Foxon distinguishes three distinct London printings, of uncertain priority, one on unwatermarked paper, the other two with star watermarks. In this copy the paper is watermarked with the letters "CM" surmounting a "T." Two of Foxon's printings (M63-64) have "premier" in the first line on p. 9 in italics; here it is in roman type, as in Foxon's scarcest variant (M65). Margins trimmed a trifle irregularly, touching a couple of page numbers, otherwise a very good copy.

568. **[Man.]** [Anon.] The man of honour. London [i.e. Edinburgh]: printed in the year 1737. 12 pp. 8vo, disbound. £225

A Scottish piracy; first printed in London earlier the same year. "From the ornaments, apparently printed by William Cheyne." -- Foxon. In this printing, "premier" is in italics (see preceding item). In very good condition. Very scarce; the ESTC lists six locations (L, E; IU, LU, MBA, TxU). Foxon M66.

Medicine in London: Quacks and Mountebanks

569. **[Mandragora.]** [Anon.] Mandragora: or, the quacks. A poem. In two canto's. London: printed and sold by John Morphew, 1718. 111 pp. 8vo, disbound. £1750

"Second edition;" in fact a re-issue of the sheets of the first edition of 1717, with a new title-page. A very rare Hudibrastic satire on the seamy side of the London medical world, with comment upon mountebanks, unscrupulous apothecaries, ridiculous medications, etc. The author uses the language of the street; his anti-hero is the archetype of the impostor:

"T'th town of which we gave a hint,
There lives a doctor, seldom in't;
As fam'd for curing men, as cattle,
Sir-named Mandragora, the fatal.
But authors raise disputes, and quarrel
About the name: they likewise were all
Doubtful from where he sprung, but 'tis
By most suppos'd to be from piss.
There's something in't; 'tis known but seldom,
That one can see so far through mill-stone,
As he thro' thickest clouds of urine,
Finding disease, and way of curing."

The ESTC lists a single copy of this printing (DFo), along with two copies (L; DNLM) of the first issue. There was also an edition of 1719 under a new title, "The Devil and the Doctor," for which there are six locations (L, Csj, Ct, Dpr, LEu; DNLM). A fine copy of an unusual medical poem. Foxon M79.

570. **[Manlius.]** [Anon.] Manlius; or, the brave adventurer. A poetical novel. Edinburgh: printed by Donald Murchieson, for Fergus Philabeg, 1749. 24 pp. 4to, quarter red morocco. £1750

First edition. A very rare Jacobite poem in praise of the Young Pretender, almost certainly, as Foxon points out, printed surreptitiously in London; the format is very uncharacteristic of Scottish verse at this period, and the names in the imprint are clearly imaginary. The poet has not been identified; he has written in blank verse, in the Virgilian epic manner, with the opening lines a pastiche of the first lines of the *Aeneid*. A great many of the proper names have been printed as blanks. The ESTC lists four copies only (L, E, LEu; MH-H). In this copy, as in the copies at the British Library and Harvard, there are a few small manuscript corrections, no doubt authorial. A fine copy, with outer edges uncut. Foxon M81 (adding Gm); CBEL II, 2074.

571. **[Manning, Francis.]** The British hero; or the vision. A poem. Sacred to the immortal memory of John late Duke of Marlborough, Prince of the Roman Empire, &c. London: printed for Francis Clay; and sold by J. Roberts, 1733. (8), 44 pp. Folio, disbound. £1250

First edition. A long poetical tribute to the Duke of Marlborough, dedicated to his daughter Henrietta, who died shortly after the poem was published. The text includes a detailed survey of Marlborough's military career, and a description of Blenheim which

"anticipates a time when thousands would troop through the palace and grounds, forming impressions of monumental grandeur and privileged wealth, rather than reading the historical accounts for the indefatigable services and patriotic ardor of the Duke in whose honor the assemblage was created." -- Horn, *Marlborough: A Survey*, 546 (with a detailed discussion of the poem, and its place at the end of a long line of panegyrics to Marlborough). Biographical information about Francis Manning is scanty. He began to publish verse in the 1690's, and was still printing poems, essentially Hanoverian in spirit, as late as 1738, (though the list of titles in NCBEL stops in 1702); a collected volume of his verse appeared in 1752. With a paste-on errata slip at the end of the preface. A very good copy of a very scarce poem. Foxon M84.

572. [**Manning, Francis.**] The two first odes of Horace imitated. With an introductory epistle to a friend. London: printed; and sold by J. Roberts, 1738. 15 pp. Folio, cloth boards, parchment spine. £900

First edition. The first poem is a tribute to Robert Walpole, using the language of horse-racing and fox-hunting; the second ode is addressed to the King. In praising Walpole, Manning speaks at one point of his long absence from England, and his return to writing verse after a silence of some thirty years:

"Me, train'd to foreign toils and cares,
And vers'd erewhile in state-affairs,
Whom neither Anne, with laurels crown'd,
Nor George, for peaceful arts renown'd,
Unworthy of regard survey'd,
Thro' long neglect now useless made,
Euterpe with the love of rhyme
Inspires to fill the gaps of time."

A fine copy, with outer edges uncut; with the bookplate of Fairfax of Cameron. Rare; the ESTC lists eight copies (L, LEu, O; C5mH, CtY, IU, MH, TxU). Foxon M91.

The Shooting Party

573. **Markland, George.** Pteryplegia: or, the art of shooting-flying. A poem. By Mr. Markland, A.B. and formerly fellow of St. John's College in Oxford. London: printed, and sold by J. Roberts, 1717. (2), v(1), 32 pp. 8vo, disbound. £3000

First edition. A remarkable and spirited poem on hunting pheasants, partridge, woodcock, etc., and one of the first works in English on the art of shooting flying birds (sometimes called "wingshooting"). By the end of the 18th century some confusion had arisen about the authorship of this poem, and it was commonly attributed, e.g. by Nichols, to Abraham Markland (1645-1728), master of the hospital of St. Cross, near Winchester, and the author of *Poems on His Majesties Birth and Restoration* (1667) and a two-volume collection of sermons published a year after his death. In reality the poem is by his son George Markland (1678-1722); the fact that both father and son attended St. John's College, Oxford, may well have given rise to the confusion. In an amusing dedication "to all fair sportsmen" Markland admits the limitations of his verse: "I am sensible, there's no becoming sportsmen by book. . . . No -- you must sweat and be cold, must sweat again, and be cold again, before you can arrive at any degree of perfection in the art." He goes on to observe that the English have been rather backward, in comparison with sportsmen on the continent:

"I have often wonder'd why the French, of all mankind, should alone be so expert at the gun, I had almost said infallible. It's as rare for a profess'd marksman of that nation to miss a bird, as for one of ours to kill. But, as I have been since inform'd, they owe their excellence to their education. They are train'd up to it so very young, that

they are no more surpriz'd or alarmed with a pheasant than a rattle-mouse. The best field-philosophers living; for they are always masters of their temper. However, I have now, at last, broke the ice, and put my young countrymen in the way to rival that volatile nation in their peculiar accomplishment."

The poem itself describes a shooting party in considerable detail, and is full of practical advice:

"When a bird comes directly to your face,
Contain your fire a while, and let her pass,
Unless some trees behind you change the case.
If so, a little space above her head
Advance the muzzle, and you strike her dead.
Ever let shot pursue where there is room;
Marks, hard before, thus easie will become."

There were several later 18th-century editions of this poem, the last in 1767; there was also an edition printed by the Derrydale Press in 1931. The first edition is extremely rare, with the ESTC listing five copies only (L, Owo; CtY, TxU; AuNU). This is the variant with the errata on the verso of the title-page; in at least one copy the errata are printed on the blank page following the dedication. In fine condition. Foxon M98; CBEL II, 1558.

574. **Markland, George.** Pteryplegia: or, the art of shooting-flying. A poem. By Mr. Markland, A.B. and formerly fellow of St. John's College in Oxford. London: printed for Stephen Austen, 1727. (4), iv, 32 pp. 8vo, disbound. £400

Second edition (though not so designated); first published in 1717. In a catalogue of advertisements printed with another title in 1730, the bookseller Stephen Austen does correctly identify the author of this poem by his full name. Of this second printing, fourteen copies are located by the ESTC (L, CFu, E [2], LEu, O, Owo; CtY [3], CLU-C, NjP, PU; AuNU). With a preliminary leaf of bookseller's advertisements; Foxon mentions an eight-page catalogue bound at the end of some copies, but this was a separate brochure, and is not properly part of the poem, nor is it called for by the ESTC. Title-page slightly spotted, but in very good condition; contemporary signature of George Weller. Foxon M99; CBEL II, 1558.

"The Bibliopole Seeks Only Gain"

575. [**Martial.**] [Anon.] Martial reviv'd: or, epigrams, satyrical, panegyric, political, moral, elegiacal, whimsical, and comical. Above one hundred in number, merrily but justly applied to all sorts of persons and things. And particularly inscrib'd to our modern courtiers, state quacks, fools, lovers, rakes, beaux, libertines, poets, stockjobbers, saints, hypocrites, priests, ladies, maids, wives, widows, &c. With a preface in defence of epigram, and merry fellows. London: printed for Tho. Atkins, n.d. (1722). (8), 31 pp. 8vo, disbound. £2500

First edition. An entertaining collection of brief epigrams in verse, many of them on such subjects as love, lust, "ungovernable passion," and the like. Several are literary, on Prior, Congreve, Lord Lansdowne, and Daniel Defoe ("a broken hosier, and author"), and there is one on a bookseller: "All authors wou'd at fame attain; / The bibliopole seeks only gain." There is no clue to the author of this small collection, but he does provide some sense of his personality in a four-page preface on the art of writing epigrams:

"I have follow'd the example both of Martial and Catullus; and the reader is left to judge which is best imitated; but I have kept to the verse of eight feet only, as most proper for my purpose. What I have to say farther, is that the following epigrams are wholly new, unless it be one which has a thought of my Lord Rochester's, differently handled; and according to my title, generally speaking, they are merrily applied to the persons and things they have relation to: and a merry fellow

(however regarded in general) I look upon to be one of the most considerable characters in life; if not to do the drudgery of mankind, to entertain and divert them; which in poetry is an office somewhat above a state buffoon or a stage tumbler."

A fine copy, complete with the half-title. Very rare; the ESTC lists four copies (L, C; C5mH, DFo), of which the one at Folger is imperfect. Foxon, p. 449.

William Mason (1725-1797)

576. **Mason, William.** Poems. London: printed for Robert Horsfield; and sold by J. Dodsley, and C. Marsh; also by W. Thurlbourn and J. Woodyer (Cambridge); W. Tesseyman (York); and W. Ward (Sheffield), 1764. (4), 318, (2) pp. 8vo, contemporary calf, brown morocco label (slightly scuffed). £125

First edition. The first substantial collection of the author's verse. William Mason (1725-1797) was educated at St. John's College, Cambridge, and while at university he became the close friend and disciple of Thomas Gray. He later entered the church, but maintained his literary pursuits, and in time he grew to be one of the most fashionable poets of his generation. "With the great poets in any department of poetry, Mason cannot be numbered. Yet he was, for many years of his life, England's greatest living poet." -- Coleridge. By the end of the 19th century Mason's reputation had declined, and Leslie Stephen's assessment in the DNB is still often quoted: "Mason was a man of considerable abilities and cultivated taste, who naturally mistook himself for a poet. He accepted the critical canons of his day, taking Gray and Hurd for his authorities, and his serious attempts at poetry are rather vapid performances, to which his attempt to assimilate Gray's style gives an air of affectation." He has more recently been described as "a vital transitional figure between the late Augustan and Romantic modes, by way of the picturesque." -- Oxford DNB. This collection includes a version revised by Gray of Mason's early tribute to Pope (*Musæus*), six odes, four elegies, and two dramatic poems, *Elfrida* (1752) and *Caractacus* (1759); several poems show alterations. The only new poem here is a dedicatory sonnet to the Earl of Holderness, heavily corrected by Gray. As is occasionally the case with major authors, Foxon does not attempt to list collected editions. A very good copy. Gaskell 8; CBEL II, 669.

577. **Mason, William.** Poems. York: printed by A. Ward; and sold by J. Dodsley (London); T. Cadell (London); and J. Todd (York), 1779. (6), 296 pp. [With:] The English garden: a poem. In four books. . . . A new edition, corrected. To which are added a commentary and notes, by W. Burgh, Esq; LL.D. York: printed by A. Ward; and sold by J. Dodsley; T. Cadell; and R. Faulder (London); and J. Todd (York), 1783. ix(1), 243 pp. Two vols., 8vo, contemporary tree calf, gilt, spines gilt, green morocco labels (one label renewed). £175

Fifth edition of the first title; included are five epitaphs that did not appear in the first edition of 1764. First collected edition of *The English Garden*; the four books had originally appeared separately from 1772 to 1781. This was Mason's most ambitious poem, containing over 2400 lines of blank verse based on Virgil's *Georgics*, and expressing his views on art, landscape, and gardening. William Burgh was a friend of Mason's at York, and later became his literary executor. In very good condition. Gaskell 33; CBEL II, 669-70.

578. **Mason, William.** Isis. An elegy. Written in the year 1748, by Mr. Mason. London: printed for R. Dodsley; and sold by M. Cooper, 1749. 16 pp. 4to, recent wrappers. £200

First edition. Mason's second publication. The title of this poem is deliberately misleading; it is in fact an attack, in the heroic couplets of Pope, on the Jacobite faction at Oxford. Mason did not include this poem in later collections of his verse, not because he was dissatisfied with it but because of its topical nature. Half-title present; a very good copy. Foxon M123; Gaskell 2; CBEL II, 669.

579. **Mason, William.** Musæus: a monody to the memory of Mr. Pope. In imitation of Milton's Lycidas. London: printed for R. Dodsley; and sold by M. Cooper, 1748. 22 pp. 4to, recent purple boards, black cloth spine. £50

Third edition; first printed the year before. Mason's first publication; the poem had been written in 1744, at a time when Milton and Pope were his favorite poets. "The poem, which includes extended imitations of Chaucer, Spenser and Milton, was the subject of a considerable correspondence in *The Gentleman's Magazine* in 1749. It was altered for its inclusion in the *Poems* of 1764." -- Gaskell. Half-title present; wanting a leaf of advertisements at the end. Small library stamp on the front pastedown, with a borrowing slip at the back. Foxon M127; CBEL II, 669.

A Norwich Spinster

580. **Masters, Mary.** Poems on several occasions. London: printed by T. Browne; for the author, 1733. (24), 5-267 pp. 8vo, contemporary calf (a bit rubbed, piece missing from the top panel of the spine). £900

First edition. The author's first book; a greatly revised and enlarged version was published in 1755 as *Letters and Poems on Several Occasions*. Mary Masters seems to have spent much of her life as a spinster in Norwich, but it is not known when or where she was born. From the preface to this book it is clear that she came from what would now be called a deprived background:

"The author of the following poems never read a treatise of rhetorick, or an art of poetry, nor was ever taught her English grammar. Her education rose no higher than the spelling-book, or the writing-master: her genius to poetry was always brow-beat and discountenanc'd by her parents, and till her merit got the better of her fortune, she was shut out from all commerce with the more knowing and polite part of the world. If therefore no grammatical mistakes be found in these composures, she is free to acknowledge it owing to a friend who revis'd the work."

The friend was Thomas Scott (1705-1775), a young clergyman who was educated at a dissenters' academy in Leicestershire where Philip Doddridge was a classmate, and who went on to become a well known poet and writer of hymns. At the time he was providing assistance to Mary Masters he was in charge of a small boarding-school in Wortwell, Norfolk, and about to become minister of a congregation at Lowestoft. Five of his poems are included at the end of this volume, and one of them provides a clue to the beginning of his literary career that seems hitherto to have been overlooked. The Oxford DNB speaks of "a subscription volume planned in 1723" as untraced, but in fact it was published, and can now be identified. The first of Scott's poems here is "To Mrs. Masters, upon reading the 139th Psalm turned into verse by her" (her translation is on pp. 39-44), and it begins as follows:

"Too long, I own, harmonious maid,
I have the grateful verse delay'd:
With conscious blushes I peruse
The friendly labours of your Muse,
A Muse, who with the critick's rage
Did in a generous strife engage;
Vindictive of my youthful lays
Below their censure, or your praise.
Wou'd I, in heav'nly verse like yours,
Had laid out my poetick hours!"

A footnote to these lines directs the reader to page 54, where there is a poem called "Defence of Myrtillo," followed by another entitled "Sent to a Lady with Myrtillo's

Poems." The poems Mary Masters is defending, evidently against harsh reviews, are very specifically identified in another footnote:

"The poems here vindicated make up a small volume published by the author at 18 years of age, under the title of Poems on Several Occasions, by a young Gentleman, and printed for W. Mears, at the Lamb without Temple-Bar. 1724. Price 1s 6d."

Both Foxon and the ESTC list this 57-page volume anonymously, from a single copy at the Bodleian, but there can be no doubt that Thomas Scott was "Myrtillo," and that this was in fact his first appearance in print.

Mary Masters' own verse provides many indications of her life and personality. A poem like "A Journey from Otley to Wakefield" suggests that she spent a fair amount of time in Yorkshire, though what she was doing there is unclear. At some point she must have met the poet Jane Barker, as another poem is entitled, "To Mrs. Barker of York, on some ingenious Letters wrote by her (to me) in an advanc'd Age." Some of the poems here are on love and marriage, but she seems to have accepted that her own prospects were poor: "My shape erroneous, and my state low / Can to the eye no dang'rous beauty show." Other pieces range from translations of various Psalms to such occasional verses on domestic affairs as "To Mrs. M. E. who gave me a Plaister of her own making, when I had wrench'd my Ankle." One way or another Mary Masters seems to have acquired a wide acquaintance. A 16-page list of subscribers lists no fewer than 721 names (for 879 copies), mostly from East Anglia and Yorkshire, but with a sprinkling of Cambridge dons and members of the nobility.

In later years she was able on occasion to go to London. According to Francis Barber, Samuel Johnson's servant, she called upon Johnson in Gough Square in 1752, while he was mourning the death of his wife; she may have been staying with the bookseller and publisher Edward Cave. Johnson apparently took a shine to her, and Boswell speaks of her at one point as "Mrs. Masters, the poetess, whose volumes he revised, and it, is said, illuminated here and there with a ray of his own genius." As Fleeman notes, however, "the details are elusive, and, in the absence of external evidence, to be discovered only by analysis of these texts [her 1755 collection] with the earlier versions published in 1733." The list of subscribers to her second book contains 833 names (for 903 copies), among whom are Samuel Johnson himself, and such notable figures as Elizabeth Carter, Hester Chapone, Charlotte Lennox, John Newbery, Samuel Richardson, and Christopher Smart. What later happened to Mary Masters remains obscure; the place and date of her death are unknown. A very good copy. Foxon, p. 451; Fleeman pp. 409-10; Rothschild 1402; CBEL II, 557.

Philological Verse

581. [**Mawer, John.**] The progress of language, an essay, wherein is prov'd the first language: occasion'd by his Majesty's bounty and encouragement of modern languages. London: printed for John Clarke, 1726. (4), 27 pp. Folio, disbound. £2000

First edition. The author's first publication, a long poem written to celebrate the foundation of the regius chairs of modern history and languages at Oxford and Cambridge. John Mawer (1702/3-1763) was a student at Trinity College, Cambridge, when he wrote this poem. His verses describe the development of language in all parts of the globe, and reveal the origins of his lifelong interest in philology and Biblical scholarship. Mawer went on to publish a number of other occasional poems, as well as sermons, scholarly essays, and controversial works, some of which were printed by Thomas Gent in York. A very good copy. Rare; the ESTC lists eight copies (ABu, E, NT; MH, NjP, NBuU, NcU, TxU). Foxon M149.

582. **Maxwell, James.** Divine miscellanies; or, sacred poems. In two parts. Part I. Sacred to Christian devotion and piety, consisting of hymns and divine meditations, upon various subjects and occasions chiefly from the author's own experience. Part II. Sacred to practical virtue and holiness, containing three epistles. I. A practical paraphrase on the Ten

Commandments, humbly address'd to the Church of England, upon their excellent order of reading them. II. The Christian warfare; or, a serious exhortation to virtue and piety: humbly address'd to the Protestant dissenters. III. The divine original and primitive beauty of Christianity. Set forth in the birth, life, sufferings, death, resurrection and ascension of our Lord and Saviour Jesus Christ; and the life and conduct of his Apostles: humbly address'd to all professors of Christianity, for their holy imitation. Written in plain and easy language, for the delight and improvement of all lovers of divine poetry. Birmingham: printed for the author, by T. Warren, Jun., 1756. (28), 324 pp. + an engraved frontispiece. 12mo, contemporary sheep, rebacked in paler calf, black morocco label. £450

First edition. The first book of a prolific working-class Scottish poet. James Maxwell (1720-1800) was born in Auchenback, parish of Mearns, Renfrewshire. His preface describes a meagre education, and other obstacles to his growing passion for verse: "And I am almost ashamed to tell the world of another disadvantage that lay in my way, viz. that I unadvisedly enter'd myself into the state of matrimony before I was twenty-one years of age, and before I had acquir'd any art or calling to get a living; and finding my own error (when too late) I set myself apprentice to a weaver; which art (thro' the blessing of God) I acquir'd almost to a miracle." Maxwell also worked at various times as a packman, clerk, usher, schoolmaster, and stonebreaker, but he continued to write poetry, and acquired something of a following. "In 1787 he became the recipient of a charity in the gift of the town of Paisley, which he enjoyed until his death. . . . Maxwell was one of the most prolific rhymers of his day, usually designating himself Poet in Paisley, and on some of his title-pages adding to his name the letters 'SDP,' meant to signify 'student of divine poetry.' He represents the terminus of the virile strain of poetry of Calvinist pietism in eighteenth-century Scotland. His work, however, rarely rises above doggerel." -- Oxford DNB. As Foxon notes, a number of the poems in this first book were written in the 1740's, among them several pieces on the Rebellion of 1745. With a nine-page list of provincial subscribers, from such places as Birmingham, Nottingham, Kidderminster, etc. The frontispiece shows the author working as a weaver. Wanting a flyleaf at the front; some early pencil trials and scribbles, but a sound copy. Uncommon; the ESTC lists 12 locations (L, BMP, E, Gu, Lmh, O; CtHT-W, GEU-T, NjP, NRRC, NNUT, NcD). Foxon, p. 453.

Taking the Waters

583. [Merrick, John.] Heliocrene. A poem in Latin and English, on the Chalybeate Well at Sunning-Hill in Windsor Forest. . . . To which is added, by way of appendix, the author's case. Reading: printed and sold by J. Newbery and C. Micklewright, in the Market-Place; and at the Bible and Crown without Temple-Bar, London, 1744. 20 pp. 4to, original pale blue wrappers (spine a little worn). £1500

Second edition (though not so designated); the Latin and English verses had been printed without the appendix in 1725. John Merrick (1669/70-1757) was a Reading physician. His quasi-topographical Neo-Latin poem describes the transplanting of the Muses from Helicon, after the spring had run dry, to the Chalybeate Well near Windsor, where he was taking a cure. He explains in his appendix that he was persuaded to attempt an English translation by the Duchess of Portsmouth, and he goes on to give some details of his ailment, in the medical jargon of the day:

"After a confinement of several months by a hectic fever, attended with wasting colliquative sweats, and the symptoms of a confirm'd consumption, he was reduced to the utmost danger of an atrophy. When by a proper regimen his fever was taken off, judging that such a mineral water would be necessary to corroborate his impaired constitution, he providentially came to this Well . . . which effectually answer'd his purpose: for in a week's time he regain'd his appetite, which had been entirely lost, and in about a fortnight more was perfectly recovered, and has been able to continue the practice of his profession to this time in a state of good health."

Merrick was the father of James Merrick (1720-1769), a child prodigy who went on to become a prominent Biblical and classical scholar and translator. This is quite an early John Newbery imprint; Roscoe lists only a dozen earlier titles, beginning in 1740. Rare; the ESTC lists seven copies in six libraries (L, MRu; CaOHM, CLU-C [imp], KU-S, NIC [2]), along with two copies of the 1725 printing (L, O). A trifle dog-eared, but essentially in excellent condition, entirely uncut, as issued. Foxon M196; Aubin, *Topographical Poetry*, p. 163; Roscoe, *Newbery*, A354 (not seen).

584. **Meston, William.** The poetical works of the ingenious and learned William Meston, A.M. sometime professor of philosophy in the Marshal College of Aberdeen. Edinburgh: printed by Wal. Ruddiman, Junior; for Francis Robertson, 1767. (2), xiv, xvi, (4), 227 pp. 12mo, recent blue boards, drab paper spine. £400

"Sixth edition." In fact the first collected edition of the author's verse; the numbering seems to derive from prior printings of his chief work, *Old Mother Grim's Tales* (1737-8), which forms a large part of the volume (pp. 71-196). William Meston (ca. 1680-1745) was born in Aberdeenshire, the son of a blacksmith; his parents managed to provide him with a good education at the Marischal College in Aberdeen. "He seems to have been a good scholar and a wit and a pleasant companion; but he was too fond of the bottle. He was a great admirer of Samuel Butler; and in his verses, which are often coarse, he sometimes plagiarizes or quotes from his model." -- DNB. Much of the poetry here reflects the fact that Meston was a Jacobite, and in 1715 had joined the family of the Earl Marischal in fighting for the Old Pretender. In later years he was involved in various ventures, some curious details of which are provided in a short biographical preface. For some years he ran a school for boys with his brother, with mixed success:

"The academy at Elgin beginning to languish, he removed to Tureff, a little village on the north-west confines of Aberdeenshire. . . . Here his academy continued to flourish for several years, till an unlucky accident happened, which had like to have become a very serious affair. There is a fine extensive valley or meadow to the south of the village, whereon the students were accustomed to divert themselves at shittle-cock or cricket. A difference having arisen between two of the young gentlemen about the game, one of them stab'd the other with a couteau. The wounded gentleman fell, and the other ran off. . . . At length however the gentleman recovered; but his antagonist never returned to the academy."

This is an exceptionally early reference to cricket in Scotland. An amusing volume, in very good condition. Foxon, p. 458; CBEL II, 1976.

585. **[Meston, William.]** Mob contra mob: or, the rabblers rabbled. Edinburgh: printed in the year 1738. 32 pp. 8vo, early blue wrappers. £500

Third edition (though not so designated); preceded by editions of 1714 and 1731. A topical poem, in the author's characteristic Hudibrastic manner. "These six short cantos are based on a well-known incident of 1711, called the 'Rabbling o' Deer.' The Presbytery, against the desire of the church and the parish of Deer, called John Gordon to be the incumbent. This unpopular move made necessary the use of several score men from Aberdeen to assist in the installation of Gordon. The poem describes the situation, from the Episcopalian viewpoint, and the rabble of the Kirk." -- Richmond P. Bond, *English Burlesque Poetry: 1700-1750*, 31. In very good condition. The two earlier editions are very rare; the ESTC lists three copies of the first of 1714 (L, E, INV) and one of the second of 1731 (L). For this third printing the ESTC gives ten locations (L, C, E, LEu, O; CSmH, CtY, MH, OCU, TxU). Foxon M216; CBEL II, 1976.

586. **[Michaelmas.]** [Anon.] Michaelmas term, or the battle of the loggerheads. Address'd to all the learned members of Rufus Hall, and the Inns of C---t. A ballad to the tune of Dear Catholic Brother. London: printed for T. Taylor, n.d. (1742). 15 pp. 4to, recent marbled boards. £900

First edition. A satirical ballad, describing a brawl that took place at the Inns of Court "on the very last day of last Michaelmas term" (in 1740, according to a helpful footnote). The occasion appears to have been the creation of the judge Sir Thomas Abney, here called "Don Tommas," as a Baron of the Exchequer ("crown'd . . . on his marrowbones in his fool's gear"). In the ensuing celebration at "Fools-cap-Inn-Hall" an argument breaks out over a porter and his wife ("Ah! that making a porter and meddling a wench / Should thus set at loggerheads bench against b--ch!"). The lawyers and judges, readily identified by simple anagrams ("Tercar," "Cuetesfor," "Kerpar"), set about one another in a mock-heroic battle. Slight signs of prior folding, but a very good copy of a rare legal *jeu d'esprit*; the ESTC locates eight copies in seven libraries (L [2], LEu; CSmH, CtY, KU-S, MH, NN). Foxon M228.

Moderation Despised

587. [Milbourne, Luke.] The moderate cabal. A satyr. London: printed, and sold by the booksellers, 1710. 64 pp. 8vo, disbound. £800

First edition. A long and intemperate poem dealing with the religious controversies of the day, and inspired by controversy surrounding the trial of Sacheverell. "Moderate" had been for some time a term of opprobrium among high-church Tories. "The word 'Moderation' had become a vogue word in the vocabulary of party controversy and 'Moderate Men' were suddenly discovered both in church and state. In clerical circles moderates formed the bulk of the low-church party, while in Parliament they tended to gravitate toward the 'managers,' Marlborough, Godolphin, and Robert Harley, rather than toward the party leaders like the Tory earls of Nottingham and Rochester or the Whig Junto. Moderation was the dominant issue all during the years 1704-08 when the 'managers' broke with the Tory leaders and tried to govern without surrendering power to the Whig Junto." -- Frank H. Ellis, *Poems on Affairs of State*, Vol. 7, p. 19. The vocabulary was by 1710 immediately recognizable:

"Warm for religious moderation all,
 In vice they'd ne'er for moderation call;
 Guilty of Sodom's and of Salem's crimes,
 Plagues of our world, and scandals of our rhimes;
 Basset and ombre, ganymedes and whores
 Make them exhaust the realm's and nature's stores;
 Yet these the watch-men are our church to save,
 These can't the conscience and the realms enslave.
 Such sniv'ling tools! Lord! when posterity
 Shall their rank names in future records see,
 Into these states-mens mighty acts enquire,
 How they'll our ages politics admire,
 To see such wolves and bears employ'd to keep
 The faithful shepherds, and their harmless sheep!"

The attribution of this poem is from a copy in the British Library. Luke Milbourne (1649-1720) was a high church Tory clergyman and poet, and a staunch supporter of Sacheverell. He is now best remembered for his criticisms of Dryden's translation of Virgil, to which Dryden and Pope vigorously responded; Pope made him a "priest of Dulness" in the *Dunciad*. A very good copy of a scarce poem; a few copies are known with the title-page undated, but this is the normal variant. Foxon M230.

588. [Miller.] [Anon.] The miller of Trompington: being an exercise upon Chaucer's Reeve's Tale. London: printed for Jonas Brown; and sold by J. Roberts, 1715. 117(3) pp. 12mo, disbound. £850

First edition. An amusing imitation of Chaucer, in six cantos, composed in rhymed tetrameter couplets. A preliminary note to the reader gives a light-hearted account of the origin of this tale:

"The author of the following pieces being a young man in an employment that daily called him abroad, used over night to read a portion of Chaucer, the next day work it up on horse-back, and write it out when he came home. Thus, said he, I picked up every scrap of time; kept my mind full; barred out ill guests; preserved myself chearful; made my journeys easy, and my business tolerable. And this being the true occasion and manner of his writing this tale, it's hoped he may find pardon for faults and failings, particularly for running away so often from his master old Jeffrey, since the whole is really but the little rambles of a merry traveller, jumbled together, sometimes a trot, sometimes a gallop."

The author goes on to say that he had looked upon his manuscript as "a juvenile trifle . . . and so slung it by in a corner of his study, where it hath lain about thirty years." Taken at face value, this would date the composition of this tale to about 1685. The author was not uneducated; his prologue and epilogue display a familiarity with Persius and Ovid, in the original Latin. A fine copy of a very scarce title; the ESTC lists ten copies (L, AWn, C, LEu; CaQMM, CSmH, DFo, IU, MH, PBL). Foxon M233.

A Subscriber's Copy

589. **Miller, James.** Miscellaneous works in verse and prose. . . . Volume the first [all published]. London: printed by J. Watts, 1741. (6), 416 pp. + two engraved plates. 4to, contemporary mottled calf (some rubbing, slight repairs to spine, lacks label). £1500

First edition. The only volume published of what appears to have been an unsuccessful project. James Miller (1704-1744) was born in Dorset, the son of a clergyman. He was educated at Wadham College, Oxford, where he wrote a lively comedy called *The Humours of Oxford* which was staged at Drury Lane; the satire made him a few enemies. After leaving university he was ordained in the church and moved to London, but his continued involvement in the theater irked Edmund Gibson, the Bishop of London, and it soon became apparent that further preferment was unlikely. His other literary projects included translations and adaptations of plays by Molière, and a number of political satires that earned him the approval of Pope. In 1744 he began an adaptation of Voltaire's *Mahomet*, but he fell ill, and the script was completed by another clerical dramatist John Hoadly; Miller died on the morning of the play's third performance, at the age of 39.

This collected edition of his works contains three long satires, *Harlequin-Horace* (1731), *Of Politeness* (1735), and *Seasonable Reproof* (1738), along with four plays, a few songs and occasional poems, and two essays, one on Molière and one on generosity. As Miller was a severe critic of Robert Walpole and his government, the dedication is pointedly to the Prince of Wales, the figurehead of the opposition. This volume was published by subscription, but the four-page list of subscribers contains only 153 names, which is rather a small number for a venture of this sort. The most surprising inclusion is "Samuel Johnson, Esq.," whose identity is accepted by Eddy and Fleeman in part because of the presence as well of "the Reverend Mr. Walmsley," who is no doubt Rev. Gilbert Walmsley, Johnson's close friend from Lichfield. Other notable names in the list are Mrs. Clive, John Duncombe, James Harris, George Frederick Handel, the Earl of Orrery, and Arthur Onslow, Speaker of the House of Commons. By the time this book was published, Miller had written a few more poems and plays, but not enough, apparently, to warrant another volume. With two engraved plates, one designed and engraved by Gerard Vander Gucht, the other engraved by Vander Gucht after a design by Hogarth; the latter had originally appeared as a frontispiece to the second edition of *The Humours of Oxford*. Some foxing, but a very good copy of a rare book; the ESTC lists eight copies in seven libraries (O [2], Owa; DFo, GEU, MH, NcD, TxU). This copy is signed on the half-title in an early hand by K. Southwell,

presumably the Honourable Mrs. Southwell who appears in the list of subscribers. Later bookplates of R. M. Sutherland and the novelist John Fowles. Foxon, p. 460; CBEL II, 795.

590. [Miller, James.] *Harlequin-Horace: or, the art of modern poetry*. London: printed for Lawton Gilliver, 1731. (8), 59(1) pp. + an engraved frontispiece. 8vo, recent marbled boards. £125

First edition. An imitation of Horace's *Ars Poetica*; the Latin text is printed at the foot of each page. Miller's poem is a satire on the current literary scene, with references to Pope, Swift, Gay, Young, Curll, and many others. Included are verses lampooning the Italian operas of Handel, but Miller admired his sacred oratorios, and in 1744 he furnished the libretto for *Joseph and His Brethren*. The mock-dedication to John Rich, the prominent theater manager who staged the *Beggar's Opera*, is interesting for its references to pantomime, still a popular but somewhat corrupt theatrical form. The frontispiece shows a pantomime in progress. There are three variant states of the last gathering; this one, probably the first, has the wrong catchword on p. 57, with the following page correctly numbered. Title-page a trifle dusty but a very good copy. Foxon M251; Bond, *English Burlesque Poetry:1700-1750*, 112; Lowe (Arnott and Robinson) 2106; CBEL II, 796.

591. [Miller, James.] *Harlequin-Horace: or, the art of modern poetry*. London printed; Dublin: re-printed and sold by George Faulkner, n.d. (1731). viii, 32 pp. Sm. 8vo, disbound. £150

First Dublin edition; first printed in London earlier the same year. This inexpensive Dublin reprint does not have the frontispiece which accompanied the London edition. One outer margin trimmed a bit close, just touching terminal letters, some light browning, but generally a very good copy. Uncommon; the ESTC lists seven locations (L, D, Dp, Dt, O; DFo, MiU). Foxon M252; cf. Lowe (Arnott and Robinson) 2106; CBEL II, 796.

592. [Miller, James.] *Harlequin-Horace: or, the art of modern poetry*. London: printed for Lawton Gilliver, 1735. (4), 46 pp. + an engraved frontispiece. 4to, disbound. £500

Fourth edition; first published in 1731. Millar had revived this poem earlier in 1735 with the publication of a third edition, in octavo, "corrected," and "with several additional lines and explanatory notes." These additions were substantial, and the text was polished throughout. All of these changes have been incorporated into this handsome quarto, including a fine frontispiece showing a pantomime being performed on stage, designed and engraved by Gerard Vander Gucht; the plate in the first edition was entirely different. New to this fourth edition is a two-page dedication to William Talbot, in which Miller for the first time reveals his authorship. The mock-dedication to John Rich has been retained, but is now called a preface. One curiosity of this edition is the engraved portrait bust of Horace on the title-page; the lettering is correctly positioned ("Horatius Londini 1735"), but the bust, at least in this copy, is inverted. In very good condition. Very scarce; the ESTC lists nine copies (Ct, LEu, Lubk, Lwa, Owo, NT; CSmH, IU, MH). Foxon M254; CBEL II, 796.

593. [Miller, James.] *Of politeness*. An epistle to the Right Honourable William Stanhope, Lord Harrington. By the author of *Harlequin Horace*. London: printed for L. Gilliver and J. Clark, 1738. 20 pp. Folio, sewn, as issued; in a cloth folding case. £300

First edition. A characteristically lively poem by the parson turned playwright and satirist. The text is full of references to fashionable men and women of contemporary London, attending plays and operas, gambling and drinking, bidding at auction, etc., but specific identities are a bit difficult to decipher. Who, for example, is "Spadillia Shakespear?" Perhaps the chief interest of this poem is that its theme of false taste was of considerable interest to Pope, who said in 1742 that he had made extensive use of it in revising his *Dunciad*. Tear in last leaf, with a small piece missing from the blank outer margin (no loss of text), otherwise a very good copy in original condition, entirely uncut. Foxon M255; CBEL II, 796.

On Henry Fielding

594. [Miller, Rev. James.] Seasonable reproof, a satire, in the manner of Horace. . . . To be continued occasionally as a poetical pillory, to execute justice upon such vices and follies, as are either above the reach, or without the verge of the laws. London: printed for L. Gilliver, 1735. (4), 27 pp. Folio, disbound. £400

First edition. A satire on the follies and excesses of the day, very freely based upon Horace's satires III and IV of Book I, with portions of the Latin printed on facing pages. Of particular interest is a passage devoted to Fielding, which begins:

"F---g, who yesterday appear'd so rough,
Clad in coarse frize, and plaistr'd down with snuff.
See how his instant gaudy trappings shine;
What play-house bard was ever seen so fine!
But this, not from his humour flows, you'll say,
But mere necessity; --- for last night lay
In pawn, the velvet which he wears to day.:"

Miller goes on to speak of Fielding's "protrub'rant nose." This is one of the very few early descriptions of Fielding in the flesh. There is no lifetime portrait of Fielding, save possibly a drawing by Joshua Reynolds, the identification of whose subject is uncertain. No further parts of this poem were published, despite "to be continued occasionally" on the title-page. Some browning, particularly to sheets D and E, which were evidently cancels, and printed on different paper; otherwise a very good copy. Foxon M258; Cross I, 173; CBEL II, 796.

595. [Miller, James.] The year forty-one. Carmen seculare. London: printed for Jacob Robinson, 1741. (4), 16 pp. Folio, disbound. £300

First edition. A political satire, attacking the corrupt state of Great Britain during the last days of the Walpole administration:

"Our lux'ry at the highest it can go,
Our wealth and trade as infamously low;
The crouds of drones in offices at home,
The shoals of locusts brought from France and Rome;
Such new-born taxes whilst the old exist,
Such dowries paid, yet such a civil-list;
Such treating, voting, swearing, bribing, biting,
Such dearth of learning, yet such crops of writing,
With all that profligate degeneracy,
Which reigns in each sex, station, and degree."

The author calls upon the fine arts to reform the times; the influence of Pope is apparent throughout. This was Miller's last separately published poem; his authorship is revealed in a re-issue of these sheets in 1742, describing the verses as "by the author of *Are These Things So?*" Title-page a bit dusty, otherwise a good copy. Foxon M261; not in NCBEL.

596. [Miller, James.] The year forty-one. Carmen seculare. N.p. (Edinburgh): n.d. (1741). 7(1), 24 pp. 8vo, recent boards. £150

A Scottish piracy, printed without an imprint of any kind by W. Cheyne on the evidence of the ornaments; first printed in London earlier the same year. Rare; the ESTC lists four copies (L, E; CSmH, MH). Title-page dusty, otherwise a very good copy. Foxon M263.

597. [Milton.] [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 (Oxford), 1709. 30 pp.
+ a final advertisement leaf. 8vo, disbound. £250

First edition. A satire on a popular poem by John Philips published the year before. A long preface argues that the blank verse of Philips is unworthy of the meter championed by Milton: "As for professing himself a votary to Milton's muse, I greatly fear he will be superannuated, before he can attain to his proficiency, for by a little comparison we may soon find a difference; nor can I think the best doctor of musick round the theatre, will affirm their being tuned in unison." The poem itself goes on to criticize Philips for his choice of a mundane subject:

"Tell me fam'd bard? Why in Miltonian verse
Advent'rous? you presume to sing; in verse
Too exquisite, for such an abject theme,
Poor choice; which poorer judgment cull'd thee out."

The author of this poem has not been identified. A very good copy. The advertisement leaf at the end is for books sold by W. Hawes. Foxon M267.

598. [**Minshull, Mr., attributed author.**] The miser, a poem: from the first satire of the first book of Horace. Inscib'd to Horatio Walpole, Esquire. London: printed; and sold by A. Dodd; Mr. Penn; E. Nutt; and by the booksellers of London and Westminster, 1735. 25 pp. Folio, sewn, as issued. £450

First edition. A dialogue in verse between a miser and a poet, undoubtedly inspired by Pope, whose imitations of Horace were enjoying a great vogue at this time. Woodfall's ledgers ascribe this poem to a "Mr. Minshull," though as Foxon points out, it is possible that the reference is to the Chester bookseller Randal Minshull. With facing Latin and English text. Last leaf torn and rather fragile (no loss of text), otherwise a good copy in original condition, entirely uncut. Very uncommon; the ESTC lists twelve copies in ten libraries (L, C, LAM, LEu, O, NT; CSmH, CtY [3], KU-S, MH-H). Foxon M270 (adding NjP).

Strumpets and Libertines

599. [**Mirth.**] [Anon.] Mirth in ridicule: or, a satyr against immoderate laughing. Containing the follies too often found in a sea-officer, land-officer, courtier, lawyer, priest, merchant, scholar, poet, miser, the ladies, a maid, strumpet, beau, gamester, quack, plotter, and a libertine. London: printed; and sold by J. Morphew, 1708. 24 pp. Sm. 4to, stitched, as issued. £2500

First edition. A small character book in verse, in heroic couplets. The author prefers Juvenal to Horace as his model, as he explains in his preface:

"I cannot but take notice, that Horace touch'd the crimes he ridicul'd, with too gentle a hand, and only laugh'd at vices which requir'd the boldest strokes of censure and reprehension. The age he liv'd in, and the conversation of some great men (if persons who had lately lost the liberties they were born to, can deserve that character) render'd his stile too polite; and for fear of offending persons of quality and distinction, he but tickl'd those wounds, which wanted the deepest incision. Juvenal with a more generous freedom declaim'd against vice, like a free-born Roman, as if he had breath'd an air of liberty under the power of the ancient consuls, and had not seen both himself, and the imperial majesty of Rome, subjected to the humours of a tyrant."

A fine copy of a rare poem, entirely uncut; the ESTC lists five copies (L, C; CSmH, MnU, NjP). Foxon M272 (adding CtY).

The First Anthology of Irish Verse

600. **[Miscellaneous.]** [Poetical miscellany.] A miscellaneous collection of poems, songs and epigrams. By several hands. Publish'd by T. M. Gent. Dublin: printed by A. Rhames, 1721. (24), 240; 264 pp. Two vols. in one, 12mo, contemporary panelled calf, spine gilt (spine a bit worn, remains of morocco label). £2500

First edition. The second Irish poetical miscellany, and the first with a proper Irish flavor; preceded only by *A Select Collection of Modern Poems* (1713), which contains no Irish verse. The editor of this volume is always cited as T. Mosse, from the label of a copy in the Bodleian, but he is otherwise unknown. This copy, however, has the remains of what is clearly the same label, and on the front pastedown is the signature of an early owner, John C. Foster, with his note, "T. M. on title signifies T. Mosse." That Mosse was Irish is confirmed by his preface, which concludes as follows:

"Many of the pieces are entirely original, and the rest are such as were never bound up in any volume, except some few (and most of those very much improved) which have been inserted at the particular instance of some of the gentlemen who are promoters of this undertaking. It was my great misfortune that I did not receive several original pieces, as well from England, as from gentlemen in this kingdom, before it was too late for 'em to have a place in this collection, but if it meets with such a reception as may give me reason to believe that it has not been ungrateful to the publick, I shall, e'er it be long, present the town with another volume."

There are a fair number of poems here of Irish origin, some of them no doubt, as the editor claims, printed here for the first time. The most notable of these perhaps is "A Tale: Shewing How the Moon Was Made of a Green Cheese," which Foxon lists only from a Dublin broadside printing of 1723, entitled "Jove's Ramble." This was at one time attributed without reservation to Swift, on the grounds that no one but he could have written it. "The versification is competent; but so confident a claim calls for more evidence." -- Williams, p. 1102. Unarguably by Swift is "The Bubble," which was also printed as a pamphlet the same year in both London and Dublin; the text here follows the Dublin version. Other poems of Irish interest include one by Jonathan Smedley, with a reply that is largely a satire on Swift. Most of the poems are printed anonymously, but among the writers whose verse can be identified are Joseph Addison, Samuel Garth, John Gay, Hildebrand Jacob, Thomas Parnell, Ambrose Philips, George Sewell, Thomas Tickell, and William Wycherley; there are several poems by Susanna Centlivre, and a number by Alexander Pope, including "To the Ingenious Mr. Moore, Author of the Celebrated Worm-Powder" (1716). With a 10-page list of subscribers, among them Matthew Concannon [sic]. A very good copy. On the verso of the title-page is an unidentified early armorial bookplate (Foster?). Case 320 (1) and (2); Teerink 624; O'Donoghue, p. 262; CBEL II, 354.

601. **[Miscellaneous.]** [Poetical miscellany.] Miscellaneous poems and translations. By several hands. Publish'd by Richard Savage, son of the late Earl Rivers. London: printed for Samuel Chapman, 1726. xxxii, 312 pp. 8vo, contemporary red morocco, covers elaborately gilt, with wide borders of trophies and stars, and a repeated device of the insignia of the Garter surmounted by a ducal coronet, spine gilt, black morocco label, a.e.g. (joints a bit rubbed). £4000

First edition. An exceptional copy of one of the most unusual poetical miscellanies of the early 18th century, published by subscription to replenish the habitually empty pockets of the editor, Richard Savage, whose dishevelled life was dominated by his vexed relationship with his mother, the Countess of Macclesfield. Savage's benefactor in this venture was Aaron Hill, a writer then very much at the center of the literary life of London. Samuel Johnson describes Hill's generosity:

"He encouraged a subscription to a miscellany of poems in a very extraordinary manner, by publishing his story in the *Plain Dealer*, with some affecting lines, which

he asserts to have been written by Mr. Savage upon the treatment received by him from his mother, but of which he himself was the author, as Mr. Savage afterwards declared. These lines, and the paper in which they were inserted, had a very powerful effect upon all but his mother, whom, by making her cruelty more public, they only hardened in her aversion. Mr. Hill not only promoted the subscription to the miscellany, but furnished likewise the greatest part of the poems of which it is composed, and particularly *The Happy Man*, which he published as a specimen. The subscriptions of those whom these papers should influence to patronize merit in distress, without any other solicitation, were directed to be left at Button's coffee-house; and Mr. Savage going thither a few days afterwards, without any expectation of any effect from his proposal, found to his surprise seventy guineas, which had been sent him in consequence of the compassion excited by Mr. Hill's pathetic representation."

Savage went on to include in his miscellany about a dozen of his own poems, including an opening piece on the recovery of the Duchess of Rutland from smallpox. The sum mentioned by Johnson, if accurate, must have been arrived at more by the artifice of a few friends than by an outpouring of public sympathy, as the two-page list of subscribers contains only about a hundred names, among them several of those who had contributed poems, such as John Dyer, David Mallet, William Popple, Richard Steele, Mrs. Martha [Fowke] Sansom, and Edward Young; Aaron Hill himself took six copies. Savage's principal support, however, came from the Duke of Rutland, who subscribed for ten copies, to which should be added two for the Duchess of Rutland, and two more for the Dowager Duchess. As no other duke appears in the list, this copy, in a handsome red morocco binding decorated with ducal arms, must be one of the fourteen paid for by the Duke of Rutland. In fine condition. Later armorial bookplate of Lord Bathurst of Lydney Park, and the signature and pencilled notes of William Rees-Mogg. Case 336; CBEL II, 356.

602. [**Miscellaneous.**] [Poetical miscellany.] Miscellaneous poems, by several hands. Published by D. Lewis. London: printed by J. Watts, 1726. (16), 320 pp. [With:] Miscellaneous poems, by several hands. Published by D. Lewis. London: printed by J. Watts, 1730. (16), 320 pp. Two vols., 8vo, contemporary panelled calf, (spines rubbed, joints slightly cracked, one label missing). £450

First edition of both volumes. One of the best poetical miscellanies of the period, with many important pieces printed here for the first time. Not a lot is known about David Lewis (1682-1760), but he was educated at Jesus College, Oxford, and then moved to London where he eventually became an usher or undermaster at Westminster School; he says in his introduction to Vol. I that the contributions were exclusively by his friends; his literary acquaintance does seem to have been broad, and he obviously knew Pope fairly well. The first volume includes, among many other things, the first printing of a poem by Swift ("Part of the 9th Ode of the 4th Book of Horace"), and the final draft of Dyer's *Grongar Hill*. Vol. II contains the first printing of five short poems by Pope. Both volumes contain poems by Lewis himself, but these are not identified. These two volumes do not inevitably turn up as a pair; the second, which is not identified as such on the title-page, is elusive. As usual, there are three cancels (T2 and T4 in Vol. I, and I5 in Vol. II). Slight foxing, but in very good condition. "Undeservedly neglected." -- DNB. Traces of a bookplate removed from the verso of the title-page in Vol. II; the bindings vary slightly, as is often the case. Case 337; Teerink 1611; Griffith 232; CBEL II, 356 and 359.

603. [**Miscellaneous.**] [Poetical miscellany.] Miscellaneous poems, by several hands: particularly the D--- of W---n, Sir Samuel Garth, Dean S----, Mr. John Hughes, Mr. Thomson, Mrs. C-----r. Publish'd by Mr. Ralph. London: printed by C. Ackers, for W. Meadows; J. Batley; T. Cox; S. Billingsley; R. Hett; and J. Gray, 1729. (12), 348 pp. 12mo, contemporary panelled calf, rebacked, original spine laid down, later brown morocco label (a trifle rubbed, front joint slightly cracked). £600

First edition. An interesting miscellany, compiled by James Ralph, who had arrived in London from Philadelphia in 1724, in the company of Benjamin Franklin. Exactly how old Ralph was or where he had been born remains something of an enigma, but after a few false starts he found a place in the literary world and published several poems, with moderate success; by 1730 he had earned the scorn of Pope and the friendship of Fielding. A good many poems in this miscellany are published here for the first time, beginning with an imitation of one of Spenser's Mutability Cantos in heroic couplets, "by a gentleman of twenty;" this was probably by Ralph himself, and may have been begun when he was in America. Of particular interest are two of the many riddles in verse being exchanged by Jonathan Swift and Patrick Delany. Both were later printed in collected editions of Swift's poems, and are accepted as his by Harold Williams (pp. 935-9), though one, addressed to Lady Carteret had been printed as a broadside in 1726, as if by Delany (Foxon D206); the other, beginning "By something form'd, I nothing am," seems to be printed here for the first time. No authorship is given for any of the poems in this volume, but there are, as the title-page indicates, verses by the Duke of Wharton, Samuel Garth, and Elizabeth Carter; one poem sometimes assigned to John Hughes seems in fact to be by Jabez Hughes. The last poem in the collection is the first printing of James Thomson's "Hymn on Solitude." A very good copy; with the bookplate of Oliver Brett, Viscount Esher. Case 354; Teerink 946; CBEL II, 358 and 798.

604. **[Miscellaneous.]** [Poetical miscellany.] Miscellaneous poems, original and translated, by several hands. Viz. Dean Swift, Mr. Parnell, Dr. Delany, Mr. Brown, Mr. Ward, Mr. Sterling, Mr. Concanen, and others. Published by Mr. Concanen. London: printed for J. Peele, 1724. vii(1), (8), 416 pp. Large 8vo, contemporary panelled calf, spine gilt (some wear to spine, joints restored). £750

First edition. The first miscellany to consist entirely of poems by Irish writers; a fair amount of verse appears here for the first time. The editor Matthew Concanen (1701-1749) had recently moved to London with his friend James Sterling to pursue a literary career; included here are some twenty of his own poems, including the mock-heroic *Match at Football*, which had been separately published in 1720. There are three poems by Swift in this volume, "Apollo to Dean Swift," "The Bubble," and "An Epilogue Spoken by Mr. Griffith." Among the authors represented who are not mentioned on the title-page are Thomas Sheridan, John Allen, and "Murrough O'Connor of Aughanagraun." This miscellany is rather nicely printed on large paper, with a greater variety of woodcut head-pieces and tail-pieces than one would normally expect. A very good copy of a scarce title. On a front flyleaf is the signature of James Paull, dated 1742; old armorial bookplate of Sir George Buchan Hepburn of Smeaton Hepburn. Case 332; Teerink 20; Rothschild 1419; CBEL II, 355 and 541.

Samuel Johnson's First Appearance in Print

605. **[Miscellany.]** [Poetical miscellany.] A miscellany of poems by several hands. Publish'd by J. Husbands, A.M. fellow of Pembroke-College, Oxon. Oxford: printed by Leon. Lichfield, 1731. (148), 270 pp. 8vo, contemporary panelled calf, rebounded, spine gilt, red morocco label (corners rubbed, some abrasion to lower cover). £3000

First edition. A highly interesting and important miscellany, containing Samuel Johnson's first appearance in print. The compiler speaks of this contribution near the beginning of his 120-page preface: "The translation of Mr. Pope's *Messiah* was deliver'd to his tutor, as a college exercise, by Mr. Johnson, a commoner of Pembroke-College in Oxford, and 'tis hoped will be no discredit to the excellent original." Johnson was 22 when this book was printed; he apparently did not know that his poem had been submitted, and is said to have been mortified by the appearance of such a youthful effort. John Husbands (1706-1732) matriculated from Pembroke College, which Johnson later attended, in 1721, at the age of 15; he was elected fellow of his college in 1728, but died in 1732, a year after this book was printed. This volume is in a sense not a miscellany at all, as all but about fifteen of the 61

poems in it are by the compiler. "Husbands's preface . . . reveals advanced critical opinions, for it is an enthusiastic dissertation on 'natural' primitive poetry, especially the Hebrew scriptures." -- Oxford DNB. With a 19-page list of subscribers; Richard Savage, oddly, took twenty copies. Aside from the slight damage to the lower cover, a very good large copy; signature on the title-page of Thomas Lewis, dated 1774 (the same name appears in the subscribers' list); at the head of the table of contents is what appears to be the earlier signature of A. Hartstonge. A cornerstone of any Johnson collection. Case 370; Fleeman, pp. 1-2 (31.10HM/1); Courtney, p. 1; Chapman and Hazen, p. 123; CBEL II, 360.

606. [Mr.] [Anon.] Mr. Bowman's sermon, preach'd at Wakefield, in Yorkshire, versify'd. By Christopher Crambo, Esq; [pseud]. London: printed for H. Cook, 1731. 32 pp. 8vo, black cloth. £450

First edition. A satirical response in verse to a highly controversial visitation sermon, *The Traditions of the Clergy Destructive of Religion*, preached by a young Yorkshire clergyman, who claimed that episcopal authority was derived not from divine right ("jure divino"), but from the state ("jure humano"). The views expressed by William Bowman (ca. 1703-1744) were those of a radical Whig and extreme latitudinarian, and they provoked a great outcry; among the many responses was a tract by the printer William Bowyer, and a poem by the Quaker distiller and controversialist Elias Bockett (Foxon B299). The tone of this poem is revealed by four lines of doggerel on the title-page:

"In which is prov'd that all tradition
Is the destruction of religion;
'Tis likewise shewn by dint of reason
Episcopacy is high treason."

Title-page and last page rather dust-soiled, otherwise a very good uncut copy. Uncommon. Foxon M292.

Scriblerian Subscribers

607. **Mitchell, Joseph.** Poems on several occasions. London: printed for the author; and sold by L. Gilliver, 1729. (16), 384; (6), 384, (8) pp. Two vols., large 8vo, contemporary calf, spines gilt, brown morocco labels (spines and covers rubbed, joints slightly cracked at the top, but sound). £1500

First edition; a large and fine-paper copy. The author's principal collection of verse. Joseph Mitchell (1684-1738) was the son of a Scottish stonemason who developed a taste and facility for literature, and settled in London, where he was sufficiently adept at procuring patronage to earn himself the title of "Sir Robert Walpole's Poet." He was, however, notoriously improvident, and constantly in need of financial support; Aaron Hill gave him assistance, but Colley Cibber called him "vicious and dishonest," and "governed by every irregular appetite." He could also be very rude; he returned a copy of James Thomson's *Winter* with a couplet that made his fellow-Scottish poet wince: "Beauties and faults so thick lie scattered here, / These I could read if those were not so near." Mitchell had already published more than a dozen separate poems when this collection appeared, and some of them were quite popular, most notably his *Totnes Address Versified* (1727), which went through eight editions within a year. A characteristic effort is a "rhapsody" called *The Shoe-Heel*, which describes a small accident in the country, in which a heel breaks off the poet's shoe while he is climbing over a fence. Also included are poems addressed to Aaron Hill, Isaac Watts, Richard Steele, Richardson Pack, Allan Ramsay, and Jonathan Swift, as well as "To the Author of Stanza's on Reading the Dunciad Publish'd in the Daily Journal" (Mitchell is said to have persuaded Pope to omit some lines on him from *The Dunciad*). With a 12-page list of subscribers, including such Scriblerian names as Pope, Swift, and Dr. Arbuthnot, along with William Congreve (who died in 1729), Samuel Richardson, and the Poet Laureate Laurence Eusden; there were also, for some

reason, a number of subscribers from Jamaica. Both Pope and Swift subscribed to large-paper copies, indicated in the list by an asterisk; Foxon suggests that possibly all copies were on large paper, but this seems highly unlikely, as only about half in the list are so marked. A very good copy, from the library of the Duke of Leeds, with his armorial bookplate; later bookplate of Oliver Brett, Viscount Esher. Foxon, p. 467; CBEL II, 558.

608. [Mitchell, Joseph.] *Jonah: a poem*. London: printed by S. Palmer, for J. Roberts, 1720. (8), iv, iv, 46 pp. + an engraved frontispiece and four other plates. 8vo, disbound. £300

Second edition; possibly a re-issue of the sheets of the first edition published earlier the same year. A paraphrase in verse of a famous story from the Old Testament, dedicated to Isaac Watts. This was Mitchell's first publication upon his arrival in London; the narrative borrows freely from Edward Young's *Poems on the Last Day* (1713). Mitchell revised this poem for its appearance in the collected edition of his works published in 1729. The five plates here are all engraved by John Pine. Some soiling and signs of use throughout, but a sound copy. This re-issue is very rare. The ESTC lists two copies only, both at the National Library of Scotland; one of these lacks the frontispiece, as does a further copy noted by Foxon at the New York Public Library. Foxon M311; CBEL II, 558.

A Small Accident

609. **Mitchell, Joseph.** *The shoe-heel: a rhapsody*. London: printed for Tho. Astley, 1727. (8), viii, 56 pp. + an 8-page bookseller's catalogue at the end. 8vo, recent boards, original pale blue wrappers preserved. £2500

First edition. A poem in blank verse, quite as odd as its title, though not without interest. The poet describes a small accident in the country, in which he breaks the heel from his shoe while climbing over a fence. The shoe is mended by a local cobbler named Killingsworth, whose wife gives birth to a son the next night ("such was the will of fate"):

"O may kind powr's his pious pains reward,
And soon distorted muscles of his wife,
(Of which my broken calches was a type
prophetick,) be replac'd! prodigious chasm
In female mould! So yawn'd Rome's forum wide,
'Till Curtius, noble youth! jump'd in, undaunted.
But Killingsworth, heroick youngster, forth
From orifice wide, discontinuous, broke;
Promise of future usefulness to men!"

This all too graphic description leads to contemplation of the poet's own life, his choice of occupation, his taste in literature, and his future. Mitchell's purpose in this poem is to demonstrate the ability of a poet to find inspiration in a humble subject, and he cites in this regard such precursors as *The Rape of the Lock* and, his immediate model, *The Splendid Shilling*, by John Philips, first published in 1705. In an eight-page preface, purportedly by the bookseller Astley, but almost certainly by Mitchell himself, the pre-eminence of Philips is enlarged upon:

"King, Cobb, Gay, and the like, who have endeavoured to hit the solemn burlesque, and to raise great images upon trifling occasions, appear but distant imitators of his art. It must be own'd, that to raise flowers and fruit on a barren soil, requires a masterly skill: every poet is not equal to such an arduous task. One may describe the seasons, and sing of heroes, not amiss, who yet cou'd not make any thing of a shilling, or a shoe-heel. Had Boileau never sung the *Lutrin*, Pope a lock of hair, and Garth the dispensary, perhaps the world had never bestow'd on them that applause, which they are now deservedly possessed of. Imagination and invention are the soul of poetry; and scanty subjects are the best touchstones of genius and inspiration."

A fine fresh copy in original wrappers, entirely uncut, as issued. Printed on unusually thick unwatermarked paper, and very possibly a fine-paper copy, though nothing of the sort is noted by Foxon. The 8-page bookseller's catalogue at the end was a separately-printed brochure, and is not found in most surviving copies. The bookseller Astley, rather like Edmund Curll, was in the habit of producing such catalogues, and binding them up unpredictably with a variety of titles. Several distinct settings of this catalogue are known; in this one the last word of the first line of text is "practical." Virtually all of Mitchell's poems are rare. Of this one the ESTC lists ten copies (L, ABu, O; CSmH, CLU-C, DFo, ICU, MH-H, OrU, TxHR); Foxon notes that the Clark copy, and another at Princeton, both contain the bookseller's catalogue. Foxon M327; Bond, *English Burlesque Poetry: 1700-1750*, 94; CBEL II, 558.

Husband Hunting

610. [**Mock.**] [Anon.] The mock-marriage: or, a lady and no lady, a new ballad. Inscribed to a certain peer, and an Hibernian young lady; who were lately marry'd in jest, but bedded in earnest, To the tune of, Which no-body can deny. London: printed for T. Reynolds, 1733. 7(1) pp. Folio, disbound. £1500

First edition. A bawdy poem about a young Irish beauty who goes to London in search of a rich husband. She soon finds many admirers, but she insists upon marriage:

"About her they buzz'd, and each hop'd that his lot,
It wou'd be to be master of her honey-pot,
But she wou'd not consent without tying the knot."

Before long she meets a suitable peer, whose sister, as a practical joke, arranges a mock-marriage, which is then consummated in the usual fashion. The young lady awakes to find that her husband has disappeared, and proceeds to take him to court for his deception. This ballad appears to be based upon an actual case involving Thomas Onslow, 2nd Baron Onslow. The last page here is devoted to a long advertisement for a new ballad opera called *Lord Blunder's Confession*, with a full cast of characters. A very good copy of a very rare poem; the ESTC lists three copies (L; DLC, KU-S). Foxon M352 (adding O).

611. [**Mock.**] [Anon.] The mock-marriage: or, a lady and no lady, a new ballad. Inscribed to a certain peer, and an Hibernian young lady; who were lately marry'd in jest, but bedded in earnest, To the tune of, Which no-body can deny. London: printed for T. Reynolds, 1733. 7(1) pp. Folio, disbound. £500

Second edition. In fact from the same setting of type as the first edition, with "second edition" added to the title-page. Of this issue the ESTC reports ten copies (L, LEu, O, Owo; CU-BANC, CtY, IU, KU-S, MH, NN). Upper half of title-page dust-soiled, otherwise a good copy. Foxon M353.

612. [**Modern.**] [Anon.] Modern patriotism, a poem. London: printed for J. Brindley; and sold by J. Roberts; J. Wilford; Mrs. Nutt, Cooke, and Charlton; A. Dodd; J. Crichley; and by the booksellers of London and Westminster, n.d. (1734). 54 pp. + a final errata leaf. 4to, disbound. £900

First edition. A vigorous satire on the band of journalists and pamphleteers who made a profession of assailing the government of Sir Robert Walpole; particularly conspicuous is the most successful of these, Nicholas Amhurst, who published the *Craftsman* under the pseudonym Caleb D'Anvers. Much abuse is directed against Papists and Jacobites; there is also a passage on Alexander Pope ("Dan Pope"). Pale waterstain in the lower portion, otherwise a very good copy of a rare poem, complete with a final leaf of errata ("these sheets were hurried thro' the press in three or four days"). The ESTC lists five copies (L; CtY, CSmH, ICN, KU-S), along with three copies of a re-issue with a cancel title-page, and

the subtitle "Faction display'd . . . a satire on political writers" (CaOHM, CSmH, IU).
Foxon M377 (the same five copies).

613. [**Modern.**] [Anon.] Modern quality. An epistle to Miss M---- W---- on her late
acquired honour. From a lady of real quality. London: printed for J. Huggonson, 1742. 12 pp.
Folio, disbound. £400

First edition. An attack in verse on Robert Walpole for having obtained from the King, just
after his retirement, a patent of precedence recognizing his illegitimate daughter Maria as
the daughter of an earl. The suggestion is that Walpole's fall from power had done nothing
to assuage his appetite for power:

"Say, what's the cause? -- where will his projects end?
By these new honours what doth he intend?
Where will insatiable ambition drive?
For what new acquisitions doth he strive?
Is then his stem of vice, his honour's mock,
To be engrafted on some noble stock?
What youthful peer must as his victim stoop?
Whom has he next mark'd out to be his dupe?
What grand alliance does he now propose
To aid his cause, and guard him 'gainst his foes?
Does he, in vanity, presume to join
His issue with the seed of r---l line?"

Presumably the notion that this poem was written by "a lady of real quality" is no more
than a literary device. Short tear in the inner margins, not touching the text, otherwise a
good copy. Foxon M382.

614. [**Modern.**] [Anon.] Modern virtue. A satire. London: printed for M. Cooper, 1746. 24 pp.
4to, disbound. £350

First edition. A poem on the vices of the day, in a dialogue between the author and his
friend; with references to Bedlam, the stews of Drury Lane, and the verse of Edward Young.
The poem ends with an expression of the poet's determination to express freely his moral
vision:

"With Rabelais's just display th'officious knave,
In life's mad vortex whirling to the grave;
Point at opinion's self-embroider'd vest,
Folly's gay plume, and pride's enormous crest,
Each frenzy mortify, each vice confound,
And self-conviction only feel the wound."

The use of language in this satire is imaginative, but there is no clue to the identity of the
author. Wanting a half-title, otherwise a nice copy of a scarce title; the ESTC lists ten
locations (L, C, LEu, O; CaOHM, CSmH, CtY, IU, KU-S, MH). Foxon M386.

615. [**Modest.**] [Anon.] A modest enquiry, addressed to the Bishop of Cloyne. Dublin:
printed in the year 1736. "01" [i.e. 10] pp. Sm. 8vo, disbound. £750

First edition. A poetical attack on Bishop Berkeley, accusing him of being morally,
religiously, politically, and financially corrupt. Included are references to Alexander Pope
and Leonard Welsted. "The only copy seen [C] has been closely cropped, so that all
signatures, except the first on p. 5, have been removed." -- Keynes. In fact the third leaf is
the only one signed. The ESTC now lists six copies (L, C, D; CaOHM, CSmH, MH-H). Some
paper loss at the top inner margins, affecting several letters of text on one page, all of
which are obvious from the context; title-page slightly shaved at the foot, barely touching

one numeral of the date, otherwise a sound copy, complete with a final blank. Foxon M390 (adding Dk); Keynes 138.

616. **Mollineux, Mary.** Fruits of retirement: or, miscellaneous poems, moral and divine. Being some contemplations, letters, &c. written on variety of subjects and occasions. By Mary Mollineux, late of Liverpool, deceased. To which is prefixed, some account of the author. London: printed, and sold by T. Sowle, 1702. (40), 174 pp. + a leaf of bookseller's advertisements followed by a 12-page bookseller's catalogue. Sm. 8vo, contemporary panelled sheep (rubbed, front joint broken). £750

First edition. A collection of Quaker devotional verse. Mary Mollineux (1651?-1696), née Southworth, was probably born in Lancashire, and she was given a better education than was customary for girls at that time; she could read and write Latin and Greek, and had a good grasp of arithmetic, as well as of "physick and chyrurgery." She married in 1685, and over the next eleven years her husband, Henry Mollineux, was imprisoned a number of times for such offences as the non-payment of tithes. This volume of poetry was published at her husband's request, and was seen through the press by a cousin, Frances Owen, who has contributed a brief sketch of her character; there is also prefatory "testimony" from her husband. Many of the poems are in the form of letters to her friends and family, combining personal and spiritual concerns. This book retained a certain popularity throughout the 18th century and was a number of times reprinted; an edition for Pennsylvania Quakers was printed by Samuel Keimer in Philadelphia in 1729. At the end of this copy are advertisements for other Quaker titles published by T. Sowle; the first leaf is dated 1705, and the 12-page catalogue is from 1703 (other copies vary, or have no advertisements). Title-page a bit dust-soiled, and occasional signs of use; old repair to the foot of one leaf, without loss of text. Foxon, p., 474.

Marinda

617. [**Monk (or Monck), Mary.**] Marinda. Poems and translations upon several occasions. London: printed by J. Tonson, 1716. (52), 156 pp. + four pages of bookseller's advertisements. 8vo, contemporary calf, gilt, rebacked. £1500

First edition. The author's only book, published posthumously. Mary Monck (1677?-1715) was the daughter of Robert Molesworth, of Brackenstown, co. Dublin, in Ireland, who saw this book through the press shortly after her death. Much of what is known of her is contained in Molesworth's long dedication to the Princess of Wales, in which he describes her poems as "the product of the leisure hours of a young gentlewoman lately dead, who in a remote country retirement, without any assistance but that of a good library, and without omitting the daily care due to a large family, not only perfectly acquired the several languages here made use of, but the good morals and principles contain'd in those books." Of the 63 poems in this volume, many are translated from Petrarch, Tasso, Guarini, etc., with the original Italian versions on facing pages. Eleven poems are addressed to "Marinda," and appear to be by a small coterie of friends. Despite the accomplishments of his daughter, Molesworth expresses strong reservations about what he saw as unfortunate trends in the behavior of young women:

"The ancient good housewifery of their home-bred grandmothers is lost, and the politeness with the address of foreigners not acquired; but instead of it, a sort of silent-designing coquetterie, accompany'd with but indifferent behaviour. That oeconomy which used to be their peculiar province, is now in a manner abandon'd. And that whereas many instances might be given of families that were formerly raised, or saved from destruction, by virtuous prudent ladies; now there may be as many, or more instances alledg'd of such as are daily ruined by those of a contrary character: that the natural sweetness and modesty which so well become their sex, and so much recommended them to the love and esteem of men, is (by many) exchanged for a careless, indecent, masculine air; who think they show themselves

the better bred, by how much more they approach to, and imitate the rakish wilder sort of gentlemen in the excessive love of gaming, snuff-taking, habit, and a modish neglect of their husbands, children and families."

Mary Monck died in Bath after a long illness; a moving deathbed poem to her husband was first printed in Colman and Thornton's *Poems by Eminent Ladies* (1755). A very good copy. On the title-page are early signatures of John Brace (crossed out) and Elizabeth Lovell; later bookplates of G. W. F. Gregor and Oliver Brett, Viscount Esher. Foxon, p. 474; O'Donoghue, p. 312; CBEL II, 558.

618. **Montagu, Charles, Earl of Halifax.** The poetical works of the Right Honourable Charles, late Earl of Halifax. With His Lordship's life, including the history of his times. London: printed for E. Curll; and J. Pemberton, 1716. (2), 2, (4), ii, (2), 85(1), (2), 87-92; 164, viii pp. + an engraved frontispiece portrait. 8vo, contemporary panelled calf (some rubbing, top of spine repaired). £175

Second edition; in fact a re-issue of the sheets of the first edition of 1715, with a new title-page. Charles Montagu (1661-1715) was a man of great ambition, arrogance, and vanity; at the same time he was a generous patron of literature, and Addison, Congreve, Prior, and others all benefited from his munificence. He was friendly with Swift almost until his death in 1715, but Pope speaks of him with scorn in his *Epistle to Dr. Arbuthnot*. Addison describes Montagu as "the greatest of English poets," but others have found less merit in what he wrote. This volume was edited by the poet and Tory political writer William Pittis (1674-1724), who has contributed a long biographical sketch. Montagu's "Poems on Several Occasions" has its own title-page, pagination, and register, but was not issued separately; his "Last Will and Testament" is included at the end, in Curll's customary fashion. The frontispiece portrait is engraved by Michael Vander Gucht. A very good copy; early armorial Jolliffe bookplate. Foxon, p. 476; CBEL II, 476.

619. **[Montagu, Charles, Earl of Halifax.]** The man of honour: a poem. London: printed for J. Wilford, 1733. 8 pp. Folio, disbound. £150

A surprising reprint of a poem first published in 1689, just after the Revolution; a folio format was seldom used for the republication of earlier verse. Montagu wrote this poem at the outset of his political career. "His ability made him a key member of the group of young Whigs -- with John Somers, Thomas Wharton, and Edward Russell -- known collectively as the Junto, which formed the backbone of the government between 1694 and 1700 and which continued to be influential politically until 1714." -- Oxford DNB. A very good copy of a scarce printing. Foxon M416; cf. CBEL II, 476.

And we meet with champagne and a chicken at last.

620. **[Montagu, Lady Mary Wortley.]** Six town eclogues. With some other poems. By the Rt. Hon. L. M. W. M. London: printed for M. Cooper, 1747. 48 pp. 4to, sewn, as issued. £1250

First edition. An important collection, by one of the most remarkable women writers of the early 18th century. Lady Mary Wortley Montagu (1689-1762) wrote these eclogues in 1716, when she was still in her twenties, but only three of them ("Monday," "Thursday," and "Friday") were printed at that time by Edmund Curll, without her permission, in a small collection called *Court Poems*. It has long been recognized that both Pope and Gay may have had a hand in these poems, but the largest share is now assigned to Lady Mary; she later quarrelled with Pope, and he refers to her contemptuously in his *Dunciad*. The other three eclogues are printed here for the first time, most notably "Saturday," which deals with the ravages of smallpox; Lady Mary was one of the first to promote the use of inoculation in England. The "other poems" are three in number; most unusual, perhaps, is her "Epistle from Arthur Grey the Footman, after his Condemnation for attempting a Rape." Lady Mary had an aristocrat's disdain for publication and literary reputation,

particularly for women, but she did not hesitate to show her poems, and allow them to be copied; this selection was seen through the press by Horace Walpole, who had met her in Florence in 1740. A fine copy in original condition, entirely uncut, complete with the half-title. Foxon, p. 476; CBEL II, 1584.

621. [**Montagu, Lady Mary Wortley.**] The poetical works of the Right Honourable Lady M--y W----y M-----e. London: printed for J. Williams, 1768. (2), (7)-109(7) pp. Sm. 8vo, contemporary calf, spine gilt (ends of spine defective, joints cracked). £400

First edition. An important little collection of poems, but at the same time rather a slender memorial to a very interesting woman. "The social status which would have enabled her to become one of the most influential women writers of the first half of the century in itself provided the inhibition which rendered such a career impossible." -- Lonsdale, *Eighteenth-Century Women Poets*, p. 56. This volume was edited, several years after the author's death, by Isaac Reed, and is one of his first publications. Aside from the binding wear, a very good copy, complete with seven pages of bookseller's advertisements at the end, listing 152 titles, all with prices. Not a particularly common book. Foxon, p. 477; CBEL II, 1585.

622. **Monteith, Robert, translator.** The very learned Scotsman, Mr. George Buchanan's *Fratres Fraterrimi*, three books of epigrams, and book of miscellanies, in English verse; with the illustration of the proper names and mythologies therein mentioned. Edinburgh: printed by the heirs and successors of Andrew Anderson, 1708. (4), 76 pp. Sm. 8vo, 19th-century calf, gilt crest on upper cover, by J. Leighton. £1500

First edition. A small volume of Neo-Latin verse by the noted 16th-century Scottish poet, historian, and reformer, rendered into English couplets by a Scottish antiquary. Not a lot is known of Robert Monteith, but he was at some point a minister at Carringtoun (Edinburgh). These verses are dedicated to "the Right Honourable Sir Hugh Dalrymple, of Northerwick, Lord President; and to the Right Honourable remanent lords, senators of the Colledge of Justice." A similar dedication appears in a broadside poem printed at about the same time, asking for acceptance of a dedication to a projected edition of Phocylides, which Monteith intended to have printed in London, apparently without success. Foxon records several other broadsides by Monteith, in both Latin and English, all very rare. The first group of Buchanan's poems here are satires on clerical corruption; one of the miscellaneous poems at the end is addressed to Henry VIII, and another is an epitaph on John Calvin. On the verso of the title-page is printed a privilege, both for this work and another on tomb inscriptions in an Edinburgh cemetery. A fine copy of a very scarce title. Early inscription on the title-page of Robert Mylne, scribe; later 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. Foxon, p. 477.

623. **Moore, Edward.** Poems, fables, and plays. London: printed by J. Hughes, for R. and J. Dodsley, 1756. xvi, 502, (2) pp. 4to, contemporary calf (spine scuffed, joints cracked but firm, remains of brown morocco label). £400

First edition. A handsome collected edition of the author's works, as he acknowledges in his preface: "Upon the whole I have sent this my offspring into the world in as decent a dress as I was able." Edward Moore (1712-1757), the son of a dissenting minister in Abingdon, received a good classical education, but decided as a young man to set up in business as a linen draper. When this venture failed, he turned to literature as a vocation, as a poet, journalist, and writer for the stage. Some of his works achieved a degree of popularity, but he had little financial success, and died in poverty a year after this book was published. The volume begins with six poems, including one addressed to Garrick and one to Garrick's wife; these are followed by Moore's "Fables for the Ladies," first published in 1744 as *Fables for the Female Sex*. At the end are Moore's three plays, with all of which Garrick was involved; there is also a section of shorter miscellaneous poems and songs, several of which are printed here for the first time. With a seven-page list of subscribers,

including Garrick, Lord Chesterfield, and Horace Walpole, but not very many other literary names. Aside from the wear to the spine, a fresh copy. Foxon, p. 478; CBEL II, 558.

624. [Moore, Edward.] Fables for the female sex. London: printed for R. Francklin, 1744. (8), 173 pp. + an engraved frontispiece and 15 other plates. 8vo, full blue morocco, gilt, spine and inner dentelles gilt, a.e.g., by Ringer (traces of rubbing). £500

First edition. A series of fables in the manner of Gay, and Moore's first literary venture after giving up the world of trade. These poems proved popular, and were reprinted more than a dozen times in the course of the 18th century; Moore added his name to the title-page in the third edition of 1749. The preface acknowledges the assistance of "the author of Gustavus Vasa," i.e. Henry Brooke, whom Moore had met in Dublin; Brooke in fact wrote the last three fables. The sixteen plates here are by Francis Hayman, a Falstaffian character who was one of Hogarth's boon companions, and who had a high reputation in his day as a painter of conversation pieces, narrative pictures, and theatrical portraits. This is one of Hayman's first ventures into book illustration; he began his career in this area with plates for the sixth edition of Richardson's *Pamela*, in 1742. The original drawings for the plates in Moore's book are now at Waddesdon Manor, a National Trust property in Buckinghamshire. A very good copy. The first edition of this book is not particularly common. Foxon M424; CBEL II, 558.

625. Morell, Thomas. Poems on divine subjects, original and translated from the Latin of M. Hieron. Vida, Bp. of Alba. With large annotations, more particularly concerning the being and attributes of God. London: printed by E. Owen; and sold by A. Bettesworth & C. Hitch; F. Fayram & T. Hatchet; J. Osborn & T. Longman; C. Rivington; J. Battley; S. Austen; & L. Gilliver, 1732. (2), vi, 288 pp. + an engraved frontispiece. 8vo, contemporary calf, red morocco label (a little rubbed). £350

First edition. The author's first book. Thomas Morell (1703-1784) was educated at King's College, Cambridge. He entered the church, and was popular as a preacher, but he was chiefly admired by his contemporaries as a classical scholar. "Morell never prospered materially -- according to William Cole, because he kept low company, especially with musicians, and was irremediably improvident. His friends, who valued his good humour and entertaining anecdotes, included James Thomson, to whom he addressed Spenserian stanzas urging him to finish *The Castle of Indolence*; David Garrick, who raised subscriptions for his *Prometheus*; and William Hogarth, whom he helped with the final draft of his *Analysis of Beauty*." -- Oxford DNB. A very good copy. Foxon, p. 479.

Hare-Hunting

626. [Morgan, H.] Cynegetica; or, the force and pleasure of hunting: an heroi-comical poem, in two canto's. Containing several comical incidents, and diverting episodes. By a gentleman of the Inner Temple. London: printed for William Chetwood, 1718. 46 pp., including an engraved frontispiece. 12mo, half vellum and marbled boards, gilt, spine gilt, black morocco label (label a bit worn). £4500

First edition. A mock-heroic poem of great rarity on hare-hunting; the author's name is revealed in a second edition of 1720 (possibly a re-issue). The preface has largely to do with a prejudice of the day that haring was not a proper form of hunting, as opposed to fox-hunting or stag-hunting: "But if it should be ask'd, why my choice was rather a hare, than a fox, deer, &c. my reason is, that I don't know of any wild creature in these kingdoms, usually hunted, that will afford such variety of diversion as an old hare." The poem begins with the usual epic conventions, but these are soon largely discarded. "The story is composed of two episodes: the killing of poultry by Rogue, the dog kept by Bess, one of Sir Roger's tenants, and the hunting of the hare, in which many people join and out of which much excitement and exercise grow. The chase is described at some length and Sir Roger's enthusiasm played up throughout." -- Richmond P. Bond, *English Burlesque Poetry: 1700-*

1750, 61. Bond made use of a copy of the second edition of this poem in the private collection of J. B. Keogh, and this is the only one listed by Foxon; it may possibly be the copy now reported by the ESTC at the Bodleian. Of the first edition two copies are recorded, at St. John's College, Cambridge, and Yale. The attractive frontispiece of a hunting scene was engraved by Elisha Kirkall, a mainstay of Tonson's stable of illustrators who was also widely known for his mezzotints; Pope refers to him in his *Dunciad* as "bounteous Kirkall." The plate is repeated at p. 30. A fine copy. Foxon M443; CBEL II, 1558.

627. [**Morgan, Macnamara.**] The causicade. A panegyri-satiri-serio-comic-dramatical poem. On the strange resignation, and stranger-promotion. . . . By Porcupinus Pelagius [pseud]. London: printed for M. Cooper, 1743. (2), 29 pp. 4to, disbound. £150

Third edition, with a few small revisions; first published earlier the same year. An elaborate satire on the sudden resignation of Sir John Strange as Solicitor-General in November, 1742, and his eventual replacement by William Murray, a candidate favored by the Duke of Newcastle. Strange is described here as having left office to avoid an impending scandal ("foreseeing approaching disgrace"), but there were in the end no specific charges; Murray, later the 1st Earl of Mansfield, went on to a notable career as a politician and judge. Much of this poem is devoted to comic sketches of others presenting themselves as candidates; the names are given only in part, but a contemporary owner has filled in most of the missing letters in pencil. The verse is sprightly, and the characterizations often outrageous, so that it is easy to see why the poem proved popular, especially within the legal profession. Macnamara Morgan (c. 1720-1762) is a slightly shadowy figure. He was born in Dublin, and for a time he practiced law. He was a friend of the actor Spranger Barry, and later wrote a couple of plays which were performed at Covent Garden. In the 1740's he published a number of poetical satires which were widely circulated, of which this is the first; for the others he continued to use the pseudonym "Porcupinus Pelagius," which first appeared in the second edition of this poem. When this poem first appeared, there was rumor about town that it was by Henry Fielding; he was quick to deny authorship, in his preface to the second edition of his sister's novel, *David Simple*:

"Among all the scurrilities with which I have been accused, (tho' equally and totally innocent of every one) none ever raised my indignation so much as the Causidicade: this accused me not only of being a bad writer, and a bad man, but with downright idiotism, in flying in the face of the greatest men of my profession. I take therefore this opportunity to protest, that I never saw that infamous, poultry libel, till long after it had been in print; nor can any man hold it in greater contempt and abhorrence than myself."

Fielding's denial of any involvement in the poem no doubt boosted sales. Half-title present (a bit dusty); a very good copy. Foxon M448.

628. [**Morgan, Macnamara.**] The causicade. A panegyri-satiri-serio-comic-dramatical poem. On the strange resignation, and stranger promotion. . . . By Porcupinus Pelagius [pseud]. London: printed for M. Cooper, 1743. 29 pp. 4to, disbound. £75

Fourth edition; first printed earlier the same year. Much of this edition appears to have been reset; there are conspicuous changes in the page numbers, the placement of signature marks, etc. Wanting a half-title (as often), otherwise a nice copy. Foxon M449.

629. [**Morgan, Macnamara.**] The processionade: in panegyri-satiri-serio-comi-baladical versicles. . . . By Porcupinus Pelagius [pseud]. London: printed for M. Cooper, 1745. 8 pp. Folio, disbound. £600

First edition. A satire on members of the legal establishment, who are portrayed as a flock of predatory rooks:

"There are few unacquainted with th'old Palace-Hall,
Tho' happy are those who know't not at all;
Where four ancient rook'ries invested with pow'r;
All the gold in the nation and silver devour."

As in *The Causidicade* (1743), one of the principal targets is the Solicitor-General William Murray, described here as "this new-fangl'd Scot." Near the end there is a particular gibe at all those scrambling to disassociate themselves from the Jacobites: "Then higgledy-piggledy forward they prest, / T'evince how they all did Rebellion detest." Macnamara Morgan's satires had clearly attracted a good deal of attention, and in a printed "advertisement" on the verso of the title-page he takes pains to distance himself from various imitations and unauthorized printings of his poems: "The author . . . thinks it incumbent upon him, as some attempts of the like kind have been unfairly imputed to him, to declare, that he had publish'd nothing since the Triumvirade." A fine copy of a very scarce poem; the ESTC lists ten locations (L, C, LEu, NCl; C-S, CSmH, CtY, IU, MH, NRU. Foxon M457.

The Rivalry of Garrick and Quin

630. [Morgan, Macnamara.] The scandalizade, a panegyri-satiri-serio-comi-dramatic poem. By Porcupinus Pelagius, author of the Causidicade. London: printed for G. Smith, 1750. (2), 37 pp. 4to, recent grey wrappers. £900

First edition. The satire here is more wide-ranging than in the author's earlier poems. The setting is a London print-seller's shop, "where the fam'd Mrs. Edwards set soberly up," and there is much at the beginning about William Hogarth and one of his boon companion, who is referred to as "honest Towser;" there are also frequent references to Henry Fielding, and his recently published *Tom Jones*. During the course of the poem various prints come to life, and engage in a series of squabbles. Of particular interest are passages towards the end involving prominent figures in the musical and theatrical world, such as Heidegger and Handel, or Colley Cibber and the opera impresario Owen Swiny. A long passage is devoted to the friendly rivalry between David Garrick and James Quin, who acted together at Covent Garden during the 1746-7 season. One of the plays they starred in was *Henry IV, Part I*, with Garrick appearing as Hotspur and Quin as Falstaff. Quin was nearing the end of his career, and Garrick makes fun of his technique:

"What, Garrick reply'd, is thy claim to a print?
Is't to shew to the world how surly thou'rt in't?
In Sir John and such parts, thou'st a natural brawl,
Who sees thee in these, sees thee acting in all;
Thy voice a monotonous cadence imparts,
Too sparing thy actions, and those but by starts;
Sometimes ill-adapted, as if in a huff,
Thou art punching thy belly, or stripping to buff."

Despite all this, Garrick and Quin remained on good terms. A very good copy of an uncommon title. Foxon M459.

631. [Morgan, Macnamara.] The sequel. Containing what was omitted in the Triumvirade, or Broad-Bottomry, at the asterisks. . . . By Porcupinus Pelagius [pseud]. London: printed for M. Cooper, n.d. (1745). 13 pp. 4to, disbound. £300

First edition. An attempt to capitalize on the success of *The Triumvirade* (see next item), which had been published a month earlier and had quickly gone through five editions. Near the end of that poem are two lines of asterisks, interrupting the narrative for comic effect, and it is this gap, purportedly, that is now being filled. Foxon notes that this poem

was included in a collected edition of the works of Charles Hanbury Williams in 1822, but that it is almost certainly by Morgan. A fine copy. Foxon M461.

632. [**Morgan, Macnamara.**] The triumvirade: or, broad-bottomry. A panegyri-satiri-serio-comi-dramatical poem. By Porcupinus Pelagius, author of the Causidicade. London: printed for M. Cooper, n.d. (1745). 33 pp. 4to, disbound. £75

Second edition; a partial resetting of the first edition printed earlier the same year. A political satire on the reconstruction of the ministry after the resignation of John Carteret, Earl Granville; the new government was a cross-party affair, and was widely derided as the Broad Bottom Ministry. Wanting a half-title, otherwise a very good copy. Foxon M463.

Captain Morrice

633. [**Morrice, Bezaleel.**] An essay on the poets. London: printed for Daniel Brown; and sold by A. Baldwin, 1712. 16 pp. 8vo, disbound. £2500

First edition. An early poem by a writer with a curious background, who went on to become a Grub-Street regular. Bezaleel Morrice (1678-1749) was born in Stepney, the son of a sea captain; he seems to have received the rudiments of a classical education, but the details are unclear. At the age of 15 he followed his older brother into service with the East India Company, and in 1694 the two went together to Fort St. George in Madras. Morrice left the East India Company in 1700 and returned to England, where two years later he published *The Muse's Treat*, a collection of love lyrics and imitations of Ovid; only one copy of this volume can be traced, at the Bodleian. It is possible, though the evidence is unclear, that shortly afterward he returned to India, eventually becoming, as his brother had done before him, captain of an East Indiaman. By 1715, however, he had retired from a life at sea, and had embarked upon a new career in literature. He was a regular contributor of verse to *Mist's Weekly Journal*, and also wrote occasionally for Eustace Budgell's *The Bee*. He developed a particular antipathy towards Pope, which earned him, predictably, a conspicuous place in *The Dunciad*. He also published lyric verse, pastorals, translations from Greek and Latin, allegories, and descriptive and narrative poems. "His version of the Venus and Adonis story was recycled with irritating frequency." -- Oxford DNB. Morrice's improbable life ended in or near Battersea; his wife apparently survived him for fifty years.

This poem is a gentle historical survey of the history of poetry. Among the ancients selected for praise are Homer, Virgil, Horace, Anacreon, Hesiod, Ovid, and Tibullus; from the annals of English verse Morrice has chosen Spenser, Cowley, Waller, and Oldham. Waller in particular is singled out for admiration in the four-page preface. A fine copy of a rare poem; the ESTC lists seven copies (LEu., Lca, Owo; CaOTU, DLC, NcU, TNJ), of which this is the one formerly at Camden. Foxon M481.

634. **Morrice, Bezaleel.** An essay on the poets. London: printed for T. Bickerton, 1721. 31 pp. 8vo, disbound. £1500

Third edition, though not so styled on the title-page; significantly revised and expanded from the two preceding editions of 1712 (16 pp.) and 1717 (12 pp., folio). Morrice has preserved the basic structure of his original version, but the text has been altered to such a degree that this is virtually a new poem; to the roster of English poets have been added Shakespeare, Milton, Dryden, and Rochester, the last with slight reservations:

"Void of restraint, he with a careless air
Rally's the foppish, and attack's [sic] the fair;
For victory ordain'd, he still pursues
Th'inviting sex, and bravely still subdues;

Oh! was he but from nauseous error free,
He mirth's and love's auspicious guide shou'd be:
Thus much has justice in his cause express'd;
In modest silence let's conceal the rest."

The preface here is new as well, and at the end is a short new poem called "The Condition of Art." Some worming in the blank lower margins, otherwise a very good copy. Very rare; the ESTC lists two copies only (L, C). Foxon M483.

Neither Rude nor Polished

635. [Morrice, Bezaleel.] Love and resentment: a pastoral. London: printed for R. Burleigh; and Arrabella Morrice, 1717. (14), 18 pp. 8vo, disbound. £1500

First edition. This poem has a six-page preface on the art of the pastoral, advising poets to steer a middle course between the rude authenticity of Theocritus and the polished diction of Virgil. Certain recent attempts at this genre are severely criticized:

"But what shall we say to a third sort of writers, who have of late puzzled their few readers with such a senseless jargon, that whilst they pretend to copy nature, which is all free, clear, and open, they appear to every sober mind, run mad in a fondness for obscurity? Yet I own they want not simplicity; their notions are simple enough; nor do they, nor perhaps can they, make their swains speak too knowingly; but then they have heard from an ingenious writer, that shepherds must not speak the language of the mall; to avoid which, these unhappy friends to plainness have form'd a language peculiar to themselves, compos'd on all the odd words and low expressions, which the cant of ignorance of our several shires can furnish; and these have they mix'd in such a manner, that one dull line may be understood in Kent, the sense of another guess'd at in Cornwall, and the whole unintelligible to no man. I suspect these authors to be in league with some bookseller, who is publishing a vocabulary of rustick and antiquated words; but I assure them, the project will never take; for that gloomy race of men, who most admire, what they least understand, are of late so little esteem'd, that they can no longer recommend a book purely for its obscurity. Nor will the naughty upstarts of our times proceed to unriddle an author, when they find he has study'd nothing, but to be perplexing."

The principal "naughty upstart" was no doubt Pope. This pastoral has long been assigned to Bezaleel Morrice, both on internal evidence -- he was a persistent critic of Pope -- and from the presence in the imprint of Arabella Morrice, possibly a member of his family; her name appears in the imprint of half a dozen other poems of the period. Outer margin trimmed a trifle close, but a very good copy, complete with the half-title. A rare title; the ESTC lists four copies (L; ICN, IU, InU-Li). This is the variant with p. 18 correctly numbered; two leaves between the title-page and A2 appear to have been cancelled (not noticed by Foxon). Foxon M485.

The Degeneracy of Modern Poetry

636. [Morrice, Bezaleel.] The present state of poetry, a satire; address'd to a friend, and dedicated to Mr. Welsted. London: printed, and sold by J. Roberts; and the booksellers of London and Westminster, 1726. 28 pp. 8vo, recent grey wrappers. £1500

Second edition, though not so designated; a revised version of a poem first published in 1721, of which a single copy is recorded, at the Bodleian. One of several poems by Morrice complaining of the "degeneracy" and "shallowness" of modern verse, which he saw as full of "froth, flash, and gaudy appearance." The dedication to Leonard Welsted is new, and satirical; Morrice had already characterized him as a lightweight in his verse *Epistle to*

Mr. Welsted published in 1721. The dedication is signed "Alexis," a pseudonym Morrice used on other occasions. This poem was entered in the Stationers' Register by the bookseller James Roberts to John Millan; Morrice is named as the author in an advertisement in another poem published by Millan the same year. Some browning, otherwise a good copy; with a small Folger duplicate stamp on the last leaf. Rare; the ESTC lists seven copies (L, E, O; CaOHM, DFo, IU, MdBj). Foxon M492.

A Voyage in Verse

637. **Morrice, Bezaleel.** A voyage from the East-Indies. By Capt. Morrice. London: printed, and sold by J. Roberts, 1716. 26 pp. (including an engraved frontispiece) + a final leaf of bookseller's advertisements. 8vo, disbound. £2500

First edition. An unusual poem describing a voyage by sea from the East Indies to England, via the Cape of Good Hope. The verses are apparently based upon first-hand experience, as Morrice is thought to have been employed for several years as captain of an East Indiaman. At the end is a section of notes, explaining references to Madras, Ceylon, the Maldives, Madagascar, Hottentots, St. Helena, etc. A fine copy, complete with the half-title; the engraved frontispiece depicts a sea battle. Rare; the ESTC lists nine copies (L, C, LEu, MRu; CSmH, CtY, MH, NbU; ZWTU). Foxon M501.

638. **[Morris, Robert.]** Yes, they are: being an answer to *Are these Things so?* The previous question from an Englishman in his grotto to a great man at court. London: printed, and Dublin: reprinted in the year 1740. 15 pp. Sm. 8vo, disbound. £125

One of four Dublin reprints of a poem first printed in London earlier the same year. This is a reply to a recent poem by James Miller that had caused a sensation. *Are the Things so?* was a challenge to Sir Robert Walpole and his ministry, issued as if it had been written by Pope. In this affirmative response the poet ends with the suggestion that Walpole save the nation by committing suicide, using a dagger, or hemlock; several other poems immediately appeared in reply, defending the government. The author Robert Morris (1703-1754) was born and raised in Twickenham; Pope, unsurprisingly, was his literary model. He was a professional surveyor and builder, who wrote many works on contemporary architecture. "His writings are now seen to form the most substantial and coherent contemporary commentary on British architecture in the first half of the eighteenth century." -- Oxford DNB. A very good copy of a scarce printing; the ESTC lists six locations (Dp, O; CaOHM, CSmH, NIC, NcU). Foxon M515.

639. **[Most.]** [Anon.] [Caption title:] A most gracious speech paraphras'd, in plain English meeter, for the benefit of vulgar readers, with something by way of introduction. N.p. (London): n.d. (1715). 8 pp. 8vo, disbound. £850

First edition. An abusive anti-Hanoverian satire, inspired by George I's first speech to Parliament on 21 March, 1715. The opening lines set the tone:

"When royal Anne resign'd her breath,
And yielded to the stroak of death;
And Britons weary of their freedom,
Sent God knows where for one to head 'em;
Hiring him, at a rate too dear,
To eat, drink, whore and domineer . . ."

It is not surprising that such stuff was issued without an imprint of any kind. First and last pages a bit dusty, but a very good copy of a very rare poem; the ESTC lists two copies (L; CtY). Foxon M519 (the same two copies).

"One of the Peaks of English Pictorial Polemics"

640. [Motion.] [Anon.] The motion. London: printed for T. Cooper, 1741. Oblong folio, broadside; 14 1/2" x 12". £900

First edition. A famous broadside, containing a poem of 10 three-line stanzas (with indications of a refrain), printed in letterpress below a large satirical print (12" x 7 1/2"). The occasion of this broadside, and several others in a similar format, was a constitutional crisis, in which the opponents of Robert Walpole introduced a motion in Parliament for his removal from the government, on the grounds that he had exceeded his authority by making himself "sole and prime minister," overwhelming thereby the legislative authority of his parliamentary colleagues. Many members had serious misgivings about trying a minister on such general allegations, and the motion was defeated, by 108 to 59 in the House of Lords, and by 290 to 106 in the Commons. This broadside is a satire on the opposition. The print shows a scene in front of Whitehall and the Treasury. In the foreground is a caricature of William Pulteney, leading his followers by the nose; Pulteney is depicted as fat, which he was, and he is steering a wheelbarrow full of such opposition periodicals as the *Craftsman*, and Fielding's *Champion*. Also shown are Carteret, Lord Chesterfield, Lord Cobham, Bubb Doddington, etc. For a full discussion of this important print, and those which immediately followed, see Dorothy George, *English Political Caricature to 1792*, pp. 89-90: "One of the peaks of English pictorial polemics." As Miss George points out, the poem below the print is notable as the first example of a device which soon became popular: "The verse explanation is in the patter of a Savoyard raree-showman, admirably suited to the fantasies of propaganda." Old traces of mounting in an album in the left margin, large old patched repair on the verso, strengthening a few small tears (no surface loss), but generally in very good condition. Scarce; the ESTC lists seven copies (C, Lg, O, Oa; CSmH, CtY; AuVMOU). Foxon M525 (adding L; NNPM); British Museum Catalogue of Political and Personal Satires, 2479.

An Unrecorded Poem by an Unknown Irish Poet

641. **Mulhallam, David.** Cupid on crutches, or, the unequal match. Dublin: printed by Nicholas Hussey, n.d. (1727-1730). 8 pp. Sm. 8vo, disbound. £4000

First edition. A wholly unrecorded poem, by a hitherto unrecorded Irish writer, who is called on the title-page, "the late ingenious David Mullhalam;" not listed in the ESTC, Foxon, WorldCat, O'Donoghue, or anywhere else we can think to look. A poem on the dominant power of the female sex, which is described in extravagant language:

He strives to wain his fonder heart,
Pull'd by her beauties greater share,
But e're the dotard yields to part,
'Twill dye beneath Belindas care,
She like the thirsty leech, at pleasure swills,
First breath's a vein, and then the patient kills.

An additional "author's apology" on the title-page, signed with initials, suggests a short career: "Young poets who sport about Helicon's brink, / Are obliged to sip, e'er permitted to drink." This poem can be dated with some precision, as Nicholas Hussey is known to have been active as a printer and publisher of pamphlets from 1727 to 1730; he was also responsible at this period for a number of short-lived newspapers. In very good condition. The discovery of a new title of this sort, by a new author, is very unusual.

642. [Musae.] [Poetical miscellany: Neo-Latin.] Musæ Britannicæ, è poëmatis varii argumenti, vel hactenus ineditis, vel sparsim editis & rarissimis, constantes. London: impensis E. Curl; & E. Sanger, 1711. (6), 18, 17-99 pp. + an engraved frontispiece. 8vo, contemporary calf, covers ruled in gilt (a little rubbed). £225

First edition. An anthology of ten well-known Neo-Latin poems from the late 17th and early 18th century. Included is an ode to Henry St. John by John Philips (1707), widely regarded by contemporaries as a masterpiece. The frontispiece is a fanciful illustration to Edward Holdsworth's *Muscipula* (1708), an enormously popular satire on the Welsh, in the form of a poem on the invention of the mousetrap. Edmund Curll was no doubt not authorized to reprint such recent poems. Some waterstains in the upper corners towards the front, otherwise a very good copy. Case 257.

643. [**Musapaedia.**] [Poetical miscellany.] Musapædia, or miscellany poems, never before printed. By several members of the Oxford Poetical Club, late of Eton and Westminster. London: printed for R. Francklin, 1719. iv, 152 pp. 8vo, disbound. £1500

First edition. An amusing undergraduate miscellany; a bookseller's preface states that the poems were sent from Christ-Church College. Included are many occasional poems, most of them dealing with local flirts or coquettes; there are also a number of imitations of Horace, and enthusiastic references to such established poets as Pope and Prior. We have only been able to find a separate printing of one of the poems here, a piece entitled "The Maiden's Dream" (purportedly by a young woman), which Foxon records (M21) as an undated ballad slip (ca. 1725); in fact, this poem is by Ned Ward, and was printed in 1709 in the fourth volume of his collected works. Perhaps one member of the Oxford Poetical Club was a plagiarist. Leaf E1 is a cancel; when these sheets were re-issued later in the year with a new title-page ("second edition"), the cancellandum was left in place. Fine copy of a very scarce Oxford miscellany; the ESTC lists eleven locations (L, O, WNs; CLU-C, CtY, DFo, ICN, IU, NjP, NNC; ZDU). Case 309; CBEL II, 352.

644. [**Muse.**] [Poetical miscellany.] The muse in good humour: or, a collection of comic tales. By the most eminent poets. In two parts. London: printed for F. and J. Noble, 1746. (12), 312 pp. + an engraved frontispiece. 12mo, contemporary calf, gilt, spine gilt (rubbed, lacks label). £500

First combined edition of the two parts (with a separate title-page to each part, but continuous pagination). This popular miscellany consists of 58 humorous poems, among which are eleven by Swift (including some of his most famous verse), three by Gay, and one by Pope (a 32-page excerpt, under the title "January and May"); other identified authors include Prior, Congreve, Elijah Fenton, William King, Thomas Baker, and Thomas Sheridan. Of the two dozen anonymous pieces, ten seem to have been printed separately, and five of these can be identified as the work of Samuel Humphreys (Foxon H401), John Markland (M104), Christopher Wyvill (W578), John Bancks (B49), and Samuel Wesley (W347). Some of the poems are very bawdy indeed, such as "Chloe's Play-Thing," first printed as a folio in 1721, which Foxon laconically describes as "a tale of a dildo user."

The printing history of this miscellany is a bit difficult to determine, as few copies of the earliest editions have survived. Part I was first printed in 1744, and of this the ESTC reports two copies, at Cambridge and Yale (144 pp.); the first printing of Part II has not been located. At the Bodleian are two copies of a fourth edition of Part I, each bound up with a second edition of Part II; a further copy of the latter part is at Duke. In this combined edition, the title-page of the first part has "fifth edition," but there is no edition statement on the title-page to Part II. Of this printing the ESTC lists seven copies (L, C, LEu, O; CLU-C, DFo, MH.). This is also the first edition to include a frontispiece, engraved by Jacob Bonneau after a design by B. Picart; the plate is a medallion portrait of Pope, in an elaborate classical frame. In very good condition. Cf. Case 450 (not this edition); CBEL II, 372.

645. [**Muse.**] [Poetical miscellanies.] The muse in good humour: or, a collection of comic tales by the most eminent poets. The sixth edition. London: printed for F. Noble, and J. Noble, 1751. (2), 329(3) pp. + an engraved frontispiece. [With:] The muse in good humour: or, a collection of the best poems, comic tales, choice fables, enigmas, &c. From the most eminent

poets. With some originals. In two parts. Vol. II. London: printed for M. Cooper, 1745. (4), ii, 174; 148 pp. + an engraved frontispiece. Together two vols., 12mo, 19th-century diced calf, gilt, spines gilt (one cover loose, slight wear, wanting labels). £850

Two related but quite independent poetical miscellanies, the second issued as a rival imitation of the first, and designated as "Vol. II." For the first collection, see the preceding item. Mary Cooper's miscellany is in two distinct parts. The first consists of 36 poetical "tales," a selection similar to that published by F. and J. Noble, but with no author's names given; of these we can identify only four as having been separately printed, one by Swift ("Baucis and Philemon"), one by Prior, and two by John Bancks. Oddly, one of the Bancks poems, and one anonymous poem, are repeats from the Noble miscellany; no doubt some of the other poems here are, as the title-page claims, "originals." Part II contains 124 verse riddles; a key at the beginning provides such solutions as country dancing, a chamberpot, books, a tobacco pipe, a pincushion, an oyster, a parrot, a fart, a "t--d," etc., etc. This rival miscellany was printed only once; each part has its own title-page and pagination, along with a general title-page (sometimes missing) printed in red and black. Along with the frontispiece by George Bickham, Jr., there are also five engraved vignettes (several signed by Bickham as well). The ESTC listings for Mary Cooper's collection are somewhat confused, but there appear to be complete copies in only four libraries (L, O, MRU; ICN). A rare and amusing pair; aside from the loose cover, in excellent condition. Not in Case (Cooper); CBEL II, 371 and 375.

646. [Muses.] [Poetical miscellany.] The muses library; or a series of English poetry, from the Saxons, to the reign of King Charles II. Containing, the lives and characters of all the known writers in that interval, the names of their patrons; complete episodes, by way of specimen of the larger pieces, very near the intire works of some, and large quotations from others. Being a general collection of almost all the old valuable poetry extant, now so industriously enquir'd after, tho' rarely to be found, but in the studies of the curious, and affording entertainment on all subjects, philosophical, historical, moral, satyrical, allegorical, critical, heroick, pastoral, gallant, amorous, courtly, and sublime . . . Vol. I [all published]. London: printed for J. Wilcox; T. Green; J. Brindley; and T. Osborn, 1737. xvi, 400 pp. 8vo, later 18th-century red straight-grained morocco, covers rules in gilt, spine and inner dentelles gilt. £1250

First edition. A very fine copy of a most interesting anthology, edited by Elizabeth Cooper, who was the widow of an auctioneer; Mrs. Cooper acknowledges in her preface the assistance of the antiquary William Oldys. The selections here run from Chaucer, Langland, and Gower, to Spenser, Shakespeare and some of their lesser-known contemporaries; as the title-page implies, at least one more volume was intended, but the project was apparently not very successful, and these sheets were re-issued at least twice, with new title-pages (and "Vol. I" eliminated). This miscellany attracted the attention of A. H. Bullen, who borrowed its title for his own very successful anthology. Bullen also wrote the entry for Mrs. Cooper in the DNB, where he speaks of this book as follows: "The preface is well written, the extracts are not injudiciously chosen, and the critical remarks to each extract are sensible." Indeed Mrs. Cooper's comments are quite interesting, and sometimes display a deferential awareness of the novelty of a woman as editor. On Fulke Greville, for example, she has the following to say: "I don't know whether a woman may be acquitted for endeavouring to sum up a character so various, and important as his Lordship's. But, if the attempt can be excus'd, I don't desire to have it pass for a decisive sentence. Perhaps few men that dealt in poetry had more learning, or real wisdom, than this nobleman, and yet his stile is sometimes so dark, and mysterious, I mean it appears so to me, that one would imagine he chose rather to conceal, than illustrate his meaning." This copy has been chastely "Grangerized" by the insertion of blank leaves for extra-illustration in the manner which became popular in the late 1770's; eleven engraved portraits have been tipped in, and there is room for more. An elegant copy; the simple use of gilt, the marbled endpapers, and the rather sophisticated gold-tooled inner dentelles suggest the handiwork of Roger Payne. Case 415; CBEL II, 366.

647. **[Muses.]** [Poetical miscellany.] The historical and poetical medley: or muses library; being a choice and faithful collection of the best antient English poetry, from the times of Edward the Confessor, to the reign of King James the First. With the lives and characters of the known writers taken from the most authentick memoirs. Being the most valuable collection of the kind now extant, affording entertainment upon all subjects whatsoever. London: printed for T. Davies, 1738. xvi, 400 pp. 8vo, contemporary calf, gilt, rebacked (top of spine a bit worn). £350

First edition; a re-issue of *The Muses Library* (1737), with a cancel title-page, a new bookseller's name in the imprint, and no mention of "Vol. I." A very good copy; on a flyleaf at the back an early owner has compiled an index of authors. Case 415 (c); CBEL II, 366.

648. **[Muses.]** [Poetical miscellany.] The muses library; or a series of English poetry, from the Saxons, to the reign of King Charles II. Containing, the lives and characters of all the known writers in that interval, the names of their patrons; complete episodes, by way of specimen of the larger pieces, very near the intire works of some, and large quotations from others. Being a general collection of almost all the old valuable poetry extant, now so industriously enquir'd after, tho' rarely to be found, but in the studies of the curious, and affording entertainment on all subjects, philosophical, historical, moral, satyrical, allegorical, critical, heroick, pastoral, gallant, amorous, courtly, and sublime. London: printed for J. Hodges, 1741. xvi, 400 pp. 8vo, contemporary calf (piece chipped from the top of the spine, corners worn). £100

First edition. Third issue, with a cancel title-page, and yet another bookseller's name in the imprint; the wording of the title has reverted back to that of 1737 (again, without "Vol. I"). Bound without a preliminary leaf of advertisements, otherwise a sound copy. Case 415 (d); CBEL II, 368.

649. **[Musidora.]** [Anon.] Musidora; a pastoral elegy on the death of the Honourable Mrs. Bowes. Inscib'd to the Right Honourable the Lord Viscount Killmorey. London: printed for S. Bussey, 1725. 12 pp. Folio, disbound. £2500

First edition. Mrs. Bowes, who evidently died in her youth, is depicted here as a successor to Katherine Philips ("Orinda") and Anne Finch, Countess of Winchelsea ("Ardelia"); she had a talent for versifying, and a four-line example of her skill, turning into English a simile from Virgil, is incorporated into this poem. Presumably her young suitor was Thomas Needham, 9th Viscount Kilmorey (1703-1768). The pastoral convention strikes an odd note to the modern ear, but at the time it was conventional. This poem was probably for the most part circulated privately, as there is no price on the title-page; the bookseller S. Bussey was not a publisher of verse, and this is the only title in Foxon where his name appears in the imprint. The printing of this poem was by Samuel Richardson, a comparatively early example (and again the only one involving Bussey). A fine copy of a very rare poem; the ESTC lists two copies, at Huntington and Yale. Foxon M569; Sale 34.

On Large Paper?

650. **Needler, Henry.** The works of Mr. Henry Needler. London: printed for J. Watts, 1724. xv(1), (4), 320 pp. 8vo, contemporary calf, gilt, spine gilt (lacks label). £1250

First edition. The author's only book, published posthumously. Henry Needler (1690-1718) was born in Surrey, and at the age of 18 he secured a post in the Navy Office, where he formed a friendship with another employee, William Duncombe, who was exactly the same age; the two young men shared an interest in literary pursuits, and became part of a small circle that included the brothers John and Jabez Hughes. Needler spent his leisure time reading the classics, and studying logic, metaphysics, and mathematics. By 1711 he was suffering from headaches, and these gradually intensified; in the end he lost his sanity. The 68-page section of verse with which this volume begins includes imitations of

Horace, "An Elegy on the Death of a Tabby Cat," an adaptation of Catullus ("On the Death of Lesbia's Green-Bird"), a poem addressed to Jabez Hughes, and another to Richard Blackmore, on his poem *Creation*. "The essay-like 'familiar letters,' most dating from 1709-11, touch on a variety of moral and philosophical themes, and are of particular interest on account of the intellectual influences they reflect [e.g. John Norris and the Earl of Shaftesbury] . . . Needler emerges as highly sensitive, introspective, and intellectually curious." -- Oxford DNB. This book, seen through the press by Duncombe, attracted some notice; it was reprinted in a smaller format in 1728. The first edition is rare; the ESTC lists six copies (L, LEu, O; Dfo, PU, TxHR), of which the last is apparently imperfect. Aside from the missing label, a fine copy; it rather looks like it was printed on large paper, though Foxon makes no mention of such copies. Foxon, p. 493; CBEL II, 559.

651. [Negotiators.] [Anon.] The negotiators. Or, Don Diego brought to reason. An excellent new ballad. Tune of Packington's Pound. London: printed for R. Thompson, 1738. 6 pp. + a woodcut frontispiece. Folio, recent boards, cloth spine. £300

First edition. A poetical satire on the attempts of Robert Walpole to forestall the War of Jenkins' Ear, which arose out of Spain's insistence on the right of searching British ships in the West Indies for contraband. Walpole's pragmatic desire for peace was not at all popular, and this poem represents in a striking way the opinion of the majority. With an unusual woodcut plate, showing, in part, a Spaniard holding the British lion by the tail. This poem has been attributed on stylistic grounds to William Pulteney, leader of the opposition. "Don Diego" is Sir Thomas FitzGerald, the Spanish envoy. There is some evidence that the government took legal action against those responsible for publishing this poem. A fine copy. Foxon N18.

652. [New.] [Anon.] A new ballad. N.p. (London): n.d. (ca. 1722). Folio, broadside. £900

First edition. A political ballad of ten three-line stanzas, beginning, "Come ye Jacks, and ye Whigs, and ye Tories, draw near." The poem has to do with the difficult relationship between George I and the Prince of Wales, which led to the king's appointment of a council of regency during his visits to Hanover, rather than naming the Prince as regent. A reference to the Earl of Macclesfield in the third stanza sets the date of this ballad at some point after his acquiring his title on November 15, 1721, and before his impeachment in 1725; there are also references to two other principal figures in the government, Viscount Townshend and Robert Walpole ("Bob"), his brother-in-law. The ballad concludes with lines on the regency question:

"If the K--g will his wit, not his memory shew,
And discard his own friends, and his father's avow,
They will let him be one of the r---cy now.,
Which no body can deny."

The only trace of this poem we have as yet discovered is a manuscript copy in the Portland (Welbeck) Collection at Nottingham, where it is found with other documents of the 1720's. This printed version is not listed in either Foxon or the ESTC. Laid down at the left margin on an old strip of paper, otherwise in very good condition.

653. [New.] [Anon.] A new ballad. N.p. (Dublin): n.d. (1731?). 4to, broadside. £1250

First edition. A political ballad, beginning, "I am a famous scribbler / Lately come from France." "This piece is clearly the production of some member of the Court, where it doubtless passed about in manuscript." -- Percival, *Political Ballads Illustrating the Administration of Sir Robert Walpole*, XXXII (citing a short version). The poem can be dated with some accuracy by a reference to the pardon of Col. Francis Charteris ("Chartres") in 1730, following his conviction for the rape of his maid-servant (he died in 1732). There are also references to Mrs. Clayton, the Queen's hairdresser, and to Colley Cibber as Poet Laureate. As Foxon notes, the band of type flowers at the head of this

broadside is characteristic of Dublin printing; no prior London edition has been found. Very rare; there is no listing in the ESTC, but Foxon cites a copy at Texas, and WorldCat adds another at the Bodleian. In very good condition. Foxon N54.

A Satire on Polly Peachum: The Newly Discovered First Edition

654. [New.] [Anon.] A new ballad, inscrib'd to Polly Peachum. To the tune of Pretty parrot say. By the author of Leheup's Ballad. London: printed for A. Moore, n.d. (1728). 8 pp. Folio, later wrappers; in a half blue morocco slipcase. £4000

The hitherto unrecorded first edition. A satire on Lavinia Fenton (1708-1760), the young actress who rose to stardom as Polly Peachum in the *Beggar's Opera*. The play opened on January 29, 1728, and was an immediate sensation, running for more than sixty performances. Lavinia Fenton became the talk of the town. When John Gay sent a mezzotint portrait of her to Swift in Dublin, he noted that "Polly, who was before unknown, is now in so high a vogue that I am in doubt whether her fame does not surpass that of the opera itself." This bawdy ballad makes fun of the attention she had attracted from young men about town, and advises her not to be free with her favors:

"O thou pretty toast,
Fops with joy do boast
That with ease they rule the roast,
And thou'rt always ready;
But I say,
Make them pay
For their play;
If thou't be a lady,
Learn to rise as well as fall,
Learn to rise as well as fall,
O pretty, pretty Poll."

Lavinia soon took this advice, and by July she had become the mistress of the Duke of Bolton, who was estranged from his wife; the relationship proved durable, and Lavinia and the Duke married in France in 1751.

There is some confusion about the various printings of this poem, which was first advertised for sale in the *Morning Chronicle* on March 22. There was quickly a reply, called *An Answer to Polly Peachum's Ballad*, printed both as a broadside (Foxon A242-3), and as a supplement to a 10-page printing of the original ballad which Foxon wrongly lists as the first edition (N64). Both the broadside and the 10-page folio carry the statement, "The following lines being sent to the author as an answer to the foregoing ballad, he to shew what he publish'd was not done out of malice to Polly Peachum, has annex'd them to this edition." In fact there had already been an 8-page second edition of the original ballad, of which Foxon (N65) notes a copy at Yale; clearly this printing, and the present edition from which it undoubtedly derives, were published before the appearance of *An Answer*, and before the 10-page printing to which Foxon gives precedence. Foxon also notes two broadside piracies of this ballad, one of them probably Irish, along with an octavo printed in Dublin. All editions are of great rarity, and it is not altogether surprising that this true first edition has until now escaped notice. In very good condition, with outer edges untrimmed. Cf. Foxon N64; cf. Lowe (Arnott and Robinson) 2750 (a later edition).

655. [New.] [Anon.] A new ballad, to the tune of Packington's Pound. N.p. (London): n.d. (1710). 2 pp. Sm. folio, single sheet. £750

One of at least four distinct separate printings of uncertain precedence, two printed on both sides of a single sheet, as here, and two printed on one side in two columns; in this printing the words "Packington's Pound" are in black letter. A Tory satire against the bishops who

voted against Dr. Sacheverell. When reprinted in *A Collection of Poems for and against Dr. Sacheverell*, this poem was given the more revealing title, "Salisbury-Steeple Revers'd: Or, the Turn-Spit B---ps." "Packington's Pound" was one of the most popular of all English ballads; John Gay later used it in the *Beggar's Opera* (1728) as the melody for "Thus Gamester's United." All editions of this poem are rare; of this printing the ESTC lists one copy, at the British Library, to which Foxon adds another at the Bodleian. Margins trimmed a bit close, otherwise a good copy. Foxon N99.

656. [New.] [Anon.] A new ballad. Tune of, To you fair ladies now at land. N.p. (London): n.d. (1727/8). Folio, broadside. £850

One of three broadside printings of a political ballad; the other two appeared under the title, *The Ladies Skreen*. The objects of this opposition satire are two of Robert Walpole's principal diplomats, his younger brother Horatio Walpole, who had been posted to France, and Isaac Le Heup, who had been sent to Regensburg in an unsuccessful attempt to ease tensions between Hanover and Austria. The two are portrayed as inept:

"In such a free licentious state,
What merit can hope praise?
Where men reform'd religion hate,
And women wear no stays:
Where they thought H---e loud and rude,
And call'd his wife a strait-lac'd prude.

Why should L----p retirement chuse?
Why dread the Craftsman's sting?
Who when he did the Prince abuse,
Did represent the King:
His blunder's small, the case is plain,
He only did mistake the reign."

All printings of this ballad in thirteen stanzas are very rare; of this one the ESTC lists two copies (L; CSmH). Light dampstain in the upper inner section, but essentially a good copy. Foxon N107.

Printed in Blood

657. [New.] [Anon.] A new bloody ballad on the bloody battle at Dettingen: printed in bloody characters. To the tune of Old Sir Simon the King. London: printed for W. Webb, 1743. 8 pp. Folio, folded sheets, as issued. £3000

First edition. A remarkable patriotic poem, printed throughout in red. This is the only poem to be printed in "bloody characters" from 1701 to 1750; Foxon notes a few Irish broadsides of the period printed in muddy red ink, but these are hardly comparable. The defeat of the French at Dettingen marked a turning point in the attitude of the British public to the Hanoverians, as George II himself played a conspicuous role on the field of battle. "The king, whose horse bolted early in the action, placed himself on foot at the head of his troops, brandished his sword, and exclaimed, 'Now, boys, now for the honour of England; fire and behave bravely, and the French will soon run.' He remained in the field throughout the day, exposing his person with the utmost gallantry. . . . The king suddenly became a popular hero, and Handel composed a *Te Deum* in honour of the occasion." -- DNB. This good-humored ballad was aimed at a less sophisticated audience. It was reprinted twice later in the year, once as a broadside and once in Dublin as an octavo, also in red. All editions are rare; of this folio the ESTC locates eight copies (L, C, CHIDc, LEu, O; CSmH, IU, MH-H). This is the first copy we have seen on the market. In fine condition, as issued, entirely uncut. Foxon N110.

658. [New.] [Anon.] A new canto of Spenser's Fairy Queen. Now first published. London: printed for G. Hawkins, 1747. (2), 28 pp. [Bound after:] [West, Gilbert.] Education, a poem: in two cantos. Written in imitation of the style and manner of Spenser's Fairy Queen. . . . Canto the first [all published]. London: printed for R. Dodsley; and sold by M. Cooper, 1751. 52 pp. Together two vols. in one, 4to, contemporary calf, gilt, spine gilt, brown morocco label ("West's Poems"). £650

First editions. *A New Canto* is traditionally attributed to the literary scholar John Upton (1707-1760), following an inscription in a copy at the Bodleian. Upton published a critical edition of *The Faerie Queene* in 1758, but he is not known as a writer of original verse, so that the ascription seems improbable. Gilbert West's curious poem, *Education*, is another Spenserian imitation describing the wanderings of a "gentle knight," who is accompanied by a palmer, or pilgrim; the latter is identified as a representation of John Locke. Gilbert West (1703-1756) was educated at Eton and Christ Church, Oxford. He is reliably credited with *A Canto of the Fairy Queen . . . Never before Published*, which appeared in 1739, to which *A New Canto* appears to be a sequel; it is worth noting that both poems, despite the gap of eight years, were printed for the bookseller George Hawkins. Of further significance is the fact that the presentation of the two poems in this volume is very similar, and that the binder had identified West as the author. On balance it seems probable that West was the author of all three Spenserian imitations, but has only as yet been credited with two of them. Johnson, in his *Lives of the Poets*, speaks of West's attempts with some warmth, without specifying individual titles:

"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; they appeal not to reason or passion, but to memory, and presuppose an accidental or artificial state of mind. . . . Works of this kind may deserve praise, as proofs of great industry, and great nicety of observation; 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 by only pretty, the plaything of fashion, and the amusement of a day."

Wanting a half-title for *A New Canto*, but an attractive volume in fine condition. Foxon N117; CBEL II, 574 and 1750.

The Only Copy Known

659. [New.] [Poetical miscellany.] A new collection of poems: being an extract from the State-Poems, Mr. Dryden's, and other miscellaneous poems. By persons of distinguish'd judgment and taste. Volume I [all published]. Dublin: printed for J. Hyde, 1721. (12), 336 pp. 12mo, contemporary calf (covers detached). £1500

First edition. The only copy known of a substantial early Dublin anthology of verse. This title is not listed in Case, nor is there a copy recorded in either the ESTC or WorldCat; the only record of it is in the comprehensive list of poetical miscellanies in NCBEL, where this is the copy cited (Lonsdale). The Dublin bookseller John Hyde has provided a long note to the reader, describing the genesis of this volume, which begins as follows:

"Several considerable persons, who do me the honour to be my customers, and who delight in reading of poetry, have frequently complained to me, that the English miscellanies, or collections of poems, printed within forty or fifty years past, are not only so hard to be got, but likewise contain so many volumes, and are consequently so dear, that it was hardly possible to have them compleat. Besides, several gentlemen, reputed to be as good judges of poetry, as any in this kingdom, have

assured me that the best of those miscellanies abounded with so very mean performances, that all that is good in them might be extracted into two moderate volumes, by which the nobility and gentry, who desire to be entertained, might have all that was really valuable at the tenth part of the expence, and save themselves much trouble and vexation, by not being oblig'd to turn over a hundred bad poems before they could light upon one good one. I was therefore order'd to procure as many volumes of such miscellanies as I could; which accordingly was done, and those gentlemen were pleased to mark such as they most approved, one volume of which I have therefore ventured to print and publish."

After describing at some length the principles by which the poems were chosen, Hyde notes that such a selection could not have appeared in England: "I was told, that the booksellers of London having a property in their several copies, it was not in the power of any to publish such an extract as this, neither would they do any such thing if they could, which would make all their miscellanies only so much waste paper."

Many of the poems here are from the second half of the 17th century; included are verses by such writers as Thomas Carew, Sir Robert Howard, John Dryden, and Samuel Garth. There is also an ample selection of poems from the miscellanies of the early 18th century, among which are such poems as "The Tunbridge Prodigy," by the Countess of Winchelsea, printed as a broadside in 1706 (Foxon F142), and Elijah Fenton's "The Fair Nun," first printed in a miscellany published by Lintott in 1712. Hyde's venture appears to have met with limited success, as there is no trace of the promised second volume; his failure appears to be confirmed by the absolute rarity of this first volume. Aside from the loose covers, a very good crisp copy. CBEL II, 354.

Previously Unlocated

660. [New.] [Anon.] New miscellaneous poems, with five love-letters from a nun to a cavalier. Done into verse. London: printed for A. Bettesworth, 1725. (12), 132; (8), 136 pp. + an engraved frontispiece. 12mo, 19th-century red morocco, ornately gilt, spine and inner dentelles gilt, black morocco label, a.e.g. £2500

"The sixth edition, according to the original copy, with additions." A hitherto unlocated edition of a collection of amorous verse, in two parts; the first part was originally printed in 1713, and the second was added in 1716. This title was entered in the Stationer's Register to Morgan Keene, tentatively identified by Foxon as the author; two other titles are evidently by the same hand, *The Impotent Lover Describ'd* (1718, Foxon I14) and *Love-Letters between a Nobleman and His Sister*, a versification of Aphra Behn printed in 1734 (Foxon L284). All printings of these poems are extremely rare, with the following copies reported by the ESTC:

1713. Part I only. (12), 129 pp. British Library; Harvard.

1713. Part I only. 2nd edition. (12), 129 pp. London University (King's College).

1714. Part I only. 3rd edition. (12), 160 pp. Huntington; Newberry.

1716. Both parts. 4th edition. (12), 132; (8), 136 pp. British Library; Bodleian (imperfect).

1718. Both parts. 5th edition. (12), 132; (8), 136 pp. Ow; ICN, CLU-C (Part II only).

No copy of this sixth edition is listed in the ESTC. The preface ends with an interesting postscript: "The author is oblig'd, by reason of the ill usage this book has had in the late impressions, to inform the reader, that, that under the title of the second edition, is not according to the original copy; it being left to the printer's care to correct the errors of the press, who had the printed copy before, which he thought fit not to follow, but, unknown to the author or bookseller, purposely made several hundred alterations, either by adding, diminishing or, changing of words or sentences. As for the additions in the third edition, the author had not any share in them, and therefore could not be answerable for their faults."

Part I of this small volume begins with the five love-letters, as translated from a French text called *Lettres Portugaises*, commonly ascribed to Gabriel Joseph de Lavergne, vicomte de Guilleragues. These are followed by 36 shorter poems, almost all on amorous themes and addressed to Caelia, Lucinda, Chloe, Miranda, etc.; there are also two tales adapted from Ovid. Part II has its own title-page and pagination, and starts with "the cavalier's answers to the nun's five love-letters." Among the other pieces are a number by other hands, including "On Albanio's Marrying the Incomparable Monissa" ("by a youth of nineteen years of age"), "An Epitaph on Alcander and His Wife" ("by R. S."), and six poems by an unidentified "young gentleman," including one addressed to Ambrose Philips. The volume concludes with a poem called "Belphegor: Or, the Marriage of the Devil;" Foxon (P68) records a separate Dublin printing of this poem in 1728, as *The Parliament of Hell*. Many of the poems here are erotic, which no doubt accounts for the rarity of the various editions. A fine copy, complete with the engraved frontispiece of the nun in her study. Old armorial bookplate of Lord Grey; later armorial bookplate of the antiquary James Maidment. Cf. Foxon, p. 505 (not this edition); CBEL II, 355 (citing a copy at Worcester College, possibly in error).

661. [New.] [Anon.] New miscellaneous poems, with five love-letters from a nun to a cavalier. Done into verse. London: printed for A. Bettesworth, and C. Hitch, 1731. (12), 276 pp. + an engraved frontispiece. 12mo, contemporary calf, spine gilt (spine a trifle rubbed, front cover loose). £2000

"The seventh edition, according to the original copy, with additions." A reprint of the sixth edition of 1725 (see above), but with the two parts continuously paginated. Of this final edition, three copies are recorded, at the British Library, London University (King's College), and Arizona (lacking the plate). With an old armorial bookplate of Rev. Prebendary Hedgeland. Small patched repair to the foot of the title-page, touching the ruled border, but a very good copy, complete with the engraved frontispiece of the nun in her study. Foxon, p. 505; cf. CBEL II, 350 (treating Part II as a miscellany, but not recording this edition).

662. [New.] [Poetical miscellany.] A new miscellany. Containing, I. The judgment of Tiresias. II. The Queen of May. III. The smok-fac'd boy. IV. On the death of a young lady. V. The priesthood. VI. A court ballad. VII. An epitaph on a gentleman who was a great hunter. VIII. The immortal old maid. IX. The Norfolk garland. X. A lesson for the ladies. XI. The difference betwixt love and friendship. XII. The enamoured brother to his sister. XIII. The beau. XIV. On Colonel C---rs. XV. The Bacchanalian song. XVI. Dr. W----ter to Dr. Che--ne. XVII. Dr. Che--ne's answer. XVIII. A burlesque on the late L--d M---r of Y--k in Scripture stile. XIX. The rabbit-man-midwife. XX. A song on the murder of Mr. Hays by his wife. XXI. The coy mistress. XXII. Lord D-----'s epitaph on his sister. XXIII. On the A--b--p of Y--k and his c----n. XXIV. On the fifth of November. XXV. An epitaph on Dr. B--r--y, formerly B--r-r of St. --- Cambridge. XXVI. The jovial Cantab. XXVII. On his late M--y's gracious gift to the universities. XXVIII. On Dr. W-- V---, aged 62, on his marriage with Jane Diver, aged 16. XXIX. The force of habit. XXX. The controversy between Mr. Pope and Mr. Theobald, 1729. XXXI. The difference between the Papists and Presbyterians determined. London: printed for A. Moore, 1730. (4), 48 pp. 8vo, disbound. £500

First edition. A lively miscellany of topical verse. The opening poem is by Hildebrand Jacob. The poem on Mary Toft, who pretended to give birth to a litter of rabbits, is first printed here, though it no doubt had circulated in manuscript; this was briefly a popular topic among the Scriblerians, and this contribution has been attributed with some confidence to Dr. Arbuthnot. The other poem of Scriblerian interest, on the controversy between Pope and Theobald, is by William Duncombe. Items X-XII are all by the metaphysical poet Thomas Stanley; these appear to be the only poems drawn from the past. Wanting a half-title, as often, otherwise a very good copy. Case 361; CBEL II, 359.

663. [New.] [Miscellany.] A new miscellany for the year 1737. Containing I. The vision of the Golden Rump, printed in the papers call'd Common Sense, of March 19 and March 26. II. A dissertation upon kicking, printed in the same paper of June 11. III. The Lord C-----d's speech against the Play-Bill, in the House of Peers. IV. C---- C-----r's letter to the Craftsman, upon the Bill for restraining the stage, printed in that paper of July 2. V. The year of wonders. VI. The man of honour. VII. A letter from G. Kelly, &c. VIII. The Alchymist of June 4, 1737. IX. Fog's Journal, July 16. N.p. (London): printed in the year 1737. (2), 29, 18, 6 pp. 8vo, recent half calf, vellum tips, spine gilt, black morocco label. £900

First complete edition, sold for a shilling; a version containing the first section only (29 pp., titles I-IV) and sold for sixpence was possibly earlier. One of a series of "new miscellanies" published from 1734 to 1739. The 18-page middle section of this one consists of items V-VIII as listed on the title-page, of which the first two are in verse. "The Year of Wonders" is an anonymous poetical satire on the untutored verse of Stephen Duck, then at the height of his popularity; this poem was also published separately (Foxon Y14), though whether one text derived from the other, or whether they have a common source in a periodical, has not been determined. The same holds for a longer anonymous poem, "The Man of Honour," of which there were three separate editions, of uncertain sequence (Foxon M63-65); this satire is an attack on the Whig ministry. The first four prose pieces in this pamphlet are of considerable theatrical interest. The first item is a rude allegory attributed to the rabid Jacobite, Dr. William King of Oxford; this was the source of a farce called *The Golden Rump*, an indecent display which inspired the Licensing Act of 1737 (cf. Battestin, *Henry Fielding*, pp. 225-8). Original paper flaw in one leaf, without surface loss and not affecting the text, otherwise a very good copy of a scarce miscellany; the price of a shilling on the title-page has been inked out. CBEL II, 366.

664. [New.] [Miscellany.] A new miscellany for the year 1738. Containing I. Probus and Philaretus. A familiar miscellaneous epistle. Occasioned by some late occurrences. II. The Craftsman of Dec. 10, 1737, which was seized by messengers before publication. III. A letter from a freeholder in the country to a member of Parliament, concerning franking of letters, &c. IV. The Speaker's speech to the King, on his presenting the Bills for the royal assent, at the close of the last session of Parliament. V. An excellent new ballad. Tune of, King John and the Abbot of Canterbury. VI. The negotiators: or, Don Diego brought to reason. An excellent new ballad. Tune of, Packington's pound. VII. The rival wives: or, the greeting of Clarissa to Skirra in the Elysian shades. London: printed in the year 1738. 59 pp. 8vo, recent marbled boards. £450

First edition. Another opposition miscellany; the first four pieces are in prose. The first of the three poems at the end is a satire on the prominent Marshalsea judge, Sir Thomas Abney, and his failure to observe court protocol at the funeral of Queen Caroline. This poem was also printed separately as a broadside; for details, see item 344 (Foxon E569). *The Negotiators* is a satire on Walpole's futile attempt to avoid war with Spain; included is a full-page woodcut, a reduced version of the frontispiece to the separate printing (Foxon N18, item 651, above). The final poem, a satire on Walpole's wives, had also been printed separately earlier in the year as an 18-page folio. Small hole in one leaf, affecting a word on either side, otherwise a very good copy of a scarce miscellany; the ESTC lists 12 locations (L, Ct, E, LEu, O; CaQMM, CLU, CtY, ICN, NjP, NNC, NN). Case 419; CBEL II, 367.

665. [New.] [Poetical miscellany.] A new miscellany of original poems, on several occasions. Written by the E. of D., Sir Charles Sidley [sic], Sir Fleetw. Shephard, Mr. Wolesly, Mr. Granvill, Mr. Dryden, Mr. Stepney, Mr. Rowe. And several other eminent hands. Never before printed. London: printed for Peter Buck; and George Strahan, 1701. (16), 341 pp. 8vo, contemporary panelled calf. £650

First edition. The normal issue, with "Miscellany" in the title; a few copies are known with the title "New Collection," and a slightly different arrangement of authors. The third in a series of highly important poetical miscellanies edited by Charles Gildon; preceded by *Miscellany Poems upon Several Occasions* (1692), and *Chorus Poetarum: Or*

Poems on Several Occasions (1694). For the most part the poems in this volume were in fact "never before printed." Most remarkable, perhaps, are four poems (pp. 60-88) by Anne Finch, Countess of Winchelsea, her first appearance in print; included is the poem for which she is now best known, "The Spleen." These four poems are introduced by a long poem by Nicholas Rowe, entitled "Epistle to Flavia," who predicts that "Ardelia" will set new standards in writing verse, recently demeaned by a band of "wretched bards." Also included here is the first printing of "The Fair Stranger," by Dryden, and two poems addressed to Congreve, one by Richard Steele on *The Way of the World*. A very good copy; early signature on the front flyleaf of W. Wynn, who has corrected all the errata by hand. Case 223 (b); Macdonald 58; CBEL II, 341 and 1048.

A Newly Discovered Bawdy Miscellany

666. [New.] [Poetical miscellany.] A new miscellany of tales, songs and poems. By several hands. London: printed by R. S. and sold by W. Bristow at the Anodyne-Necklace without Temple-Bar, J. Jackson, near St. James's House, M. Turner at the Post-House in Russel Street, Covent-Garden, n.d. (1722?). (6), 90 pp. + an engraved frontispiece. 8vo, full red morocco, t.e.g., by Sangorski & Sutcliffe. £5000

First edition. A bawdy miscellany, entirely unrecorded; no copy of this title is listed in the ESTC, WorldCat, the NUC, Case, or NCBEL. The first six poems here, more or less obscene, were all separately printed as folios in 1721-2: (1) *The Curious Maid*, by Hildebrand Jacob (Foxon J34); (2) *The Peeper* (Foxon P141); *The Leaky Vessel* (Foxon L90); *The Bauble* (Foxon B108, "a tale of a dildo user"); *The Longitude* (Foxon L253); (6) *The Parson and His Maid* (Foxon P82). Among the other twenty poems are an epilogue spoken at the opening of John Rich's new theater at Lincoln's-Inn Fields, which took place in 1714, a poem about the castrato Nicolini, first printed in 1711, and a satire on the absurd selection of Laurence Eusden as Poet Laureate, in 1718. The imprint of this volume is unusual. The identity of "R. S." cannot be determined with any certainty, but these may be the initials of Richard Standfast, who was active during the 1720's. The name of W. Bristow can be found in only one other imprint from the first half of the 18th century, in 1725, but not at a shop called the Anodyne Necklace. No other imprint records any combination of the booksellers named as participating in a joint venture. The engraved frontispiece is unsigned, and depicts a scene in ancient Rome. Some light browning, inner gutter of the frontispiece a bit frayed, otherwise a very good copy. It is not surprising that a miscellany of this sort should be rare, but that should have wholly escaped notice until now is very unusual.

667. [New.] [Anon.] A new translation of Æsop. In a hundred select fables, burlesq'd. With a suitable new moral adapted to each fable. Never before printed. London: printed, and sold by S. Malthus; and William Lucas, 1705. (2), ii, (4), 48, 59-98 pp. 8vo, panelled calf antique, red morocco label. £2000

First edition. This collection of fables is not in any sense a translation, but an imitation of Aesop in modern dress. The poems have titles like "Doctor and Dead Man," "Dog having Christian Burial," "Dancing Apes," "Fortune-Teller falling into a Ditch," "Jealous Husband," "Man at a Fish Dinner," etc. They are all pretty clearly by the same hand. One of the booksellers involved in the publication of this volume was Sarah Malthus, the widow of another bookseller, Thomas Malthus. John Dunton speaks of her setting up in business in 1703, and she published his celebrated *Life and Errors* two years later; within a year, however, they had a falling out, and she disappears from the bookselling scene. Some foxing, very slight marginal restoration to the first and last leaves, otherwise a very good copy. Very rare; the ESTC reports copies at Trinity College, Dublin, and Harvard only. Foxon N236.

668. [Newcomb, Thomas.] A miscellaneous collection of original poems, consisting of odes, epistles, translations, &c. written chiefly on political and moral subjects. To which are added, occasional letters and essays, formerly published in defence of the present

government and administration. London: printed by J. Wilson, 1740. (20), 388 [i.e. 392] pp. 4to, polished calf antique, gilt, spine elaborately gilt, red morocco label. £850

First edition. The author's major book, a substantial collection of occasional verse. Thomas Newcomb (1692-1765) was educated at Corpus Christi College, Oxford, where he formed a lifelong friendship with the poet Edward Young, to whom a number of the poems in this volume are addressed. Newcomb was a clergyman by profession, who received modest patronage from various members of the Whig aristocracy; the political verse in this collection was written in defence of Walpole and his administration. Among the few prose pieces at the end is a political satire in the form of an imaginary book auction catalogue, entitled: "Librorum Catalogus, &c. A catalogue of several curious and valuable pieces (chiefly controversial) to be sold by auction the 26th instant, at the great auction-room against the Royal Exchange, Cornhill." Included are 46 lots, such as "The Art of Clouding; or, an ingenious method of lulling people to sleep with their eyes open. By Capt. Vinegar." Presentation copy, inscribed by the author on the verso of the half-title, "To my worthy friend Mr. Reynell;" the recipient may well have been a Berkshire clergyman named Carew Reynell (see the DNB under the economist of that name), who had also attended Corpus Christi. With a four-page list of subscribers; these leaves are not present in at least seven of the thirteen copies listed by the ESTC. A few pale waterstains at the end, but a fine copy of a scarce book, in an appropriate modern binding. Foxon, p. 512.

A Library Tour

669. [Newcomb, Thomas.] Bibliotheca: a poem. Occasion'd by the sight of a modern library. With some very useful episodes, and digressions. London: printed, and are to be sold by J. Morphew, 1714. (10), 64 pp. 8vo, disbound. £1500

Second edition; first printed in 1712. A literary satire, in the form of a poetical tour round a contemporary collection of books. "Chiefly interesting on account of the picture of the goddess Oblivion, which Pope must have had in mind in writing the 'Dunciad.'" -- DNB. Newcomb drew inspiration for this poem from Swift's "Battle of the Books," and there are, appropriately, substantial passages on the scholarship of Richard Bentley:

"B---ly immortal honour gets,
By changing Que's for nobler Et's:
From Cham to Isis see him roam,
To fetch stray'd interjections home;
While the glad shores with joy rebound,
For period's, and lost comma's found;
Poor adverbs, that had long deplor'd
Their injur'd rights, by him restor'd!
Smil'd to survey a rival's doom,
While they possess'd the envied room;
And hissing from their rescu'd throne
Th'usurper's fate, applaud their own."

Also of note is a sustained four-page attack on Daniel Defoe; Richard Steele's writings are described in a friendly manner. Included are references to such writers as Marvell, Dryden, Cowley, Prior, Congreve, Addison, Waller, John Dennis, John Toland, and many others. This is a rare poem in any form. Foxon describes this second edition as "not traced" (citing an advertisement); the ESTC now locates two copies, one at the British Library which is badly cropped, and the other at McMaster lacking the half-title, which is present here. In fine condition. Cf. Foxon N246.

670. [Newcomb, Thomas.] Blasphemy as old as the creation: or, the Newgate divine. A satyr. Address'd to the modern advocates of irreligion, prophaneness, and infidelity. By a

gentleman and a Christian. London: printed for Lawton Gilliver, 1730. (4), 28 pp. 8vo, later wrappers. £850

First edition. A satire in verse on Thomas Woolston, the freethinker and quasi-mystic who advocated a figurative reading of the Bible, particularly with regard to such questions as miracles, the resurrection, and the virgin birth; his *Discourses* were at this period widely circulated. Newcomb's authorship of this poem is noted in the Rawlinson manuscripts. His view of Woolston is summed up in a footnote: "His whole work is almost a continued droll or satyr upon the Christian religion, and the bishops and clergy of the established church; every page being beautifully adorn'd with flowers of low wit, and impudent buffoonery." Among the other targets here are the deist Anthony Collins, the controversialist William Whiston, the freethinker Matthew Tindal, and the political philosopher Bernard Mandeville. Some waterstains in the upper portion, but a very good copy, complete with the half-title. Rare; the ESTC lists seven locations (L, Cq, O, Owo; DFo, OCU; AuNU). Foxon N248.

671. [Newcomb, Thomas.] Blasphemy as old as the creation: or, the Newgate divine. A satyr. Address'd to the modern advocates of irreligion, prophaneness, and infidelity. By a gentleman and a Christian. London printed; Dublin: re-printed, and sold by George Faulkner, 1730. 23(1) pp. Sm. 8vo, disbound. £250

First Dublin edition; first printed in London earlier the same year. Rare; the ESTC lists three copies only (Di [2]; IU). Upper blank corners very slightly chipped at the end, but a very good copy, complete with the half-title. Foxon N249.

672. [Newcomb, Thomas.] The woman of taste. Occasioned by a late poem, entitled, The man of taste. By a friend of the author's. In two epistles, from Clelia in town to Sapho in the country. London: printed for J. Batley, 1733. 26 pp. Folio, recent marbled boards, printed paper side-label. £250

Second edition; first printed earlier the same year. A poem inspired by the success of James Bramston's *The Man of Taste*, a satire on the fashions of the day which was also published in 1733. The verse epistles here purport to give advice to a young lady from the country about how to behave in society, and in particular how to dress upon her arrival in town:

"Whate'er you do, put on a serious air,
Trifles important with the modish fair;
Grave be your look, and solemn be your face,
And deeply ponder e'er the patch you place,
If on the brow or lip it shall be seen;
And which the knot, the purple or the green;
Your tucker quill'd, fan chose, and ruffles bought,
With calm reflection, and with sober thought;
Not qualified to starch your cambricks clean,
Till free from cares, your mind is most serene:
Your ribbons various, fit to judge aright,
Which has most charm, the azure or the white;
By which victorious spots most lovers die,
Those on the cheek, or those beneath the eye;
Which has most hearts subdued, or bosoms cleft,
The little armies on the right or left."

"Not listed by Newcomb in Rawlinson, but he omitted satirical works of this kind. Newcomb's authorship seems probable, but it needs to be confirmed." -- Foxon. A fine large copy. Foxon N283.

673. Nicols, William. ΠΕΡΙ ΑΡΧΩΝ libri septem. Accedunt liturgica. London: typis & impensis J. Downing, 1717. (2), 212 pp. + an engraved frontispiece. 12mo, contemporary

black morocco, covers elaborately decorated in gilt with a "cottage-roof" design, spine gilt, a.e.g. (traces of rubbing). £1500

First edition. An ambitious Neo-Latin poem, published shortly after the author's death. William Nicols (1655-1716) was educated at Christ Church, Oxford, where he became the acolyte and amanuensis of Bishop Fell; he went on to be the rector of Stockport, in Cheshire. The principal poem in this volume is dedicated to the Archbishop of Canterbury. "It makes enquiry into the principles of Christian living, and deals with diverse aspects of the faith such as the doctrine of original sin, baptism, discussion of the sacrament, and the morality of lying. Appended to this, with a separate title-page and dedication to the Archbishop of York, is his *Liturgica*, which contains translations into Latin hexameters and elegiacs of the Lord's Prayer and some Psalms and canticles, as well as paraphrases of these and some passages of Scripture. . . . Nicols's Latin flows throughout with an ease and elegance that bears witness to a thorough knowledge of classical literature and great facility in versification, as well as an enthusiasm undaunted by the scale of his undertakings." -- Oxford DNB. With an engraved frontispiece of the interior of a cathedral, by Simon Gribelin. Very scarce, especially outside the British Isles; the ESTC lists 12 locations (L, BOSc, Cq, Dt, ET, Llþ, O, Oc, WNC; CLU-C, InND; GOT). A very fine copy, in a beautiful binding of the period; from the Macclesfield library at Shirburn Castle. Foxon N299.

"The Part Which Now Preserves Our Race"

674. [Nightingale.] [Anon.] The nightingale. A tale. London: printed for J. Peele, 1721. 16 pp. 4to, later wrappers. £2500

First edition. "An erotic tale in which the nightingale represents the penis." -- Foxon. Foxon notes a source in the *Decameron*, but the poem is in fact more directly inspired by the "Passer" poems of Catullus, two of whose most famous lines appear as an epigraph on the title-page. The story involves a young girl in an Italian village, whose parents spy upon her seduction, and see the worst:

"But as in Eve's fair hand you find,
An apple to destroy mankind,
Kitty's twining fingers grace
That part which now preserves our race;
That part, which but to name is rude,
That ruffles into rage the prude;
Catullus says, (sure he is to blame,)
They love the thing, but hate the name."

Some dust-soiling at the beginning and end. A very rare poem; the ESTC lists two copies, at the British Library and the Clark Library, to which Foxon adds a third at Cambridge. Foxon N301.

675. [Nugent, Robert, Earl Nugent.] Odes and epistles. London: printed for R. Dodsley, 1739. 68, 61-71 pp. 8vo, disbound. £300

First edition. A collection of essentially political poems, in praise of the talents and aims of the opponents of Robert Walpole. Robert Nugent (1709-1788) was a spirited Irishman. In Parliament he spoke with a rich brogue which bordered on farce, but he clearly had a good deal of charm, as depicted by his friend Goldsmith in his *Haunch of Venison*. Horace Walpole once described one of his appearances in the House of Commons: "The Irishman's style was floridly bombast; his impudence as great as if he had been honest. . . . He affected unbounded good humour and it was unbounded but by much secret malice, which sometimes broke out in boisterous railing, oftener vented itself in still-born satires." Nugent was embroiled in politics for much of his life, but he found an outlet in writing verse, and was befriended by Pope. Two of the poems in this small collection had already appeared

separately, most notably *An Ode to William Pulteney* (1739), which became one of the most famous political poems of the century; Walpole called it a glorious poem, but Gray said that he doubted if Nugent had actually written it. The two long verse epistles at the end are addressed to Lord Cornbury, and the Earl of Chesterfield. With a vignette bust of Cicero on the title-page, engraved by Charles Mosley after a design by Gravelot. A very good copy. Foxon, p. 521; O'Donoghue, p. 337; CBEL II, 559.

676. [**Nugent, Robert, Earl Nugent.**] Odes and epistles. London: printed for R. Dodsley, 1739. 79 pp. 8vo, recent marbled boards. £225

Second edition; first printed earlier the same year. Entirely reset, with different type ornaments throughout; the engraved bust of Cicero on the title-page is the same. Pale waterstains in the first few leaves, otherwise a very good copy. The mispaginated first edition is not uncommon, but this second printing is rare; the ESTC lists three copies only (L, O; TxU). Foxon, p. 521; O'Donoghue, p. 337; CBEL II, 559.

677. [**Nugent, Robert, Earl Nugent.**] An essay on happiness. In an epistle to the Right Honourable the Earl of Chesterfield. London: printed for J. Walthoe, 1737. 19 pp. Folio, later drab wrappers. £400

First edition. Nugent's second published poem, published a matter of days before his marriage to Anne Craggs, some twelve years his senior, and the sister and co-heir of James Craggs, secretary of state. She was ugly, and Nugent made no pretence of being faithful to her, but she brought him a fortune, and valuable political connections, one of whom was Lord Chesterfield, who guided his early political career. This poem is manifestly influenced by the heroic couplets of Pope:

"Thro' the wild maze of life's stil-varying plan,
Bliss is alone th'important task of man:
All else is trifling, whether grave or gay,
A Newton's labours, or an infant's play;
Whether this vainly wastes th'unheeded sun,
Or those more vainly mark the course it run;
And of the two, sure smaller is the fault
To err unthinking, than to err with thought:
But if, like them, we still must trifles use,
Harmless at least, like theirs, be those we chuse."

Printed by Samuel Richardson. An uncut copy, in very good condition. Foxon N336; O'Donoghue p. 337-8; Sale 204; Rothschild 212; not in NCBEL.

678. [**Nugent, Robert, Earl Nugent.**] An essay on happiness. In an epistle to the Right Honourable the Earl of Chesterfield. London [i.e. Edinburgh]: printed for J. Walthoe, 1737. 20 pp. 8vo, original pale blue wrappers. £300

A Scottish piracy, with a false imprint; the title-page ornament is one used by Thomas Ruddiman in Edinburgh. A fine copy in original condition, entirely uncut. Very scarce; the ESTC lists seven copies (L; CaOHM, CSmH, ICU, IU, NcU, PU). Foxon N337.

679. [**Nugent, Robert, Earl Nugent.**] An ode to mankind: address'd to the Prince of Wales. London [i.e. Edinburgh]: printed for R. Dodsley; and sold by T. Cooper, 1741. 11 pp. 8vo, disbound. £150

First Edinburgh edition; originally printed in London earlier the same year. The ornaments in this Scottish piracy reveal that it was printed by Thomas Ruddiman. The dedication to the Prince of Wales is also in verse. Very scarce; the ESTC lists eight copies (L, C, E, LEu, O; CLU-C, ICN, IU). Light stains on the title-page, otherwise a good copy. Foxon N344.

680. [Nugent, Robert, Earl Nugent.] Political justice. A poem. In a letter to the Right Hon. the Lord ****. London: printed for J. Walthoe, 1736. 24 pp. Folio, disbound. £600

First edition. Nugent's first published poem. The addressee is identified in his *Odes and Epistles* (1739) as Henry Hyde, Viscount Cornbury (1710-1753), Clarendon's great grandson and a member of the so-called Young Patriot group. He was a close friend of both Pope and Swift, and a pallbearer at Gay's funeral. This poem was printed by Samuel Richardson. Uncommon; the ESTC lists eleven copies (L, C; CSmH, CLU-C, CtY, ICN, IU, InU-Li, MH, NIC, OCU). Pale ink splash on the title-page, but a very good copy. Foxon N346; O'Donoghue, p. 337 (Dublin reprint only); Sale 184.

681. [Occasional.] [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. 8vo, disbound. £850

First edition. This threepenny miscellany consists largely of five poems by Sir John Denham and four by Andrew Marvell, written in the 1660's. These serve as a prelude to the final and more recent poem, "A Satyr against the Dutch," which has not been traced elsewhere, and which begins: "Why all this wretched splutter with the Dutch? / We'll stop their mouths soon if they prate to much." The author raises objections to Dutch involvement in the removal of James II ("a gracious bigot King"): "The state being sick, they brought us Orange pills, / And made us take Dutch physick 'gainst our wills." Some page numbers shaved, otherwise a very good copy of a very scarce pamphlet; the ESTC lists eight copies (L, LAM, O; CtY, DFo, MH, PU; AuVSL). Not in Case; CBEL II, 347 (citing the Harding copy, now at the Bodleian).

The Bard of Aughanagraun

682. O'Connor, Murroghoh. Poems, pastorals, and dialogues. I. A pastoral in imitation of the first eclogue of Virgil; inscrib'd to the provost and fellows of Trinity-College. II. Two facetious dialogues between the author, and Owen Sulivan, a countryman. III. A description of the county of Kerry. . . . By Morgan O'Conner [sic]. Dublin: printed by S. Powell, for J. Thompson, 1726. (2), 22 pp. Sm. 8vo, disbound. £1500

First edition. The mock-pastoral and the two humorous dialogues in this small collection of Irish poems appear to describe some sort of dispute or misunderstanding between the author and Trinity College, Dublin. The first poem had been separately printed as a quarto in 1719, with the author named as "Murroghoh O'Connor of Aughanagraun." As an interlocutor in all three poems here, he is called "Morrough O'Conner;" Foxon points out that no name of this sort is to be found in the lists of Trinity College, and that all versions may be pseudonymous. The final topographical poem, describing county Kerry, seems to owe something to Denham's *Coopers Hill*. All of the poems here contain local and topical allusions, many of them explained in footnotes; "Nell Madgett's," for example is identified as "a shebbeen house in Trallee." This pamphlet was reprinted in Dublin in 1739, and again, with an additional verse "petition" to Trinity College, in 1740. Very rare; the ESTC lists four copies (Dt, LEu, Lhl, O). The copy in the House of Lords is reported as having a four-page list of subscribers, and a final leaf with a "eucomium" to the ancient families of Kerry, but these leaves are not present here, nor are they found in any of the other recorded copies, including a fifth one examined by Foxon (Dk). They are also not suggested by the collation (A to C in fours). Small paper adhesion at the top of the title-page (touching "Poems," which is, however, fully legible); slight chipping at the blank inner margins, but generally in sound condition. Foxon O11; not in O'Donoghue (who lists only the 1719 quarto, along with a Percy Society reprint of 1843, annotated by T. C. Croker).

683. [Ode.] [Anon.] [Caption title:] An ode for the thanksgiving-day. By Titus Antigallicus, Esq. [pseud]. N.p. (Edinburgh?): n.d. (1749). 4 pp. Sm. 4to, recent marbled wrappers. £600

A piracy, almost certainly of Scottish origin, of a poem first published as a folio in London, in 1749. A satire on the futility of British participation in the War of the Austrian Succession; the Treaty of Aix-la-Chapelle (October 18, 1748) had essentially restored the *status quo ante*, even in the North American colonies:

"To Canada conquer, and Frenchman out-root,
With their other wise schemes to make happily suit,
A fleet was sent out, in a humour romantick,
To traverse ten leagues of the ocean Atlantick.
Derry down

At L'Orient they landed full six thousand men,
Did nothing when there, but came back again,
If you ask some the reason, their answer is clear,
It was fully determined to do nothing there.
Derry down."

The London folio is very rare, with only three copies listed in the ESTC (CLU-C, DFo, MH); this piracy is also very scarce, with eight copies listed (L, E [2], INV; CSt, CLU-C, CtY, NcD). Trimmed a bit close at the bottom, affecting two catchwords, otherwise a good copy. Foxon O26.

684. [Ode.] [Anon.] An ode to Mr. Handel. London: printed for R. Dodsley, 1745. 16 pp. 4to, disbound. £1250

First edition. A poem in praise of Handel's various compositions, including his *Messiah*. With an interesting two-page preface, commenting upon the verse form, which the anonymous author has borrowed from Milton: "It was chosen as admitting of a greater variety of modulation than any other of the same extent; as well as for the liberty it carries with it in being disengag'd from rhyme." Half-title present. A fine copy of a rare poem; the ESTC lists nine locations (L, LEu, O, On; CtY, InNd, MH, TxU, WaU). Foxon O67.

685. [Odes.] [Poetical miscellany.] The odes and satyrs of Horace, that have been done into English by the most eminent hands. Viz. Earl of Rochester. Earl of Roscommon. Mr. Cowley. Mr. Otway. Mr. Congreve. Mr. Prior. Mr. Maynwaring. Mr. Dryden. Mr. Milton. Mr. Pooly. With his Art of Poetry, by the Earl of Roscommon. To this edition is added several odes never before published. London: printed for Jacob Tonson, 1717. (10), 203 pp. + an engraved frontispiece. 12mo, contemporary marbled boards, parchment spine (spine defective, corners worn). £100

Second edition, though not so designated; first published in 1715. Tonson published this miscellany to counter another with the same title brought out by a consortium of London booksellers. He explains the situation in a brief preface: "It is thought not improper to inform the reader, that there having been lately published an edition of this book by A. Bell, T. Varnam, J. Osborne, J. Browne, and J. Baker, persons who have no right to the printing thereof, the copies therein being near all taken from the *Miscellany Poems* published by Mr. Dryden, and printed by Jacob Tonson: therefore the said proprietor, in justice to himself, hath published this edition, whereunto is added many translations not in the other edition, most of which were never before printed, and which are distinguished from the rest, by being printed in an italick character." About a dozen translations are in fact printed in italics, some of them by "Mr. J. B.," and identified as "never printed before." Wanting a flyleaf at the front, otherwise a good copy. Case 287 (b); CBEL II, 351 and 1497.

686. [Odes.] [Poetical miscellany.] The odes and satyrs of Horace, that have been done into English by the most eminent hands. Viz. Earl of Rochester. Earl of Roscommon. Mr. Cowley. Mr. Otway. Mr. Congreve. Mr. Prior. Mr. Maynwaring. Mr. Dryden. Mr. Milton. Mr. Pooly. With his Art of Poetry, by the Earl of Roscommon. To this edition is added

several odes never before published. London: printed for Jacob Tonson, 1717. (10), 203 pp. + an engraved frontispiece. 12mo, contemporary marbled calf, gilt, spine gilt, red morocco label (rubbed, lacks label). £150

Third edition; preceded by editions of 1715 and 1717 (see preceding item). The woodcut ornaments in this edition are wholly different. Contemporary signature on a front flyleaf of John Warropp; on the verso of this leaf is an additional inscription, "Eliza Taylor her book, the gift of the Rev. Mr. Warropp, Anno 1747." Later signature of Olivia Young, and the armorial bookplate of Brook T. Ottley. Outer margin of the frontispiece slightly shaved, otherwise a very good copy. Case 287 (c); CBEL II, 354 and 1497.

687. [Odes.] {Anon.} Odes on various subjects, humbly address'd to the Right Honourable the Lord Walpole. . . . By a gentleman of the Inner Temple. London: printed, and sold by J. Roberts, 1741. 43(1) pp. 4to, disbound. £1500

First edition. A very rare collection of 18 poems, including three imitations of odes of Horace, one piece adapted from Martial, patriotic poems for the years 1741 and 1742, a pastoral from Spenser, and other poems entitled "The Happy Clown," "The Passion of Alexis," "Clorinda's Inconstancy," etc. There is no indication of the author's identity, beyond what is revealed on the title-page. In fine condition. The ESTC lists two copies only (MRu; IU). Foxon, p. 530 (IU copy only).

688. **Ogle, George, editor and translator.** The Canterbury tales of Chaucer, modernis'd by several hands. Publish'd by Mr. Ogle. London: printed for J. and R. Tonson, 1741. (2), 1x, 250; (4), 324; xxxii, 271 pp. Three vols., 8vo, contemporary calf, gilt, spines gilt (some rubbing, two labels lacking). £250

First edition. George Ogle's original contributions here include versions of seven tales, most of the prologues, a continuation of the Squire's Tale adapted from the fourth book of Spenser's *Faerie Queene*, and a long essay on Chaucer and his times in Vol. III. The rest of the tales, some previously published, are by Dryden, Pope, Betterton, Cobb, Boyse, Brooke, Markland, and Grosvenor; the prefatory biography in Vol. I is by John Urry. George Ogle (1704-1746) was born and raised in Ireland, but spent most of his life in London; this rendering of the *Canterbury Tales* into modern English was his last publication. "A clever translator." -- O'Donoghue. Some copies of this set have a portrait of Chaucer in Vol. I, but it is clear that none was ever present here, and many of the copies listed by the ESTC do not have one either; possibly a portrait was issued to boost sluggish sales, an occasional marketing device at this period. A very good set; early ownership stamp in each volume of T. Langford, and the 19th-century armorial bookplate of Henry Sherbrooke of Oxton. Foxon, p. 531; Griffith 528; O'Donoghue, p. 353; CBEL II, 368 and 560.

Modest Food, Exceptional Wine

689. **Ogle, George.** The fifth epistle of the first book of Horace imitated. London: printed for R. Dodsley, 1738. (4), 10 pp. + a final leaf of bookseller's advertisements. 4to, disbound. £1500

First edition. The penultimate in the author's series of imitations from Book I of Horace's Epistles; the first, second, fourth, fifth, and eleventh epistles are advertised on the last leaf as available from Robert Dodsley, and Ogle's version of the third epistle is announced as forthcoming. This poem is dedicated to Robert Jocelyn, Attorney General for Ireland. In the original Latin version Horace invites a friend to a simple dinner, enhanced by exceptional wine. Ogle speaks of his own cellar as follows:

"My vaults nor rich Burgundian juice contain;
Nor yet the flow'ry odour of Champain.
But port I hate. Neat Bourdeaux is my wine,

A grape of happy yeare, tho' common vine;
Between La-Fit and Tour the borderer grew:
And you may drink worse claret for Morgeux."

The text of this poem is somewhat cluttered with 82 footnotes, all providing the original words or phrases from Horace; the effect is distracting. Half-title present; some foxing, otherwise a very good copy. Very rare; the ESTC lists two copies only, at the British Library and Harvard. Foxon O94; O'Donoghue, p. 353; CBEL II, 560.

690. **Ogle, George.** Gualtherus and Griselda: or, the Clerk of Oxford's tale. From Boccace, Petrarch, and Chaucer. To which are added, A letter to a friend, with the Clerk of Oxford's character, &c. The Clerk of Oxford's prologue, from Chaucer. The Clerk of Oxford's conclusion, from Petrarch. The declaration, or l'envoy de Chaucer a les maris de notre temps, from Chaucer. The words of our host, from Chaucer. A letter in Latin, from Petrarch to Boccace. London: printed for R. Dodsley, 1739. xvi, 109(3) pp. Large 4to, contemporary half calf (some wear, covers rather scraped, with some loss of the marbled paper). £400

First edition. With a long and somewhat turgid prefatory letter to an unnamed friend in the legal profession, in which Ogle describes Chaucer as "my chief guide." Title-page a bit dust-soiled, otherwise a good copy. Foxon O95; O'Donoghue, p. 353; CBEL II, 560.

691. **Ogle, George.** Of legacy-hunting. The fifth satire of the second book of Horace imitated. A dialogue between Sir Walter Raleigh, and Merlin the prophet. Dublin: printed by R. Reilly; for G. Risk, 1737. 20 pp. 8vo, disbound. £400

First Dublin edition; first printed as a folio in London earlier the same year. This poem was published without the author's name in London, but there can be no doubt that the Dublin title-page correctly assigns it to Ogle. First and last leaves loose, otherwise in very good condition. This printing is rare; the ESTC lists three copies (L, Di, O). Foxon O102; O'Donoghue, p. 353 (this edition only); CBEL II, 559.

An Unrecorded Lincolnshire Imprint

692. **[Old.]** [R., T.] An old maid's fortune: or, the bride at her wits-end. A poem. Humbly inscrib'd to three sisters F-----ns. By the author of the London Spy. Stamford (Lincolnshire): n.d. (ca. 1727). (8), 16 pp. 8vo, recent mottled calf antique. £3000

An unrecorded provincial printing of a bawdy poem hitherto known only from a rare London edition of 1727. The poem tells the story of Sue Lackit, a spinster worth "fifteen thousand pounds in gold," who eventually repents of having resisted offers of marriage, and is left "to gnaw the sheets alone." In time she decks herself out "at fifty, gay, as at fifteen," and captures a rake named Tom, who marries her for her money, and then spends his time in drinking and whoring. Sue goes to consult a Faustus figure named Doctor Fisher, who takes out his "musty, tatter'd conjuring book," and summons up a devil who proves in the end a torment to both husband and wife. The origin of this poem is obscure, but it seems possible that this Stamford printing may have priority, as the text contains the throwaway line, "As sure as I look over Lincoln." In any case, both editions contain a facetious dedication to three unmarried sisters which is signed "T. R.," identified in the Wrenn Catalogue, without explanation, as an otherwise unknown Thomas Ruffe. The London edition does not contain the attribution of this Stamford printing to Ned Ward, who was commonly referred to as "the author of the London Spy," nor is Ned Ward's authorship found in Troyer, or other sources, though he did in fact publish a certain number of poems of this sort. Instead, the London title-page describes this as "a burlesque poem, occasion'd by the reading of Hans Carvell," an erotic poem by Matthew Prior. This Stamford printing is not recorded in the ESTC, which locates five copies of the London edition (L, Lsb, LEu, NT; TxU). In fine condition. Cf. Foxon O114.

693. [Old.] [Anon.] The old pack. N.p. (London): n.d. (1710). Folio, broadside (folded).

£750

An early printing, in twelve stanzas, of a popular Tory poem on the impeachment of Dr. Sacheverell; a number of other editions add a thirteenth stanza. The conceit here is the common practice of giving hunting dogs political names: "You shall not meet with a pack of hounds, but you may hear the huntsman cry, Hark Tory, to him High-Church, pox of that Whig, he's a meer cur." -- Defoe. The House of Commons is represented as a pack of hounds (i.e. Whigs), owned by Lord Godolphin, with Benjamin Hoadly the huntsman, and the "leaders" of the pack the twenty members of the committee to impeach Sacheverell. The pack has now been put up for sale. "The speaker of the poem is an auctioneer, whose huckster chant is imitated in the strong anapestic rhythm of the verse and the insistent repetition of the refrain." -- F. H. Ellis, *Poems on Affairs of State*, Vol. 7, p. 394. It seems probable that this poem was written in mid-March, 1710, just prior to Sacheverell's conviction, when he was given an unexpectedly light sentence. The various editions of the poem show many variants; this one can be identified by the use of a semicolon at the end of the second line (as opposed to a comma), and by the spelling "woolf" in the first line of the ninth stanza. All printings are rare; of this one the ESTC lists three copies, one at the British Library and two at Harvard. One small hole, touching a couple of letters, but generally in very good condition. Foxon O119; Madan, *Sacheverell*, 819a.

694. [Old.] [Anon.] [Caption title:] The old pack. [Colophon:] London: printed, 1714. 4 pp. Sm. 4to, recent marbled wrappers.

£750

Apparently the only surviving copy of a late printing, four years after the event. This edition includes the additional stanza satirizing John Dolben ("loud blasphemous Jack"), the second son of the Archbishop of York. After dissipating his inheritance he went to the West Indies and married an heiress; returning to London he entered Parliament, and was named chairman of the committee to impeach Sacheverell. During the course of the proceedings he fell ill, and retired to Epsom, where he was treated by Dr. Garth. According to a newspaper account, "to the great joy and exultation of Dr. Sacheverell's friends," he died of a fever on May 29, 1710, "at the very hour, eleven in the forenoon, when Dr. Sacheverell was ordered to attend his trial." When this poem was written, of course, Dolben was still very much alive, and the added stanza concludes:

"Now in hop's of a place he still yelps and impeaches,
Tho' the pert forward curr oft himself over reaches."

"Hop's" is a misprint for "hopes." The printed text of this poem was in fact very unstable, no doubt because it was widely circulated in manuscript; the text here displays numerous variant readings. One curious feature of this late printing is that it was felt necessary to provide the reader with many of the names of those satirized, albeit only with initial and final letters. A very good copy, from the celebrated Schwerdt collection of sporting books (II, p. 48, though with no outward sign of provenance). Not in Foxon; not in ESTC.

695. [Old.] [Anon.] The old wives tales: a poem. Part I [all published]. London: printed, and sold by John Morpew, 1712. (4), 20 pp. 8vo, disbound.

£1500

First edition. One of many attacks on the Duke of Marlborough following his dismissal by Queen Anne on December 30, 1711, and his subsequent exile. The tales here are purportedly told by three old crones, Dame Toss-pot, Dame Chuckle, and Dame Tattle, but there is no attempt to conceal the author's political bias:

"The Whigs are those who did the church untile,
And cry'd for church's safety all the while;
Those who threw their cash away,
In hopes of being rich, are those who pay

For a continued war, and hope to get
What none of any sense e're dreamt of yet;
M-----h's the man, has found us all crackt-brain'd,
And for few rags, has all our purses drain'd."

The dedication to Richard Creswell, MP for Bridgnorth in Shropshire, is itself a vehement attack on Marlborough; the author describes his poem as "the first of my venturing into print." A fine copy of a rare title; the ESTC lists eight copies (L, Csj, LAM, LEu, Lca [this copy], LONG; NcU, TxU). Foxon O130.

In Twenty-Six Sixpenny Parts

696. [Oldisworth, William, translator.] The odes, epodes, and Carmen Seculare of Horace, in Latin and English; with a translation of Dr. Bentley's notes. To which are added notes upon notes. In 24 parts complete. By several hands. London: printed for Bernard Lintott, 1713. Together twenty-six parts (as described below), with a general title-page and frontispiece portrait, in two vols., 12mo, contemporary calf, with a central panel in pale calf, brown morocco label (traces of rubbing). £750

First edition. A complete set of parts, each sold for sixpence. An English version of Bentley's celebrated edition of Horace, first published in 1711 and perhaps the finest edition of a classical text ever produced. "Bentley was and remains the greatest of English classical scholars. . . . His immense learning was combined with an equal control in its deployment. Although he here restricted himself entirely to criticism of the text, and refrained from comment and explanation, in fact his feeling for Horace is revealed in the seven or eight hundred emendations, many of which have found permanent acceptance. Bold yet sensitive, deeply learned and at the same time understanding, his edition is a compound, as Bentley himself was, of temerity, authority and subtlety." -- *Printing and the Mind of Man*, 178. The translator William Oldisworth (1680-1734) was educated at Oxford but received no degree. His literary career in London began about 1706, and he is now perhaps best remembered as the principal contributor to the *Examiner* from 1711 to 1714, after Swift and Delariviere Manley had ceased to be involved. In 1715 he was caught up in the Jacobite Rebellion, and this led to a period of exile, but he eventually returned to Oxford, where he took up antiquarian scholarship. In the end he met with financial difficulties, and died in debtor's prison. Oldisworth had a reputation for extraordinary fluency in extempore Latin verse, and Pope once said of him that he could translate an ode of Horace "the quickest of any man of England." The translations here are competent, but poetically uninspired. Of greater interest perhaps are the "notes upon notes," which furnish a parody of Bentley's scholarship; these have been described as tiresome, but they are not ill-humored or harsh in the Scriblerian manner, and are sometimes interesting.

Oldisworth's version of Bentley's Horace remained in print for some years, and copies vary considerably in their contents; some of the individual parts, all of which have separate title-pages and pagination, were reprinted to make up sets. This set contains the following:

(a) Dr. Bentley's dedication of Horace, translated. To which is added, a poem in Latin and English, inscribed to the Right Honourable the Lord Halifax, written by the Reverend Dr. Bentley. London: printed for John Morphew, n.d. (1713?). (2), 33 pp. Third edition; first printed in 1712.

(b) The life of Horace, with Dr. Bentley's preface, Latin and English. London: printed for Bernard Lintott, 1716. 35 pp. First printed in 1712.

(c) The odes of Horace in Latin and English; with a translation of Dr. Bentley's notes. To which are added, notes upon notes; done in the Bentleian stile and manner. Part I [- Part XX]. London: printed for Bernard Lintott, 1712-14. 36; 35(1); 34; 36; 36; 36; 35(1); 36; 36; 33(3); 36; 36; 31(5); 34, (2); 36; 35(1); 40; 36; 36 pp. Part I is a second edition, dated 1714; the

other parts are all first editions, with Parts II-XVII dated 1712, and the final three parts dated 1713.

(d) The epodes of Horace in Latin and English; with a translation of Dr. Bentley's notes. To which are added, notes upon notes; done in the Bentleian stile and manner. Part XXI [- Part XXIV]. London: printed for Bernard Lintott, 1713. 40, 37-40; 36; 36; 39(1) pp. First editions.

The general title-page says that these translations were "by several hands;" no other participant has as yet been identified. A fine set. On the front flyleaf of each volume is the contemporary signature of Edward Fulmer, with his acquisition price of 9s 9d, and a note containing details of Thomas Creech's edition of Horace. Foxon, p. 34; Bartholomew and Clark, *Richard Bentley*, 156-159; CBEL II, 560 and 1497.

697. **Oldisworth, William, translator.** The odes, epodes, and Carmen Seculare of Horace in English verse. To which is prefix'd the life of Horace: written by Suetonius. Translated from Dr. Bentley's Latin edition, by Mr. William Oldisworth. London: printed for B. Lintot, 1719. (8), 138 pp. + an engraved frontispiece, and six pages of bookseller's advertisements at the end. 12mo, contemporary calf, neatly rebacked, spine gilt, red morocco label (some wear to corners). £150

Second edition. The English text only, without the Latin versions and the scholarly notes published in the first edition of 1712-3. The frontispiece portrait of Horace is engraved by Gribelin; on the title-page is a woodcut caricature of Bentley, posing as Horace, first used in 1712 in William King's *Useful Miscellanies*. Title-page a bit soiled, with a signature clipped from the blank upper corner. Foxon, p. 34; Bartholomew and Clark, *Richard Bentley*, 160; CBEL II, 560 and 1497.

698. [**Oldmixon, John.**] Amores Britannici. Epistles historical and gallant, in English heroic verse: from several of the most illustrious personages of their times. In imitation of the Heroidum Epistolæ of Ovid. With notes explaining the most material passages in every history. London: printed, and are to be sold by John Nutt, 1703. (22), 173(1); (2), 150 pp. + an engraved frontispiece. 8vo, contemporary mottled calf, rebacked, most of original spine preserved, spine gilt, later red morocco label. £400

First edition. A collection of imaginary letters in verse, involving exchanges between such historical figures as Richard II and Queen Isabel, Edward IV and Jane Shore, and Elizabeth I and the Earl of Essex. John Oldmixon (1673-1742) began his career as a poet in the 1690's. By 1708 he had largely turned his attention to the writing of history, and political pamphleteering. In these areas he maintained a persistent Whig bias, which necessarily brought him into conflict with Swift and Pope; the latter made Oldmixon a conspicuous figure in his *Dunciad*, and in "The Art of Sinking in Poetry." In 1718 he had some faint hope of succeeding Nicholas Rowe as Poet Laureate, but the post went to Eusden, and Oldmixon's later years were largely spent as a spokesman for Walpole and his ministry. Samuel Johnson once dismissed Oldmixon (in the *Idler*, No. 65), as one of the "lowest of human beings -- a scribbler for a party." This early volume is one of Oldmixon's most original literary efforts. It "anticipated the vogue for Ovidian epistles which was to blossom in the following decade, and in fact it is closer to Drayton's *Englands Heroicall Epistles* in conception and execution than to Ovid." -- Oxford DNB. The author's indebtedness to Drayton is discussed at some length in his dedicatory epistle to Lord Viscount Say and Sele. The emblematic frontispiece is engraved by John Sturt after a design by B. Lens. Wanting a flyleaf at the front, some light browning, otherwise a very good copy; early armorial bookplate of John Sneyd of Bishton in Staffordshire. Foxon, p. 535; CBEL II, 1708.

699. **Oppian.** Oppian's Haleuticks of the nature of fishes and fishing of the ancients in V books. Translated from the Greek, with an account of Oppian's life and writings, and a catalogue of the fishes. Oxford: printed at the Theatre, 1722. (8), 13(1), (2), 232, (8) pp. 8vo, old half calf, rebacked, dark green morocco label (covers rubbed, corners worn). £250

First edition. The first English translation of a Greek poem on fish, and on angling, written in the 2nd century and dedicated to Marcus Aurelius and his son Commodus. This translation was begun by the poet William Diaper, but at the time of his death in 1718 he had completed only Books I-II. The remaining three books, the portion on angling, were provided by John Jones, identified here as a fellow of Balliol College, Oxford. With an eight-page list of subscribers, a great many of them from Balliol. Some worming in the blank margins, otherwise a good copy, complete with the half-title. Foxon O236; Westwood and Satchell, p. 164; CBEL II, 544.

700. **[Order.]** [Anon.] Order, a poem. London: printed for J. Brindley; and sold by Mrs. Dodd; Mrs. Nutt and Cook; and by the booksellers and pamphlet-shops of London and Westminster, 1737. 19 pp. Folio, disbound. £850

First edition. A moral and philosophical poem, contrasting the order of the natural world with the disorder of human affairs. At the end is a passage on Castle Howard, the seat of Charles Howard, 3rd Earl of Carlisle, to whom the poem is dedicated; he died the following year, and was buried at Castle Howard. A fine copy of a very scarce title; the ESTC lists nine locations (L, Ct; CtY, IU, LU, MH, NIC, OCU, TxU). Foxon O240; Rothschild 215.

701. **Ovid.** Ovid's *Metamorphoses*, in fifteen books. Translated by Mr. Dryden. Mr. Addison. Dr. Garth. Mr. Mainwaring. Mr. Congreve. Mr. Rowe. Mr. Pope. Mr. Gay. Mr. Eusden. Mr. Croxall. And other eminent hands. Publish'd by Sir Samuel Garth, M.D. London: printed for J. Tonson; and sold by J. Brotherton and W. Meadows, 1720. (12), lii, (4), 239; (8), 387 pp. + an engraved frontispiece, a portrait, and six plates in Vol. I, and ten plates in Vol. II. Two vols., 12mo, contemporary panelled calf (a trifle rubbed). £250

Second edition. This miscellany of verse translations was first published by Tonson in 1717 as a sumptuous folio, supervised by Samuel Garth, who contributed the dedication, preface, and translation of Book XIV. Garth, who died the following year, had access to a number of distinguished poets, including Pope, whose translation of "The Fable of Dryope," part of Book IX, had just appeared in his *Works* (1717). Some very slight marginal worming, occasional foxing, otherwise a very good set; contemporary signature of John Hare at the front of each volume. Case 298 (1)(b) and (2)(b); CBEL II, 353 and 474.

702. **Ovid.** Ovid's *Metamorphoses*, in fifteen books. Translated by Mr. Dryden. Mr. Addison. Dr. Garth. Mr. Mainwaring. Mr. Congreve. Mr. Rowe. Mr. Pope. Mr. Gay. Mr. Eusden. Mr. Croxall. And other eminent hands. Publish'd by Sir Samuel Garth, M.D. Dublin: printed by S. Powell, for G. Risk, G. Ewing, and W. Smith, 1727. (8), xlv(7), 234; (2), 277(1) pp. + an engraved frontispiece, sixteen plates, and a leaf of bookseller's advertisements at the end of Vol. I. Two vols. in one, 12mo, contemporary calf (some wear to top of spine, corners rubbed). £175

First Dublin edition; originally published in London as a folio in 1717, and in a small format in 1720. Wanting a flyleaf at the back, piece missing from the blank margin of one plate, otherwise a good copy; early signatures on the first title-page of Owen Wynne and Mary Wynne. This edition is not listed by either Case or NCBEL.

703. **Ovid.** Ovid's *Metamorphoses*. In fifteen books. A new translation. By several hands. London: printed for A. Bettesworth and W. Taylor; E. Curll; and J. Browne, 1717. (2), xix(1), 299(1), (12); (2), 252, (10) pp. + an engraved frontispiece and fifteen plates. Two vols., 12mo, contemporary panelled calf, spines gilt (spines rubbed, one label missing, one back cover loose). £300

First edition. This edition of Ovid was intended as a cheap rival to the sumptuous folio that had just been published by Jacob Tonson, as edited by Samuel Garth. The editor of this miscellany in a small format was George Sewell, whose name appears at the end of the long dedication to Barnham Goode (April 1, 1716). Sewell himself provided the translation of

Books I, II, VI, VII, and VIII (part); Books III and IV were by John Philips, Books IX-XIV by Lewis Theobald, and Book XV by Capt. Bezaleel Morrice. Sewell also made occasional use of earlier sources, such as a segment of Book XIV by Pope ("Vertumnus and Pomona"), which had appeared in Lintott's miscellany of 1712, along with the first version of "The Rape of the Lock." In Vol. I, I6-7 are cancels, as indicated by instructions to the binder in a note at the end of the volume. This set has an interesting provenance; on the title-page of each volume is the signature "Ambr. Phillipps," presumably the poet Ambrose Philips. Aside from the binding wear, in good condition; bookplates of A. P. de Lisle, of Clarendon Park and Gracedieu Manor. Case 299 (1)(a) and (2)(a); Griffith Add. 59b; CBEL II, 351.

704. [Oxford.] [Poetical miscellany.] Oxford and Cambridge miscellany poems. London: printed for Bernard Lintott, n.d. (1708). (16), 400 pp. + an engraved frontispiece and an eight-page bookseller's catalogue at the end. 8vo, contemporary panelled calf (slight wear to spine). £600

First edition. One of the most important miscellanies of the period, edited by Elijah Fenton, who has signed the dedication to Lionel Cranford, Earl of Dorset and Middlesex. Included are poems by Matthew Prior, Richard Steele, Samuel Garth, Fenton himself, Ambrose Philips (his first appearance in print), and many others. In this copy L6 is a cancel, substituting a poem by Prior for an epitaph by Killigrew. The frontispiece is engraved by Michael Vander Gucht. The sheets of this book must have remained in Bernard Lintott's stock for some time, as his eight-page catalogue at the end of this copy was printed about 1718; among the titles available is "Votes of Parliament 1714, 15, 16, 17." Tear in one leaf repaired, without loss, but a nice copy of a scarce book. Case 248; CBEL II, 345 and 548.

Midnight Rambles

705. [Oxford.] [Poetical miscellany.] The Oxford packet. Containing, I. News from Magdalen College; being an inscription written by Dr. Sacheverell upon a late piece of plate which he presented to the Right Honourable Sir Simon Harcourt, Kt. etc. II. Antigamus: or, a satire against marriage. Written by Mr. Thomas Sawyer. III. A vindication of the Oxford ladies, wherein are displayed the amours of some gentlemen of All Souls and St. John's Colleges. London: printed for J. Roberts, 1714. (6), 30 pp. 8vo, disbound. £1500

First edition. A scarce miscellany, entirely in verse. The Sacheverell inscription occupies the first leaf of text (in Latin and English), but the other two poems are fairly long, and were not separately printed. The poem by Sawyer is a crude attack on marriage, in rather vulgar language:

"I am resolv'd, and nothing hinders me,
No shanker, pox, or running gonorrhoe,
I'll on with all my lusty Myrmidons,
Strait-limb'd, well-built, with firmly marrow'd bones;
Wretches deform'd may, with ill-humour cram'd
Go marry if they can, and so be damn'd."

The description of Oxford's "ladies of the town" is detailed and quite amusing, and gives a good idea of the "midnight rambles" which students of the time indulged in. In fine condition, complete with the half-title. This leaf, which contains a price of sixpence on the recto, and advertisements for two related titles on the verso, is not called for in the pagination by the ESTC, though Madan describes a copy in the British Library in which the leaf is present. Rare; the ESTC lists twelve locations (L, BMu, Csj, E, O, Om; CLU-C, CSmH, CtW, CtY, DFo, KU-S), of which only the copy at St. John's College, Cambridge, is described as having the half-title. Madan, *Sacheverell*, 1109; not in Case; CBEL II, 348 (citing only a copy in a 1949 Peter Murray Hill catalogue).

706. [Oxford.] [Anon.] The Oxford sermon versified. By Jacob Gingle, Esq. [pseud]. London: printed for Timothy Atkins, at Dr. Sacheverell's Head, near St. Paul's, 1729. 63 pp. 8vo, sewn, as issued; in a cloth folding case. £250

First edition. A long skit in verse on a high-church sermon, *The Divine Institution of the Ministry* (1729), preached by Joseph Betty, a fellow of Exeter College, who not long afterwards took poison to escape his creditors. This poem proved popular, and went quickly through three editions, with a Dublin reprint as well. According to Plomer, the imprint here is probably fictitious; it appears only in this poem, and one other Swiftian pamphlet. A very fine copy, entirely uncut. Foxon O270; Clary, *Oxford Collection*, 729.

707. [Oxford.] [Anon.] The Oxford sermon versified. Dedicated to the Revd. Joseph Betty, M.A. By Jacob Gingle, Esq. [pseud]. London: printed for Timothy Atkins, at Dr. Sacheverell's Head, near St. Paul's, 1730. 36 pp. 8vo, contemporary marbled boards, old red morocco spine. £125

Second edition. This edition is closely-printed, and was sold for 6d, as opposed to a shilling for the more ample first edition. Small old library stamp on the title-page, otherwise in very good condition. Foxon O271.

708. [Oxford.] [Anon.] The Oxford sermon versified. By Jacob Gingle, Esq. [pseud]. Dublin: printed by S. Powell; for George Risk; George Ewing; and William Smith, 1730. 32 pp. 8vo, disbound. £150

First Irish edition. A scarce Dublin piracy; the ESTC lists eight locations (L, C, Di, O; CSmH, CtY, FU, ICU). In very good condition. Foxon O273.

709. [Ozell, John.] Boileau's *Lutrin*: a mock-heroic poem. In six canto's. Render'd into English verse. To which is prefix'd some account of Boileau's writings, and this translation. By N. Rowe. London: printed for E. Sanger and E. Curll, 1708. (22), 122 pp. + an engraved frontispiece. 8vo, 19th-century half calf and marbled boards (joints rubbed). £250

First edition, second issue; the sheets of the first issue earlier the same year, with a new title-page, and the names of the booksellers R. Burrough and J. Baker omitted from the imprint. An important translation of a French satire which had a great influence on such English poems as Dryden's *Mac Flecknoe*, Garth's *Dispensary*, and Pope's *Rape of the Lock*. John Ozell (d. 1743), whose name appears at the end of the dedication to Lord Halifax, was largely self-taught. He acquired a facility in a number of foreign languages which enabled him to produce translations of various classical works, and it is for these that he is now chiefly remembered. Ozell had no compunction about altering an original text to suit an English speaking audience. His version of Boileau ends with a "battle of the books" in which many contemporary English writers appear; a reference to Wycherley brought him the enmity of Pope, who was then engaged in producing a collected edition of his old friend's verse. For a full discussion of this translation, and its significance, see Richmond P. Bond, *English Burlesque Poetry: 1700-1750*, pp. 200-206: "In general the imprint left by Boileau's *Lutrin* on English burlesque poetry was a beneficent one -- in organic form and sustained irony, in smoothness of style and temperance of tone. Boileau showed the way toward a blending of the heroic and the satiric; and though the road that he opened was not perfect, it was plain." The anti-clerical frontispiece is engraved by Michael Vander Gucht after a design by F. Knight. A very good copy; on the verso of the title-page is the early armorial bookplate of John Drummond of Logy Almond. Foxon O283; CBEL II, 1504.

710. [Ozell, John.] Boileau's *Lutrin*: a mock-heroic poem. In six cantos. Render'd into English verse. To which is prefix'd some account of Boileau's writings, and this translation. By N. Rowe, Esq. London: printed for E. Curll; and F. Burleigh, 1714. xxiv, 83(1) pp. + an engraved frontispiece and four plates. 12mo, disbound. £125

Third edition, "corrected and revis'd by the last Paris edition." First published in 1708; the second edition formed part of Ozell's collected edition of Boileau's *Works* (1711-13). The principal change here is in fact the addition of five engravings by H. Hulsbergh. A very good copy. Foxon O284.

711. **[Pack, Richardson.]** Miscellanies in verse and prose. London: printed for E. Curll, 1719. (2), iv, (2), 127(1), (6) pp. 8vo, contemporary calf, spine gilt (lacks label). £400

First edition. The author's first book; his name appears at the end of the dedication to Col. William Stanhope, the British minister at Madrid. Richardson Pack (1682-1728) was brought up in Suffolk, and attended St. John's College, Oxford. He studied law for a time at the Middle Temple, but then opted for a more active life and joined the army, where he served with distinction; he earned a commendation from the Duke of Argyle, to whom one of the poems in this collection is addressed (1713). His subsequent life in town and country can be charted in his verse epistles to his friends. Edmund Curll remained Major Pack's publisher for the rest of his life. Most of this volume is in verse; included at the end are two essays, on study and on conversation, two letters, and "A Soldier's Prayer." A very good copy. Foxon, p. 548; CBEL II, 560.

712. **[Pack, Richardson.]** Miscellanies in verse and prose. London: printed for E. Curll, 1719. (8), vi, (2), 64, 63-126, (2), (139)-158, (2), 159-190 pp. [Bound with, as often:] Religion and philosophy: a tale. With five other pieces. By Major Pack. London: printed for E. Curll, 1720. iii(1), 19(1) pp. 8vo, contemporary speckled calf, gilt, spine gilt (spine a trifle rubbed, lacks label). £600

Second edition, considerably enlarged; first published earlier the same year. The text of the first edition has been entirely reset, with new ornaments throughout; the order of the poems has been slightly altered, and a number of substantial notes added. A commendatory poem, signed with initials only in the first edition, has now been identified as by George Sewell. The new material at the end includes a section of translations from Catullus, Tibullus, and Ovid, prefaced by a brief "Essay upon the Roman Elegiac Poets," along with two occasional poems, and a biographical sketch of William Wycherley. *Religion and Philosophy* was no doubt issued separately, as a collection of six short poems; the binding up of these sheets with a related title is typical of Curll. Piece torn from the flyleaf at the end, but a nice copy. Foxon, p. 548 (with Foxon P9); CBEL II, 560.

713. **Pack, Richardson.** Miscellanies in verse and prose. . . . To which is added, from Corn. Nepos, the life of Pomponius Atticus, with remarks, &c. London: printed for E. C., and are to be sold by John Hooke, 1724. (8), vi, (2), 64, 63-126, (2), (139)-158, (2), 159-190; viii, 8, (8), 75(1) pp. [Bound with, as issued:] Religion and philosophy: a tale. With five other pieces. By Major Pack. London: printed for E. Curll, 1720. iii(1), 19(1) pp. 8vo, contemporary panelled calf, spine gilt, red morocco label (joints cracked, but sound). £450

"Second edition." A re-issue of the sheets of Curll's second edition of 1719, with the insertion of Pack's *Life of T. P. Atticus*, published separately by Curll the same year. The number of copies provided by Curll to the bookseller John Hooke must have been small, as they are now very rare; there is no listing at all for this issue in the ESTC, but Foxon notes copies at the Clark Library and Virginia. In very good condition. Foxon, p. 548 (with Foxon P9); CBEL II, 560.

714. **[Pack, Richardson.]** A new collection of miscellanies in prose and verse. London: printed for E. Curll, 1725. 34, 128, (4) pp. 8vo, contemporary calf, covers panelled in gilt, spine gilt, red morocco label (a little rubbed, small crack at top of upper joint). £500

First edition. A large-paper copy, on unwatermarked paper; copies on ordinary paper have a watermark with initials. This is in fact a "new collection," consisting entirely of material previously uncollected, and dedicated to the Duke of Argyll. The text begins with an adaptation of Catullus 1 ("Ad libellum"), followed by a group of commendatory poems,

including "The Muse's Choice; Or, The Progress of Wit," by William Bond, another writer from the Curll stable. Major Pack's own poems include translations from Horace, Catullus, and Tibullus, and a group of occasional pieces written in Bury St. Edmunds, one of which is a "Prologue to the Merry Wives of Windsor, acted by the young gentlemen of Bury School" (1723). Of particular interest is an essay at the end by John Dennis, entitled, "Some Remarkable Passages in the Life of Mr. Wycherley." Copies on ordinary paper have a separate title-page to "The Life of Miltiades," but there is no sign of one ever having been bound in here. Very scarce; the ESTC lists seven copies (L, E, PC; KU-S, NIC, TxU, WU). An attractive copy, in very good condition. Foxon, p. 548; not in NCBEL.

715. **Pack, Richardson.** A congratulatory poem to His Majesty George the II^d upon his accession to the throne. To which are prefixed verses inscrib'd to the Right Honourable the Earl of Scarborough. Cambridge: printed for Corn. Crownfield; and sold by J. Knapton (London), 1727. 8 pp. Folio, disbound; in a folding case. £2500

First edition. The author's last lifetime publication; he died the following year. Major Pack's introductory poem to the Earl of Scarborough is dated "from my house in Bury St. Edmunds, Oct. 13, 1727," and in it he asks the Earl to choose an opportune moment to draw the King's attention to his verses, while at the same time he regrets having achieved little success either as a soldier or a poet. Very rare; the ESTC lists two copies only, at Cambridge and Manchester, and Foxon adds a third at Texas, along with a fourth at the Bodleian with a different watermark (the letters "MT," as opposed to "LC," and possibly on fine paper). In fine condition. Foxon P5; CBEL II, 560.

716. **Pack, Richardson.** Religion and philosophy: a tale. With five other pieces. London: printed for E. Curll, 1720. iii(1), 19(1) pp. + an eight-page bookseller's catalogue at the end. 8vo, recent marbled wrappers. £400

First edition. The "other pieces" include an "Epilogue to Mr. Southern's Spartan Dame: Spoken by Mr. Wilks." At the end is "A catalogue of poems, plays, and novels, printed for, and sold by E. Curll," listing 93 titles in all. From internal evidence this brochure can be dated 1720, and it was no doubt distributed separately; its presence here is not called for by the ESTC, but Foxon notes two copies in which it is included (CSmH, ICN). Title-page rather dust-soiled, with a small piece torn from the blank lower corner. Foxon P9; CBEL II, 560.

717. [**Paget, Thomas Catesby, Baron Paget.**] Miscellanies in prose and verse. London: printed in the year 1741. (2), 374 pp. + a final leaf of errata. 8vo, contemporary calf, spine gilt, later brown morocco label (spine rubbed, and a bit worn at the tips, with a small piece missing in the center). £500

First edition. The principal collection of the author's writings, evidently printed for private circulation. Thomas Catesby Paget (1689-1742) was educated at Trinity College, Oxford, and became a gentleman of the bedchamber to the Prince of Wales, later George II; he held this post until ill health forced him to resign in 1736. Paget served several terms in Parliament, chiefly voting with the opposition. This volume begins with *Some Reflections upon the Administration of Government*, which had been separately published in 1740; this is followed by a group of shorter essays, on such subjects as history, reason, women, etc., and a group of 35 "Familiar Letters on Several Occasions." At the end are Paget's "Poetical Miscellanies," including his *Essay on Human Life* (first published in 1734), and a verse epistle to Pope, whom Paget much admired; his occasional poems are said to have been written during intervals of bad weather in hunting seasons. With an errata leaf at the end, containing a large number of corrections; this leaf is not recorded by the ESTC, though Foxon notes the existence of copies with a list of errata pasted in at the end of the preliminaries. Wanting flyleaves, otherwise a good copy of a very scarce book; with the contemporary signature of Ho. Gwynne on the title-page, and the bookplate of Oliver Brett, Viscount Esher. Foxon, p. 549; CBEL II, 561.

718. [**Paget, Thomas Catesby, Baron Paget.**] An essay on human life. London (i.e. Edinburgh): printed, and are to be sold by Fletcher Gyles, 1735. 20 pp. 8vo, recent marbled wrappers. £250

A Scottish piracy; the ornaments are those used by Thomas Ruddiman in Edinburgh. A poem in imitation of Pope's *Essay on Man*; one of several later reprints was even ascribed to Pope. The text follows that of the first edition of 1734, printed by William Bowyer in an edition of 250 copies. Some soiling at the beginning and end, otherwise a good copy. Foxon P12; CBEL II, 561.

719. [**Paget, Thomas Catesby, Baron Paget.**] An essay on human life. London: printed, and are to be sold by Fletcher Gyles, 1736. (10), 30 pp. 4to, disbound. £400

Second edition, "corrected and much enlarg'd by the author;" first printed in 1734. To this edition Paget has added about sixty lines at the end of this poem, including a scathing passage on Colley Cibber, satirized as "Codrus" in Pope's *Epistle to Dr. Arbuthnot* (1734):

"Who sees gay Codrus loll in gilt machine,
Grand his attendance and self-pleas'd his mien:
Can he imagine all these trappings hide
A wretch made up of folly, guilt and pride?
Greedy to get, as he's profuse to spend,
Stiff when attended, servile to attend;
Good but by accident, by habit bad,
In reas'ning specious, and in acting mad."

Also new to this edition is a long preface on what Paget calls "Didascalical" poetry, including comments on Dryden, Young, and Prior. Title-page slightly soiled, otherwise a very good copy. Very uncommon; the ESTC lists seven copies (L, C, MRu; CaOTU, CSt, CLU-C, MH). Foxon P13; CBEL II, 561.

720. **Paget, Thomas Catesby, Baron.** An essay on human life. By the Right Honourable Lord Pagett [sic]. London: printed for Fletcher Gyles, 1736. (16), 32 pp. 8vo, disbound. £75

Third edition, "corrected and much enlarg'd by the author;" first published in 1734. The text follows that of the expanded second edition. Title-page a trifle soiled, otherwise a good copy. Foxon P15; CBEL II, 561.

The Rape of the Bride

721. [**Palace.**] [Poetical miscellany.] The palace miscellany. Containing, (among many other curious pieces) The young lady's catechism: in a dialogue between Miss Forward, and Betty Sly, her chambermaid. Miss's prayer to Cupid. The mourning bride (founded on matters of fact.) The progress of matrimony, in four canto's; inscrib'd to a certain old lady of Bristol. The fair penitent; (inscrib'd to a yonge K----t, and the Hon----ble Miss Fitz-----ns) &c. &c. Dedicated to six honourable maids. London: printed and sold by J. Dormer, 1733. 71 pp. 8vo, disbound. £3000

First edition. A very rare bawdy miscellany; the ESTC lists four locations (L, O; CLU-C, CU-BANC). Among the shorter poems here is "The Female Dunces;" this was also separately printed the same year as an 8-page folio (Foxon F91, rare). These verses are "inscrib'd to Mr. Pope," whose *Dunciad* had provided the immediate inspiration. The longest piece, "The Progress of Matrimony," had been separately published in 1723 as *The Rape of the Bride* (Foxon R119, also rare); for a good description of this rather well-written Hudibrastic poem, see Bond, *English Burlesque Poetry: 1700-1750*, 76. Several of the contributions here are in prose ("The Young Lady's Catechism," "The Mourning Bride," and "The Fair Penitent"). A fine copy. Case 385; CBEL II, 362.

722. **[Panegyric.]** [Anon.] A panegyrick epistle, (wherein is given an impartial character of the present English poets) to S. R---- B---- on his most incomparable incomprehensible poem, call'd Advice to the Poets. London: printed, and sold by B. Bragge, 1706. (4), 8 pp. Folio, half red morocco and marbled boards, spine gilt. £850

First edition. A satire on Sir Richard Blackmore, whose *Advice to the Poets* had appeared earlier the same year. The poem begins with a sarcastic tribute to Blackmore, who is described as having surpassed Virgil as a writer of epic verse. Blackmore's poem was at once a tribute to Marlborough's victories at Blenheim and Ramillies and an essay on the writing of panegyric. The writer mocks Blackmore's efforts in this genre, and goes on to survey the contemporary literary scene. The following passage includes lines on John Dennis and Samuel Garth:

"Prior durst mount the strong Venusian wing,
And all with wonder hear, the British Horace sing.
D----s, tho' mad, pretends a double claim,
One to the critick's art, one the poet's flame.
G---h, Phoebus like, in physicks orbs does shine,
Like him does influence the sacred nine.
But whilst he labours Urim to defame,
He brings in question his poetick name.
How Addison excels in th'epic strain,
Learn from his finish'd poem, his Campaign."

A very good copy of an uncommon literary satire; the ESTC lists twelve locations (L, C, E, LONG; CLU-C, KU-S, MH, NjP, NcD, OCU, PBL, TxU). Foxon P31; Horn, *Marlborough: A Survey*, 162.

723. **[Panegyric.]** [Anon.] A panegyrick in answer to a libel [sic] on the late famous D----n of T. C. deceas'd. N.p. (Dublin): printed in the year 1730. (2), 10 pp. Sm. 8vo, disbound. £1500

First edition. The preface to this satirical poem is signed "H---- G----n," but it is in fact one of a series of satires on a local public figure Hugh Graffan; several of these, such as *The Censoriad* (Foxon G313, item 435), were published under the pseudonym "Martin Gulliver," who may have been, as Foxon points out, collectively a small circle of local wits. Included in this pamphlet are references to Trinity College, and to such other young poets as Charles Coffey and James Dalacourt. The title of the poem itself seems to carry an allusion to the poetical squabble between Swift and Patrick Delany, which was going on more or less contemporaneously. Wanting a blank at the beginning and end, but in very good condition. Very rare; the ESTC lists four copies (Dp; CtY, IU, MH). Foxon P32.

Self-Satire by Swift

724. **[Panegyric.]** [Swift, Jonathan.] A panegyric on the Reverend D--n S---t. In answer to the libel on Dr. D--y, and a certain great L--d. N.p. (Dublin): printed in the year 1729-30. 8 pp. Sm. 8vo, disbound. £6500

First edition. An amusing poem, whose authorship has long been the matter of some dispute, and one of a series of "libels" which followed the appearance of a poetical address to Lord Carteret by Swift's friend, Patrick Delany, in which he brazenly sought preferment in the church to accommodate his extravagant tastes. Swift thought Delany had gone too far, and chided him in print; others soon joined in the fun, on both sides, and a series of pamphlets followed. In a letter to Lord Bathurst in October, 1730, Swift referred to "all the libels that have been writ against me," and explained that he had written one of them himself, "a very scrub one in verses;" these comments led Swift scholars, particularly Dr. Elrington Ball in his edition of Swift's correspondence, to identify the present poem as the one to which Swift alluded. Faulkner, however, had in 1768 identified the same poem as

the work of a young poet and essayist James Arbuckle, and Foxon has noted the presence of a copy in a bound volume of Arbuckle's acknowledged poems and additional manuscripts in the National Library of Wales. Harold Williams, however, rejects this attribution: "But Faulkner was almost certainly mistaken. . . . The style of the piece is not reminiscent of Arbuckle's known work; the allusions to 'A Libel on Dr. Delany' suggest parody by Swift rather than by another hand; Arbuckle, even as a disguise, would not be likely to include himself among the 'long unbishoprick'd' (l. 147), nor speak of himself familiarly in conjunction with Grattan and Sheridan (l. 177). There can be little doubt that Dr. Ball's identification [of Swift's authorship] is correct." -- *The Poems of Jonathan Swift*, II, p. 492. The attribution to Swift is accepted by Teerink, the Rothschild Catalogue, and NCBEL. A very good copy of a very scarce title; the ESTC lists eleven locations (L, Ct, D, Di, Dp, Dt, E; CaOHM, CtY, CSmH, MH). There was also a London quarto printed later the same year (very rare), with a certain number of revisions. Foxon P36; Teerink 691; Rothschild 2121; CBEL II, 1062.

725. [Paraphrase.] A paraphrase on the hundred and fourth Psalm, in verse. By E. W. London: printed for R. Dodsley; and sold by M. Cooper, 1741. 28 pp. 4to, disbound. £900

First edition. A very rare poem; the Biblical text, which has been greatly expanded, is here printed at the bottom of each page. The initials on the title-page have not been identified. In fine condition. The ESTC lists three copies (L; CLU-C, TxHR). Foxon P58.

Thomas Parnell (1679-1718)

726. **Parnell, Thomas.** Poems on several occasions. Written by Dr. Thomas Parnell, late Arch-Deacon of Clogher: and published by Mr. Pope. Glasgow: printed by Robert Urie; and sold by the booksellers in town and country, 1748. (2), 247(1), (2) pp. 12mo, contemporary calf, gilt, spine gilt, dark red morocco label (some wear to spine, joints cracked). £100

First Glasgow edition; first published in London in 1722. Thomas Parnell (1679-1718) was born in Dublin and educated at Trinity College. He was ordained about 1703, and by 1711 had become friendly with Swift, who assisted his advancement in the church. In 1713 four poems by Parnell appeared in Steele's *Poetical Miscellanies*, and he became a member of the Scriblerus Club, whose aim it was to ridicule pedantry and "all false taste in learning;" Pope, Swift, Gay, and Arbuthnot were among the other members. He was especially close to Pope, whom he assisted with his translations of Homer. Pope describes him as an intemperate drinker, but Johnson, in his sketch in the *Lives of the Poets* based on a short biography by Goldsmith, is forgiving:

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

Parnell was the first of the Scriblerians to die. A scarce edition, not listed in NCBEL. With the armorial bookplate of Richard Brinsley Sheridan (not, however, a reliable indication of Sheridan's ownership). Foxon, p. 555.

727. **Parnell, Thomas.** The works in verse and prose . . . Enlarged with variations and poems, not before publish'd. Glasgow: printed and sold by R. and A. Foulis, 1755. (8), 232 pp. Sm. 8vo, contemporary calf, spine gilt, red morocco label (some rubbing, joints slightly cracked). £150

An interesting edition, based upon that of Pope, but with additions and variants derived from a manuscript in Parnell's hand: "The following variations are taken from a MS. communicated by a gentleman of taste in Ireland; and are published as a specimen of Mr. Pope's alterations of the verses of his friend, such as he has himself given of his own verses,

in the latest editions of his works." At the end are seven previously unpublished poems from the same source, including "To Dr. Swift." A very good copy; early armorial bookplate of William Massey, of St. John's College, Cambridge. Foxon, p. 555; Gaskell 303; CBEL II, 561.

A Major Literary Poem

728. [Parnell, Thomas.] An essay on the different stiles of poetry. London: printed for Benj. Tooke, 1713. (8), 36 pp. 8vo, half red morocco, by Sangorski and Sutcliffe. £1250

First edition. An important literary poem, and the author's first separate publication. Swift suggested that Parnell incorporate some compliments to Lord Bolingbroke; Bolingbroke was pleased and offered a number of corrections. It was no doubt Bolingbroke's involvement that led Pope to omit this poem in his collected edition of Parnell's verse. In excellent condition. On the half-title is the signature of Anth. Bury, dated 1730, with the note, "Writ by my uncle;" the same signature appears on the title-page. Recent book label of Robert H. Taylor. Foxon P70; Rothschild 1512; Hayward 149; CBEL II, 561.

Peas and Pork

729. [Parson.] [Anon.] The parson and his maid, a tale. London: printed by T. Payne, 1722. 19 pp. (the last two pages misnumbered, as below). 8vo, disbound. £2500

First edition. A bawdy poem about a lusty, hard-drinking country parson who encourages the amorous adventures of his congregation. Much of the narrative revolves around the parson's relationship with his maid Susan, and the various sorts of food they share, beginning with "pease" and culminating in pork; the language is full of sexual innuendos, and in the end Susan is obliged to attend a physician:

"Forbid it, heaven! good wench, the doctor cries,
Inform me quickly, where your ailment lies.
O master, master! here's amazing work!
See, see, the sad effects of eating pork!
Lab'ring with pig, I'm quite asham'd to tell ye,
But, faith, here's one just coming out my b---
As sure as horses piss, when carter whistles,
If you should doubt me, you may feel the bristles.
The doctor smelt the joke, then laughing loud,
Swore, by his fiddle, the design was good,
But looking stern, subjoyn'd ---, fie Susan fie,
If there's a pig, e'en keep him in his sty,
He shall eat pork as well as you and I."

At the end is another three-page poem, entitled, "Venus Enrag'd" (at being replaced in England by "Celia V---y").

From surviving copies Foxon conjectures that the second poem may have been an afterthought, and that copies were at first issued without a half-title and the two final leaves (C1-2). The present copy appears to offer confirmation. No half-title is present, and the numbering of the final pages is seriously faulty, with what should be page 18 numbered "11," and what should be page 19 numbered "10." This variant is not noted by either Foxon or the ESTC, and may well represent an intermediate state. Old library number stamped at the foot of the title-page, otherwise a very good copy of a rare poem. The ESTC lists eight copies (L, LAM, Oa; CLU-C, CtY, MA, NjP, OCU), of which at least three have no half-title. Foxon P82 (variant).

Sleeping on a Park Bench

730. **Pattison, William.** The poetical works of Mr. William Pattison, late of Sidney College Cambridge. London: printed for H. Curll, 1728. viii, 60, (4), 248 pp. (including two engraved plates) + a 16-page bookseller's catalogue at the end. [With:] Cupid's metamorphoses or, love in all shapes. Being the second and last volume of the poetical works of Mr. William Pattison, late of Sidney College, Cambridge. London: printed in the year 1728. (4), iv, 312 pp. + a frontispiece portrait, and a 16-page bookseller's catalogue at the end. Together two vols., 8vo, contemporary calf, gilt, spines gilt, contrasting red and green morocco labels (minor cracking to joints). £2500

First edition of both volumes. The collected writings of a precocious young man who for a short time eked out a living on the fringes of the London literary world. William Pattison (1706-1727) was the son of a farmer who lived in a village near Rye, in Sussex, and leased his land from the Earl of Thanet. The boy showed promise at an early age, and was taught the rudiments of the classics by a neighboring clergyman and schoolmaster; in time he began to write verse to secure patronage, and he ended up with a place as a sizar at Sidney-Sussex College, Cambridge. University life, however, proved uncongenial, and after clipping his name from the college books so that he could not be shown to have been sent down, he drifted off to London to pursue a career as a poet. He had high hopes but little money. In what is now perhaps his best-known poem, "Effigies Authoris," he describes spending the night on a bench in St. James's Park:

"But now the sun diffus'd a fainter ray,
And falling dews bewail'd the falling day,
When to St. James's Park my way I took,
Solemn in pace, and sadden'd in my look:
On the first bench my wearied bones I laid,
For gnawing hunger on my vitals prey'd,
There faint in melancholly mood I sate,
And meditated on my future fate.
Nights sable vapours now the trees invade,
And gloomy darkness deepen'd ev'ry shade;
And now, ah! whither shall the helpless fly,
From the nocturnal horrors of the sky;
With empty rage my cruel fate I curse,
While falling tears bedew my meagre purse;
What shall I do? or whither shall I run?
How scape the threat'ning fate I cannot shun;
There, trembling cold and motionless I lay,
Till sleep beguil'd the tumults of the day."

Most of what is known of Pattison derives from a long biographical sketch in the first volume here, which George Sherburn (*The Correspondence of Alexander Pope*, II, p. 440) describes as "a vivid document in the methods of Grub-Street existence." From this account it is clear that Pattison spent a good deal of time lounging about the bookshop of Edmund Curll, and here he came to know such professional writers as Walter Harte, Matthew Concanen, and Laurence Eusden, then the faintly ridiculous Poet Laureate. Curll himself obviously took a shine to the youngster, and at some point, when Pattison was preparing a volume of his verse for publication by subscription, but at the same time running out of funds, Curll took him home, and gave him a bed. Here he contracted smallpox, and died suddenly, at the age of 21. Pope later said, as reported by Richard Savage in *An Author to Be Lett*, that Curll had starved Pattison to death, but this was simply malice. That Curll was fond of the young man is evident from the very existence of these two posthumous volumes, and from the accompanying memoir, which Curll may well have written himself. Pattison was inevitably later compared to such prodigies as Chatterton, and even Keats, but he is, of course, not in the same class, and "his poems . . . are distinguished by little save precocity." -- DNB. That is not to say, though, that there are not individual pieces of considerable

interest, such as a satirical sketch of college life that opens the first volume, or an ambitious imitation of Pope's *Abelard and Eloise*. Pattison published only nine poems before he died, and these are all marked in the contents with an asterisk. Of these only an ode on the accession of George II was printed separately; the rest were scattered in various miscellanies.

The first volume contains a four-page list of subscribers; among the 126 names are Lady Mary Wortley Montagu, Eustace Budgell, Aaron Hill, the painter Jonathan Richardson, Laurence Eusden, "Orator" Henley, the printer Henry Woodfall, and, most notably, Alexander Pope. Two plates are included in the pagination, one of them engraved by Michael Vander Gucht after a design by P. La Vergne (who was employed by Curll). The portrait in the second volume is engraved by Paul Fourdrinier after a drawing by P. Saunders, who appears in the other volume as a "crayon painter," subscribing for a copy on "super-fine paper." At the back of each volume is a catalogue of books for sale by Arthur Bettesworth, who no doubt purchased a number of sets from Curll at a discount. These two volumes do not inevitably turn up as a pair, and the second one is very uncommon; the ESTC reports both volumes in only six libraries (L, E, O; CLU-C, KU-S, TxHR). This set is in excellent condition, in an attractive uniform binding of the period. Foxon, p. 560; CBEL II, 561.

731. [**Pearson, Thomas.**] *Hester*, a poem. London: printed for H. Clements, 1714. (2), 73 pp. 8vo, disbound. £750

First edition. A narrative poem based upon the Book of Esther in the Old Testament. Esther, or Hester, was the wife of Asahuerus, the King of Persia, who gave his prime minister, Haman, the power and authority to kill all the Jews in his kingdom. By the intervention of Esther this catastrophe was averted, and the deliverance of the Jews is celebrated in the annual festival of Purim. Thomas Pearson's authorship of this poem is revealed in the Rawlinson manuscripts, but nothing more is known of him, and he is credited with no other publication. A fine copy, complete with initial and final blanks. Very scarce. Foxon P136.

732. [**Peck, Francis.**] *Sighs upon the never enough lamented death of Queen Anne*. In imitation of Milton. By a clergyman of the Church of England. London: printed for Henry Clements, 1719. 88 pp., including an engraved frontispiece. 8vo, 19th-century calf, covers decorated in blind and gilt, spine gilt, black morocco label (one label wanting, binding dull, tips of spine chipped). £450

First edition. One of the author's first publications. Francis Peck (1692-1743) was educated at St. John's College Cambridge, and went on to become one of the most distinguished antiquaries of his generation. This elegy is in blank verse, whose advantages over rhymed couplets is discussed in a preface. Peck had a lifelong interest in Milton, and published a scholarly account of his life and works in 1740. At the end are three shorter poems, followed by a postscript, asking readers to furnish material for a forthcoming study of the last days of Charles I. Engraved frontispiece trimmed and mounted, title-page browned and strengthened in the blank outer margin, otherwise a good copy of a scarce book; the ESTC lists eleven locations (L, ABu, E, LEu, O, Owo; CSmH, DLC, MH, NNG; ZWTU). Foxon P137.

"My Design Was Good"

733. **Pennecuik, Alexander.** *Streams from Helicon: or, poems on various subjects*. In three parts. Edinburgh: printed by John Mosman and Company, for the author, 1720. (8), 99(1); (10), xi [i.e. ix], (2), 100-163(1), (8), 165-199(2) pp. Sm. 8vo, 19th-century half calf, spine gilt, tan morocco labels, by J. Carss & Co. (Glasgow). £1250

"Second edition." In fact a re-issue of the sheets of what is presumably the first edition, though dated 1721; there was also an issue with a London imprint (1720), also called a "second edition." Alexander Pennecuik (d. 1730) was presumably a relative, possibly a nephew, of a Scottish physician of the same name, who also published verse; one of the poems in this volume is addressed to him as "my honoured friend." Otherwise not a lot is known of him, save what can be gathered from his verse, which reveals a certain amount of education and a degree of wit, and a life of poverty and dissipation. "Pennecuik's writing, though generally scurrilous, is more accomplished than that of his elder namesake and it frequently mimics the themes of his contemporary Allan Ramsay." -- Oxford DNB. This is arguably the author's most important book. The first part includes such poems as "Beauty in Distress," "An Amorous Epistle from the Abbot Bothwell, to Eleanora a Lady Nun," and a fable called "The Spidar and the Gout;" the verse in Part II is religious and meditative. Part III is largely devoted to "A Morning Walk to Arthur's Seat, on the First Day of May," in blank verse, dedicated to "Mr. David Smith, merchant, tacksman of His Majesty's Park of Holy-Rood-House," to whom Pennecuik reveals something of his personality and aspirations:

"I acknowledge, sir, to write a just and regular Miltonique poem, that is, musick and measure without the gingle of a Crambo, requires the author to be distinguished by an extraordinary talent from those of the vulgar, which I dare not pretend to. Poesie hath been sometimes my recreation, never my study. I don't design to court a mistress who hath much beauty, but no other portion. My apology for this bold attempt, in creeping after a great man, is, that my design was good."

A nice copy of a scarce book. Of this issue the ESTC lists ten copies (L, E, Gu, O, PER, PC; CtY, InU-Li, NN, NNC), but the copies at the British Library and the Bodleian are seriously imperfect; there are also three copies of the 1721 issue (E; CLU-C, DFo). With the bookplate of Allan D. Macdonald and the book label of J. L. Weir. Foxon, p. 562; CBEL II, 1977.

A Difficult Choice

734. **[Peter.]** [Anon.] Peter. A tale. London: printed in the year 1744. 27 pp. 4to, disbound. £650

First edition. A rather vulgar poem, describing the efforts of the widow Tricksey to choose between two suitors. Peter, a local office-holder in an unspecified town, has money, but is otherwise unprepossessing; a footnote describes him as someone who "constantly pick'd the dirt from his ears, and suck'd it off his fingers." His rival Atlas is younger, and more virile, but otherwise has less to offer, as he is only some sort of under-sheriff. The widow is in a quandary:

"'Tis very hard, I find, to choose,
Which of these two shall be my spouse.
Which ever 'tis, I forfeit quite,
Pleasures by day, -- or joys by night.
And is there then no method known
To keep them both? -- There is but one.
With Peter let me first engage,
Let me secure his equipage;
And when the Gordian knot is ty'd,
Atlas may -- compliment the bride."

In the end she consults "a sage interpreter of dreams," who foretells events by the examination of urine; Peter is judged to be feeble and short-lived, and on that basis she decides to marry him first. Foxon cryptically describes this poem as a satire on Francis

Larwood, recorder of Norwich; this is by no means obvious from the text. A very good copy of an uncommon piece of bawdy verse. Foxon P192.

735. **Philips, Ambrose.** Pastorals, epistles, odes, and other original poems, with translations from Pindar, Anacreon, and Sappho. London: printed for J. and R. Tonson, and S. Draper, 1748. (8), 147 pp. 12mo, contemporary calf, gilt, spine gilt, red morocco label (spine a bit rubbed). £175

First edition. The early poetical career of Ambrose Philips (1674-1749) roughly parallels that of Pope, as the two young men turned almost simultaneously to pastoral. Pope soon subjected Philips to ridicule, and Swift, with whom he was at first friendly, came to regard him as a sycophant. Henry Carey later gave Philips the nickname by which he is remembered, "Namby-Pamby," but he seems to have been an honorable man of some real poetical sensibility. By the age of fifty he had pretty much stopped writing verse, but more than twenty years later, a year before he died, he saw this small volume of poems through the press. This was no doubt the "late collection" that Samuel Johnson had at hand when he wrote the memorably ambivalent summary of Philips' literary career in his *Lives of the Poets*:

"Among the poems comprised in the late collection, the Letter from Denmark may be justly praised; the Pastorals, which by the writer of the Guardian were ranked as one of the four genuine productions of the rustick muse, cannot surely be despicable. That they exhibit a mode of life which does not exist, nor ever existed, is not to be objected; the supposition of such a state is allowed to pastoral. In his other poems he cannot be denied the praise of lines sometimes elegant; but he has seldom much force, or much comprehension. The pieces that please best are those which, from Pope and Pope's adherents, procured him the name of Namby Pamby, the poems of short lines, by which he paid his court to all ages and characters, from Walpole the steerer of state to Miss Pulteney in the nursery. The numbers are smooth and spritely, and the diction is seldom faulty. They are not loaded with much thought, yet if they had been written by Addison they would have had admirers: little things are not valued but when they are done by those who can do greater. In his translations from Pindar he found the art of reaching all the obscurity of the Theban bard, however he may fall below his sublimity; he will be allowed, if he has less fire, to have more smoke. He has added nothing to English poetry, yet at least half his book deserves to be read: perhaps he valued most himself that part, which the critick would reject."

A little foxed, but a very good copy. From the library of John Brett-Smith, with his pencilled initials on the front flyleaf. Foxon, p. 568; CBEL II, 562.

736. **Philips, Ambrose.** An epistle to the Right Honourable Charles Lord Halifax, one of the Lords Justices appointed by His Majesty. London: printed for J. Tonson, 1714. (4), 5 pp. Folio, disbound. £400

First edition. A poem on the accession of George I. "When upon the succession of the House of Hanover every Whig expected to be happy, Philips seems to have obtained too little notice: he caught few drops of the golden shower, though he did not omit what flattery could perform. He was only made a Commissioner of the Lottery (1717), and, what did not much elevate his character, a Justice of the Peace." -- Samuel Johnson. Charles Montagu, Earl of Halifax, held no office during the reign of Queen Anne, but with the coming of George I his fortunes changed and he was named First Lord of the Treasury and a member of the Order of the Garter. He had a reputation as a patron of the arts and sciences, and Addison, Prior, Congreve, and Isaac Newton were all indebted to him. Pope, on the other hand, held him up to scorn in his *Epistle to Dr. Arbuthnot*: "Proud as Apollo on his forked hill / Sat full-blown Buffo, puff'd by every quill." This "puff" by Philips is a joyful salute to a new beginning in Whig political circles, and a poem of congratulation to Halifax for his return to favor. Half-title present; a fine copy of a scarce poem. Foxon P206; CBEL II, 562.

737. **Philips, Ambrose.** An ode (in the manner of Pindar) on the death of the Right Honourable William, Earl Cowper. London: printed for T. Woodward, J. Walthoe, and J. Peele, 1723. (4), 8 pp. Folio, original marbled wrappers. £850

First edition. Presentation copy, inscribed on the half-title by an unidentified recipient, "Sent me by the author." This elegy is the last of Philips' political tributes. William Cowper, Earl Cowper, had served with distinction as Lord Chancellor, and was one of the most widely admired politicians of his day. Both Chesterfield and Pope thought highly of his abilities as an orator. "Beyond argument he was an upright man, with a sense of responsibility for the good of the state that transcended party allegiance or personal advantage." -- Oxford DNB. A fine copy of an uncommon poem. Foxon P210; CBEL II, 562.

Namby-Pamby

738. [**Philips, Ambrose.**] To the Honourable Miss Carteret. [Colophon:] Dublin: printed by George Grierson, n.d. (1725). 7 pp. Folio, disbound; in a folding case. £2500

First edition. The quintessential "namby-pamby" poem, composed for the daughter of the Lord Lieutenant of Ireland. In 1725 Philips had, at the age of fifty, moved to Dublin, where he held a post as secretary to Dr. Hugh Boulter, recently appointed Archbishop of Armagh, and it was here that he began to write poems addressed to the children of his aristocratic acquaintances. Verse of this sort aroused the scorn of his literary contemporaries, and invited parody:

"By the next returning spring,
When again the linnets sing,
When again the lambkins play,
Pretty sportlings full of May,
When the meadows next are seen,
Sweet enamel! white and green,
And the year, in fresh attire,
Welcomes every gay desire;
Blooming-on, shalt thou appear
More inviting than the year,
Fairer sight than orchard [sic] shows,
Which beside a river blows."

Numerous lampoons quickly followed, of which the most famous is Henry Carey's *Namby-Pamby*, published later the same year:

"All ye poets of the age,
All ye witlings of the stage . . .
Namby-Pamby is your guide,
Albion's joy, Hibernia's pride.
Namby-Pamby, pilly-piss,
Rhimy-rim'd on Missy Miss
Tartaretta Tartaree
From the navel to the knee;
That her father's gracy grace
Might give him a placy place."

The poem by Philips was several times reprinted, both in London and in Dublin (in broadside form). This first printing was no doubt for private circulation, with a fly-title only; the author's name appears on the next leaf, at the head of the text. In fine condition, and very rare; the ESTC lists three copies only (L; CtY, TxU). Foxon P221; CBEL II, 562.

John Philips (1676-1709)

739. **Philips, John.** The works of Mr. John Philips. Viz. I. The Splendid Shilling; in imitation of Milton. II. Bleinheim, a poem. Inscib'd to the Right Honourable Robert Harley, Esq. III. Cyder, a poem. In two books. IV. Ode, ad Henricum St. John, Armig. To which is prefix'd, his life and character. London: printed, and sold by E. Curll, 1712. (2), 33(1); 16; (2), (43)-48; 48 pp. + a frontispiece portrait. 8vo, contemporary panelled calf, neatly rebacked. £400

First edition. John Philips (1676-1709) was educated at Winchester and Christ Church, Oxford. As a schoolboy he developed an affinity for the poetry of Milton which remained with him during the whole of his brief but influential literary career. His imitations of Milton attracted great attention, both from critics and imitators. "A poet who could commend both Charles I and John Milton, both Bolingbroke and Marlborough, would find many friends and make few enemies. Their praise suggests that, whatever his Stuart sympathies, his deepest political instincts, like Pope's, were for reconciliation. . . . Philips did not aim at literary fame or fortune: he apparently wrote for his own pleasure." -- Oxford DNB. This first attempt at a collected edition of his verse is in fact a nonce collection, assembled by Curll from the sheets of his own *Life and Character of Mr. John Philips*, by George Sewell, with the preliminaries cancelled (but retaining the Latin ode to Bolingbroke), along with piracies by Henry Hills of his two most famous poems, with the original titles-pages dated 1709 (Foxon P234 and P240). Complete copies are very uncommon; the ESTC lists nine examples (L, Cp, O, Oo, Owo; GEU, NIC, NN, TxU). The medallion portrait in this copy is not mentioned by the ESTC; it looks to be a proof before lettering. With an early inscription on the half-title, "Ex dono Johannes Whyte . . . Dublin, 2 Feb., 1719/20." Below is an ownership inscription dated 1913, noting the acquisition of this copy from Bertram Dobell; 19th-century armorial bookplate of George Stirling Home Drummond of Blair-Drummond and Ardoch. Margins of half-title brown-stained, otherwise in very good condition. Foxon, p. 570; CBEL II, 563.

740. **Philips, John.** Poems by Mr. John Philips, late of Christ-Church, Oxon. To which is prefix'd his life. London: printed in the year 1715. (2), 36, 28, (37)-43 pp. + a frontispiece portrait. 12mo, disbound. £100

Second edition, though not so designated. A second Curll nonce collection, containing: (a) Sewell, George. The life and character of Mr. John Philips. . . . The second edition. London: printed for E. Curll, 1715; (b) Philips, John. The splendid shilling. An imitation of Milton. . . . The second correct edition. London: printed for Henry Clements, 1715. Included as well, with its own title-page but continuous pagination, is *Bleinheim: A Poem* ("fourth edition"); (c) [Philips, John.] Ode, ad Henricum S. John, Armig. Editio tertia. London: impensis E. Curll, 1715. A fine copy. The frontispiece portrait is engraved by Michael Vander Gucht. Foxon, p. 570; CBEL II, 563.

741. **Philips, John.** Poems on several occasions. London: printed for J. Tonson, E. Curll, and T. Jauncy, 1720. 26, 12, 23(1), 71(1) pp., including an engraved plate. 8vo, contemporary calf, gilt, spine gilt (lacks label, joints cracked). £75

"Third edition." Another nonce collection, containing: (a) Sewell, George. The life and character of Mr. John Philips . . . The third edition. London: printed for E. Curll, 1720; (b) Philips, John. Poems on several occasions (title as above). London: 1720; (c) [Philips, John.] Cyder. A poem. London: printed for J. T. and sold by Thomas Jauncy, 1720. Foxon P242. With a frontispiece engraved by Gerard Vander Gucht. In this copy, the general title-page has been moved to follow the biographical sketch by Sewell. Ownership inscription of the front flyleaf of A. Tucker of Merton College dated April 4, 1724 (with a price of 2s 6d); later bookplate of W. H. Newbolt. Foxon, p. 570; CBEL II, 563.

742. **Philips, John.** The whole works of Mr. John Philips, late student of Christ-Church, Oxon. Viz. I. The splendid shilling; an imitation of Milton. II. Bleinheim: a poem . . . III.

Cyder: a poem. In two books. IV. Ode ad Henricum St. John, Armig. V. The same translated by Mr. Newcomb. To which is prefixed his life, by Mr. Sewell. Loldon [sic]: printed for J. Tonson, and T. Jauncy, 1720. (2), xxxix(1), (2), (19)-60; (2), 89(1); (2), 13 pp. + an engraved frontispiece portrait and one other plate. 8vo, contemporary calf, gilt, spine gilt, brown morocco label. £300

This edition, in a larger format, includes the sheets of *Cyder* in the first edition of 1708, with the frontispiece engraved by Michael Vander Gucht (Foxon P237); the ode to Bolingbroke at the end has its own fly-title and pagination. The frontispiece portrait in this collection is also engraved by Michael Vander Gucht. A fine copy. Foxon, p. 570; CBEL II, 563.

743. **Philips, John.** Poems attempted in the style of Milton. . . . With a new account of his life and writings. London: printed for T. Davies; T. Lowndes; and S. Bladon, 1776. 176 pp. + an engraved frontispiece portrait, and three other plates. 8vo, contemporary sheep, spine gilt (slight wear to tips of spine, minor rubbing of joints). £50

A reprint of an edition first published in 1762. The plates are designed and engraved by Anthony Walker; the biographical sketch is a brief version of the early account by George Sewell. A very good copy. CBEL II, 563.

Narcissus Luttrell's Copy

744. [**Philips, John.**] *Blenheim*, a poem, inscrib'd to the Right Honourable Robert Harley, Esq. London: printed for Tho. Bennet, 1705. (2), 22 pp. Folio, recent boards. £1500

First edition. This account of Marlborough's victory was commissioned by Harley and Bolingbroke as a Tory response to Addison's *Campaign*. As Johnson remarks, it was "much admired by some, and censured by others." Johnson himself was among the admirers: "I have often wished he had wrote it in Latin, that he might be out of the reach of the empty criticks, who would have as little understood his meaning in that language as they do the beauties in his own." Particularly striking is the use of Miltonic blank verse by Philips to recreate the horrors of war:

"Now from each van
The brazen instruments of death discharge
Horrible flames, and turbid streaming clouds
Of smoak sulphurous; intermix't with these
Large globous irons fly, of dreadful hiss,
Singeing the air, and from long distance bring
Surprizing slaughter; on each side they fly
By chains connex't, and with destructive sweep
Behead whole troops at once; the hairy scalps
Are whirl'd aloof, while numerous trunks bestow
Th'ensanguin'd field."

"His poems, written in revolt against the heroic couplet, between the death of Dryden and the appearance of Pope, occupy an important position in the history of English literature." - DNB. Foxon cites an entry in the secret service records showing that Philips was paid £100 for writing this poem. This copy belonged to Narcissus Luttrell, and bears his annotations on the title-page, noting a price of 8d, and the date of 2 January, 1704/5; Luttrell describes the poem merely as "by ----- Phillips, Gent." With the earliest reading "army, death" in line 12 on page 8; the comma was subsequently removed. Foxed, otherwise a very good copy, from the library of John Brett-Smith (as cited by Foxon). Foxon P226; Horn, *Marlborough: A Survey*, 87; Parks, *The Luttrell File*, 2255; CBEL II, 563 ("Blenheim").

745. [Philips, John.] *Blenheim*, a poem, inscrib'd to the Right Honourable Robert Harley, Esq. London: printed for Tho. Bennet, 1705. (2), 22 pp. Folio, disbound. £125

Second edition; first published a week or two earlier. A paginary reprint, but entirely reset, and with a few small corrections including, at one point, the alteration of "snow" to "frosts." This is possibly a presentation copy, given by one classmate to another. At the top is an inscription dated 1705, reading "Tho. Frewen Ædis Christi Oxon," and below, in the same hand, "Authore J. Philips Ædis Christi Oxon." The owner may have been from the family living at Brickwall House, Northiam, in Sussex. Light browning, but a very good copy. Foxon P229; Horn, *Marlborough: A Survey*, 87; CBEL II, 563 ("Blenheim").

746. [Philips, John.] *Cyder*. A poem. In two books. London: printed for Jacob Tonson, 1708. (4), 89 pp. + an engraved frontispiece. 8vo, contemporary panelled calf, neatly rebaked. £300

First edition. The author's finest and most original poem. Samuel Johnson's had mixed feelings about *Cyder*, as he felt that the use of Milton's blank verse confused elegance with grandeur; others deplored the reduction of Milton's forbidden fruit to mere cider apples. Johnson did, however, acknowledge Philips's accuracy:

"To the poem on Cider, written in imitation of the Georgicks, may be given this peculiar praise, that it is grounded in truth; that the precepts which it contains are exact and just; and that it is therefore, at once, a book of entertainment and of science. This I was told by Miller, the great gardener and botanist, whose expression was, that there were many books written on the same subject in prose, which do not contain so much truth as that poem."

Tonson paid Philips forty guineas for his poem, and gave him a hundred copies on large paper as well as two dedication copies bound in Turkey leather. Copies on ordinary paper, as here, can be easily identified by the correct numbering of page 74 (in large-paper copies it is "47"). The frontispiece is engraved by Michael Vander Gucht. In very good condition; with the bookplate of Augustine Birrell (1850-1933), man of letters. Foxon P237; Williams, *Points*, p. 93; Rothschild 1535; CBEL II, 563.

Inscribed to a Professional Apple Grower

747. [Philips, John.] *Cyder*. A poem. In two books. London: printed for Jacob Tonson, 1708. (4), 89 pp. + an engraved frontispiece. 8vo, contemporary panelled calf, spine gilt. £2000

First edition. An exceptional presentation copy on large paper, inscribed by the author on the fly-title following the title-page: "Ad: Ottley donum J. Philips Authoris. -- Late times may know I once was blest in such a matchless friend." To this inscription Philips has added the date of publication. The recipient was a professional apple grower in Shropshire, and he is cited in the text (p. 29):

"Salopian acres flourish with a growth
Peculiar, styl'd the Ottley: be thou first
This apple to transplant; if to the name
It's merit answers, no where shalt thou find
A wine more priz'd, or laudable of taste."

All copies on large paper, as here, have page 74 misnumbered "47." In some large-paper copies signature D has been reset, correcting a number of small errors; this copy has the original setting, which can be identified by the press figures 44-* and 46-*. Laid into the front of this copy is a small four-page manuscript, transcribing the first hundred lines or more of a translation of *Cyder* into Italian. A note at the end reads as follows: "This is said to be translated by Count Magalotti one of the grand Duke of Tuscany ministers who has a

mind to translate the whole. I have not skill enough in the language nor could I read the hand very well, so that faults there are, & I pray you to correct them. Dr. Friend gave me leave to copy this from ye counts own manuscript to him." This note is signed by R. Philips, possibly one of the author's five brothers. In fine condition. The binding here may well be original; Foxon notes two copies on large paper at Winchester College in identical bindings, and conjectures that Philips may have received his allotment of a hundred copies already bound. Foxon P238; Williams, *Points*, p. 93; Rothschild 1534; CBEL II, 563.

"Gay and Elegant" -- Samuel Johnson

748. [Philips, John.] [Caption title:] Honoratissimo viro Henrico St.-John, Armigero. Ode. [Colophon:] London: impensis J. Bowyer, 1707. 3 pp. Folio, two leaves, folded, as issued. £600

First edition. This Neo-Latin poem to the author's patron Henry St. John (later Lord Bolingbroke) was much admired in its day, even by Johnson: "It is gay and elegant, and exhibits several artful accommodations of classick expressions to new purposes." In a footnote Johnson offers an emendation to the text, observing that "all printed copies" have the incorrect reading, "Quam gratiarum cura decentiumn / O! O! labellis cui Venus insidet!" Johnson's conjecture that "O! O!" ought to read "ornat" is in fact correct, as this original printing reveals. "The poem, in fifteen alcaic stanzas, begins with the praise of tobacco and wine; it ends with those same essential products, now unable to procure sleep for the lovesick poet. The central stanzas have praise for St. John, the Tory politician, as a new Maecenas, whose health is drunk before we turn to the poet's own affairs. The style is smooth, and the whole (if not quite a masterpiece) is attractive in its handling of the insubstantial subject matter." -- D. K. Money, *The English Horace: Anthony Alstop and the Tradition of British Latin Verse*, p. 53. Very scarce; the ESTC lists ten copies (L, AWn, Csj, LONG, O; CaOHM, CLU-C, CtY, MH, NjP). Foxon P244; CBEL II, 563.

The Misery of Debt

749. [Philips, John.] The splendid shilling. An imitation of Milton. Now first correctly published. London: printed for Thomas Burnet, 1705. (4), 8 pp. Folio, recent wrappers. £250

First authorized edition. A mock-heroic poem, depicting the miseries of a debtor, in fear of duns, who no longer has a shilling in his purse with which to buy tobacco, wine, food, or clothes. Addison called it "the finest burlesque poem in the British language," and Johnson was also an admirer. For a good discussion of the poem's merits, and of its enormous popularity and influence throughout the 18th century, see Richmond P. Bond, *English Burlesque Poetry: 1700-1750*, pp. 100-110. Philips was reluctant to publish his verse. A version of this poem first appeared without his consent in the 1701 edition of the "Temple of Death" miscellany, from which it was copied a number of times soon afterwards. The appearance of a corrupt folio text early in 1705 prompted the present edition, which is accurate. Foxon distinguishes two printings, with variant settings of sheet B only, but it has not been possible to determine which came first; this one has the correct reading "Eclips'd" in line 31. Some light browning of the half-title, last page a bit dust-soiled, otherwise a good copy. Foxon P247; Bond 7; CBEL II, 563.

750. [Philips, John.] The splendid shilling. An imitation of Milton. Now first correctly published. London: printed for Thomas Burnet, 1705. (4), 8 pp. Folio, recent boards. £500

First authorized edition. This copy has the less common of the two settings of sheet B, with the misprint "Eclip'd" in line 31. A very good copy, complete with the half-title, on which is the signature of Thomas Frewen, dated 1705, and identifying Philips as the author; Frewen was evidently a classmate of Philips at Christ Church, Oxford (see his copy of *Bleinheim*, item 745, above). Foxon P248 (O, DT; CtY, ICU, KU); Bond 7; CBEL II, 563.

751. [Pietas.] [Poetical miscellanies: Cambridge University.] A handsome volume of four polyglot university miscellanies, as described below. Cambridge: 1738-1760. Together four vols. in one, folio, contemporary polished calf, spine gilt, brown morocco label (lower cover a trifle scraped). £1500

The tradition of university scholars demonstrating their learning in verse to mark significant royal events began in the Elizabethan age and continued for the better part of two centuries. Collections of these poems were printed in editions of about 400 to 500 copies, with great care given to the typography. The last such miscellany was published in Oxford in 1762, and in Cambridge in 1763. This volume, in fine condition, includes the following:

(a) [Pietas.] [Poetical miscellany: Cambridge University.] Pietas Academiae Cantabrigiensis in funere Serenissimae Principis Wilhelminae Carolinae et luctu Augustissimi Georgii II Britanniarum &c. &c. Regis. [Cambridge:] typis academicis, 1738. (92) pp.

First edition. A collection of poems on the death of Queen Caroline, the wife of George II, on Nov. 20, 1737. The poems are in Latin, Greek, Hebrew, Arabic, English, and French. Very scarce; the ESTC lists seven copies in Cambridge libraries, and seven elsewhere (L, LAM, Oj; IU, NIC, TxU; GOT). Case 421; CBEL II, 367.

(b) [Gratulatio.] [Poetical miscellany: Cambridge University.] Gratulatio Academiae Cantabrigiensis de reditu Serenissimi Regis Georgii II. Post pacem & libertatem Europae feliciter restitutam anno MDCCXLVIII. Cambridge: typis academicis excudit J. Bentham, 1748. (142) pp.

First edition. A collection of poems in celebration of the end of the War of the Austrian Succession, as finally settled by the Treaty of Aix-la-Chapelle on October 18, 1748. The poems are in Latin, Greek, Hebrew, Arabic, and English. Many of the contributors went on to a degree of literary fame; among them were Christopher Anstey, John Duncombe, Richard Hurd, James Marriott, William Mason, Thomas Nevile, William Whitehead, John Brown, and, perhaps most notably, Christopher Smart. For a splendid discussion of the printing and binding of this book, see Donald D. Eddy, *A Bibliography of Richard Hurd*, pp. 2-15. The total cost for printing and paper for 400 copies was £42 1s 1 1/2d; and an additional ten guineas was paid to Thomas Balguy for editorial work and proofreading. Eddy was able to locate 36 copies, of which 15 were on ordinary paper (as here), and 21 on large paper (two of them bound in velvet). Case 459; CBEL II, 373.

(c) [Academiae.] [Poetical miscellany: Cambridge University.] Academiae Cantabrigiensis luctus in obitum Frederici Celissimi Walliae Principis. Cambridge: excudebat Cantabrigiae Josephus Bentham academiae typographus, mense Maio, 1751.

First edition. A collection of poems on the death of the Prince of Wales, from the bursting of an abscess formed by a blow from a tennis ball. The relationship between George II and his eldest son had been notoriously poor. The poems are in Latin, Greek, Hebrew, Arabic, and English. Among the contributors were John Brown, Richard Cumberland, Erasmus Darwin, John Duncombe, James Marriott, and Thomas Nevile.

(d) [Academiae.] [Poetical miscellany: Cambridge University.] Academiae Cantabrigiensis luctus in obitum Augustissimi Regis Georgii II. Et gratulationes in Serenissimi Regis Georgii III inaugurationem. Cambridge: excudebat Cantabrigiae Josephus Bentham academiae typographus, mense Decembri, 1760. (130) pp.

First edition. A collection of poems on the death of George II, and the accession to the throne of George III. The poems are in Latin, Greek, Hebrew, Arabic, and English.

752. [**Pietas.**] [Poetical miscellany: Oxford University.] *Pietas Academiae Oxoniensis in obitum Augustissimae et Desideratissimae Reginae Carolinae.* Oxford: e typographeo Clarendoniano, 1738. (132) pp. Folio, contemporary panelled calf, red morocco label. £400

First edition. A collection of poems on the death of Queen Caroline, the wife of George II, on Nov. 20, 1737. The poems are in Latin, Greek, Hebrew, Arabic, German, Welsh, and English; the final poem, in English, is by Joseph Spence, Professor of Poetry. A very good copy, on large paper. Case 422; CBEL II, 367.

The Poems of a Scoundrel

753. **Pilkington, Matthew.** Poems on several occasions. Containing, The progress of music in Ireland. The poet's well. An essay towards a translation of Anacreon. An ode on His Majesty's birth-day. To which is added, The plague of wealth, occasion'd by the author's receiving fifty pounds from His Excellency the Lord Carteret, for the aforementioned ode. With several poems not in the Dublin edition. . . . Revis'd by the Reverend Doctor Swift. London: printed for T. Woodward; Charles Davis; and W. Bowyer, 1731. xiv, (4), 184 pp. + an engraved frontispiece. 8vo, contemporary sprinkled calf (a trifle rubbed, minor cracking of joints). £750

First London edition; first published by subscription in Dublin the year before. Matthew Pilkington (1701-1774), the son of an Irish watchmaker, was educated at Trinity College, Dublin, where he acquired a taste for music, painting, and literature. Pilkington and his wife Laetitia first came to the attention of Swift in 1728, and he introduced them to his circle of literary friends; they became in a sense Swift's protégés, but they were an erratic couple to say the least, and Swift in time became utterly disillusioned with them: "He proved the falsest rogue, and she the most profligate whore in either kingdom." The Dublin edition of this first collection of Pilkington's poems was published with the help of Swift, Patrick Delany, and another early sponsor, the poet Mary Barber. To the London edition were added six new poems. According to Pilkington's preface, Swift "kindly condescended to peruse the poems, and honoured them with his corrections and remarks." According to the Bowyer ledges, 750 copies were printed; as always, S3-4 have been cancelled, and not replaced, but there is no gap in the pagination. A very good copy. Foxon, p. 575; Teerink 703; O'Donoghue, p. 383; CBEL II, 563.

754. [**Pill.**] [Poetical miscellany.] A pill to purge state-melancholy: or, a collection of excellent new ballads. London: printed in the year 1715. xii, 164 pp. Sm. 8vo, contemporary calf, rebaked at an early date, spine gilt (some rubbing, tip of spine slightly chipped, upper joint cracked). £200

Probably the second edition; another edition of the same year has two lines of errata at the foot of p. xii, along with other textual variants, and a third edition appeared in 1716. A collection of Whig political poems, the great majority of which were first published as broadsides or slip ballads between 1710 and 1714; the compiler has made some attempt to arrange the poems in chronological order. Included are satires on Harley, the Sacheverell affair, the Jacobite sympathies of the Tories, the South Sea scheme, and other topics of the day; most of the poems remain anonymous, though a handful can be identified as by Thomas D'Urfey, Richard Estcourt, and Arthur Mainwaring. With several perforated stamps of the Penzance Library, and the bookplate of Eric Quayle; a previous owner has neatly underlined the titles of all the poems in purple ink. Case 288; CBEL II, 349.

755. **Pitt, Christopher.** Poems and translations. London: printed for Bernard Lintot; and Arthur Bettesworth, 1727. xv(1), 192 pp. 8vo, contemporary panelled calf (joints restored). £400

First edition. The author's principal book of original verse, mostly written when he was very young. Christopher Pitt (1699-1748) was born in Blandford, in Dorset, the son of a

physician. After receiving an MA from New College, Oxford, in 1724, he returned to Dorset where he spent the rest of his life as a rural clergyman; he never married. "Before strangers he had something of the scholar's timidity or distrust; but when he became familiar he was in a very high degree cheerful and entertaining." -- Johnson. Pitt is best known for his translations, especially that of the *Aeneid*, which appeared in 1740; he had also submitted to Pope his version of the twenty-third book of the *Odyssey*, which Pope made some use of, though perhaps not quite as much as Pitt had hoped. Included in this early volume is a poem addressed to Pope on his translation of Homer, a first stab at Virgil, a "Fable of the Young Man and His Cat," and several translations from Horace. Johnson was not impressed with these poems: "I have not observed that any rise above mediocrity." A very good copy; on the title-page is the early signature of James Smyth. Foxon, p. 583; CBEL II, 563.

756. **Pitt, Christopher, translator.** An essay on Virgil's *Aeneid*. Being a translation of the first book. London: printed for A. Bettesworth; and W. Hinchliffe, 1728. 81(1) pp. 8vo, disbound. £400

First edition. Pitt's first attempt at Virgil, in heroic couplets; the presentation is very modest, with no preface and only a handful of notes at the end. Pitt received encouragement from his friends, including Joseph Spence, Edward Young, William Broome, William Benson, and William Duncombe. He continued to work on his translation of the *Aeneid*, but did not complete his task for another twelve years. A fine copy; uncommon. Foxon P410; CBEL II, 563 and 1502.

A Rival to Dryden

757. **Pitt, Christopher, translator.** Virgil's *Aeneid* translated by Mr. Pitt. Vol. I. London: printed for A. Bettesworth and C. Hitch; W. Hinchliffe; and L. Gilliver, 1736. viii, 230 pp. 8vo, contemporary mottled calf, covers with a gilt border and central lozenge, spine gilt, a.e.g. (a bit worn, lacks label). £1250

First edition thus. A translation of Books I-IV, and the only volume published in this format; Pitt completed his translation in 1740, and the whole of the *Aeneid* appeared in two quarto volumes. The rarity of this intermediate text presents something of a mystery. The only copy listed by the ESTC is at Illinois, and this is the same copy reported by Foxon in 1975. The presence of four major London booksellers in the imprint looks normal enough, but the absence of surviving copies suggests that Pitt's project was for some reason interrupted, and that this first volume was withdrawn from circulation. The binding of this copy rather looks as if it had been done for presentation, but there is no sign of provenance, aside from a somewhat later armorial bookplate of William Long, Esq.

Samuel Johnson had some respect for Pitt's efforts, and compares his translation to that of Dryden:

"Pitt engaging as a rival with Dryden, naturally observed his failures, and avoided them; and as he wrote after Pope's Iliad, he had an example of an exact, equable, and splendid versification. With these advantages, seconded by great diligence, he might successfully labour particular passages, and escape many errors. If the two versions are compared, perhaps the result would be, that Dryden leads the reader forward by his general vigour and sprightliness, and Pitt often stops him to contemplate the excellence of a single couplet; that Dryden's faults are forgotten in the hurry of delight, and that Pitt's beauties are neglected in the languor of a cold and listless perusal; that Pitt pleases the criticks, and Dryden the people; that Pitt is quoted, and Dryden read."

All that being said, to come such a close second to Dryden is no small achievement. A very good copy. Foxon P411; not in NCBEL.

758. **Pitt, Christopher, translator.** The *Æneid* of Virgil. London: printed by J. Hughs; for Robert Dodsley, 1743. vi, 212; (4), 213-429(1) pp. Two vols., 12mo, contemporary calf, rebacked (original backstrips preserved). £250

Second complete edition, though not so designated; first published in two quarto volumes in 1740. Pitt graciously acknowledges his debt to Dryden in a brief preface: "It may be proper to take notice here, that in different places I have borrowed about fifty or sixty lines from Mr. Dryden. I believe I need make no apology for this liberty; but rather fear the reader will wish I had borrowed a greater number from his noble translations." This printing in a pocket format is scarce; the ESTC lists ten copies (L, Lu, O, Obl, Om, WNs; CaNSDH, CSmH, IU, NIC). In very good condition, complete with both half titles; as the continuous pagination suggests, copies are sometimes bound two volumes in one. Early signatures in each volume of William Woodhouse and L. E. Payne. Foxon P414; CBEL II, 563 and 1502.

759. **Pitt, Christopher, translator.** Vida's *Art of Poetry*, translated into English verse. London: printed by Samuel Palmer; for A. Bettesworth, 1725. (4), 118 pp. + a final leaf of bookseller's advertisements. 12mo, contemporary calf, covers panelled in blind, rebacked. £175

First edition. The first complete translation in English of a celebrated 16th-century Neo-Latin didactic poem, inspired to some extent, as the title suggests, by the *Ars Poetica* of Horace. This was Pitt's first substantial publication, preceded only by a poem on the death of Earl Stanhope, printed in 1721. "In this translation he distinguished himself, both by its general elegance, and by the skilful adaptation of his numbers, to the images expressed; a beauty which Vida has with great ardour enforced and exemplified." -- Johnson. A very good copy. Foxon P416; CBEL II, 563 and 1550.

760. **Pitt, Christopher, translator.** Vida's *Art of Poetry*, translated into English verse. London: printed by John Hughs; for Robert Dodsley, 1742. 82 pp. + a final leaf of bookseller's advertisements. 12mo, contemporary speckled calf, gilt, spine gilt, red morocco label. £75

Second edition. A pocket edition, with a much smaller type face; the setting varies considerably from that of the first edition in capitalization and the use of italics. A fine copy. Foxon P418; CBEL II, 563 and 1550.

761. **[Pittis, William.]** *Æsop at Oxford: or, a few select fables in verse, under the following heads, viz. Æsop matriculated. Æsop's thanks. Æsop's case. The pay-master general. The famous history of Goodman I did it. The paradox. The devil on two sticks. The female hypocrite. A notable allie. A present for a courtier. Worse and worse. Whitehall and St. James's. A woman that did good once in her life. Diamonds cut diamonds. The foreigner. The modern convert. Moderation in miniature. The picture of an ecclesiastick. The general peace. One that lost his life for being out of danger. The way of the world. The case is alter'd. The cure worse than the disease. Sauce for a goose, sauce for a gander. The shortest way the with the dissenters. The royal mourner. The candidates. The conclusion.* London: printed in the year 1709. (4), 76 pp. 8vo, grey library buckram. £250

First edition. A series of satires on the manners of the times, frequently with political overtones. William Pittis (1673/4-1724) was educated at Winchester and New College, Oxford. Upon leaving university he became a member of the Inner Temple; his sympathies were high-church and Tory, and his political writings more than once got him in trouble with the authorities. These fables proved popular; a fair number of them, as Foxon first discovered, were reprinted over the next few years in broadside form. An ex-library copy, with conspicuous stamps and a bookplate of the Lambeth Public Libraries; inner margin of the title-page strengthened, some waterstaining towards the end. The Oxford DNB wrongly lists this title as "*Æsop's Oxford*." Uncommon. Foxon P422.

762. **[Plain.]** [Anon.] Plain truth: a satire. Humbly inscribed to the Right Honourable J--- E--- of G. London; printed for M. Cooper, 1747. 24 pp. 4to, sewn, as issued. £750

First edition. An ill-tempered poem, attacking the follies of contemporary London society; particular abuse is directed against such women of fashion as Lady Vane, whose escapades were notorious. The author also finds dangers in the poems of Pope, Waller, and Prior: "Yet in their charms a latent mischief lies, / Death to the foolish, hurtless to the wise." The latter part of the poem deals with politics, education, etc.; Lord Chesterfield is recommended as a model of judgment and wit. Addressed to the Earl of Granville, who was much admired by a range of writers, from Swift to Smollett. Title-page just a trifle dusty, but a fine copy in original condition, entirely uncut. Scarce. Foxon P474.

Downright Dunstable

763. **[Plain.]** [Anon.] Plain truth, or downright Dunstable. A poem. Containing the author's opinion of the sale of poetic and prose performances. With some critical thoughts concerning Horace and Virgil. Together with a few hints on the author's amours, as well as his private and uncommon sentiments on government. London: printed for J. Roberts, 1740. (4), 28 pp. 4to, sewn, as issued. £1500

First edition. A very rare and unusual poem, in which the author displays a particular interest in format. A preliminary note describes his decision to print his work in quarto, as opposed to folio; in fact the larger format had dominated the publication of verse in the 1730's, but during the following decade gradually gave way to the more economical, and intimate, quarto. A passage in the poem itself refers to Alexander Pope, and the purpose of changes in format, a question much analyzed by Foxon:

"First then, my folio sheets are sold,
The quarto's next I'll turn to gold.
So to octavo's soon they're brought,
In that size readily they're bought.
And still for more convenient use,
To duodecem them reduce.
A new edition and fine letter,
Adorn'd with prints, will still sell better."

Also included is a reference to Newton's *Principia*, "of which 300 were at first turn'd to waste paper, though afterward sold at a great advance." "Dunstable," or "Dunstable road," is a traditional expression for anything plain or direct. This poem was attributed to an early date to the Chevalier Dennis de Coetlogon, M.D., a knight of St. Lazare, but the title is entered in Woodfall's ledgers to an otherwise unidentified Dr. Kennedy. Title-page dusty, upper margins trimmed and slightly stained, not affecting the printed portion, otherwise a very good copy in original condition. The ESTC lists three locations only (L, O; CSMH). Foxon P475.

Hotly Contested

764. **[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). 23 pp. 4to, sewn, as issued; in a cloth slipcase. £1500

First edition. A Tory satire on the Yorkshire parliamentary election of 1708. The facetious comparison between an election and a horse race was not, of course, without precedent, but the analogy was perhaps particularly apt in this instance because one of the two winning candidates, the Whig politician Sir William Strickland, was widely known as an enthusiastic owner and breeder of race horses. He is caricatured here as Eucus:

"Eucus came next, a natter'd fiery steed,
Descended from the old Cromwellian breed.
He yells and neighs, and in horse-language swears,
Snorts, paws, and champs, rouses his ass's ears:
But what is worse, he's maukeen, and half mad,
Has tasted blood, and must by blood be fed."

This election, following the Act of Union, was an important one, and the outcome was the subject of much comment. A pirated edition of *The Yorkshire-Racers* was quickly produced by Henry Hills, and widely circulated, provoking a response from Defoe in his *Review* (January 14, 1710), in the form of a mock-advertisement for a new book:

""The Northern Worthies: Or a Visitation of the Yorkshire Clergy,' a satire humbly dedicated to Parson Plaxton, the reverend author of the *Yorkshire-Racers*. To be bought where it is to be sold, and to be sold where it is to be bought: written for the edification of the northern gentry, and to cure them of the contagion of priesthood. In five volumes in folio. Price £5 7s 6d, being a very voluminous work."

Both Foxon and the ESTC make a small error with respect to the authorship of this poem. The poet's name is not William Plaxton, but George Plaxton (1647/8-1720), the rector of Barwick in Elmet, Yorkshire, a keen antiquary and sometime correspondent of Ralph Thoresby, with a taste for light verse. The original printing of this poem is rare; the ESTC lists nine locations (L, CAS, Oa, Yc; CaOHM, CSt, DFo, PU, TxU). Title-page a bit dust-soiled, last leaf slightly wrinkled, but a very good copy in original condition. Foxon P480.

765. **[Players.]** [Anon.] *The players, a satyr*. London: printed for the author, and sold by J. Wilford, n.d.(1733). 46 pp. (unnumbered). 8vo, old marbled boards, rebacked in roan (worn). £450

First edition, first issue; the same sheets were re-issued with a new title-page, and the bookseller W. Mears in the imprint. An interesting poem on the debasement of the modern theater, with particular reference to a lowering of standards in the art of acting:

"Some players, vain, impertinent, and loud,
Equipt like zanys who amuse the crowd,
Owe their acquir'd applause, their great success,
To a Corinthian face, and gaudy dress.
To speak great Shakespear's lines, not feel his sense,
Is most amazing harden'd impudence."

A few actors, such as Colley Cibber and Barton Booth (who died in 1733) are singled out for praise, as being among those to maintain the high standards of an earlier generation. On the whole, however, the stage has become dominated by the buffoonery of the ballad opera:

"Quite weary of Italian nonsense grown,
We now encourage greater of our own;
Dull baudy song-brokers pretend to wit,
And scurvy ballad-singers charm the pit."

The poem is preceded by a long preface, by another hand: "The publication being chiefly owing to me, I thought my self obliged a little to prepare the way, and urge something in behalf of a young author, who never appeared in print before; tho' he now ventures into the world as a satyrist, and without so much as a bookseller for his patron." The writer of the preface also laments the degeneration of the theater, which has become dominated by "irrational entertainment," such as "pantomime absurdities, little juggling, yet bungling tricks, inexplicable dumb-shews." He speaks at length of the need for actors to be "men of good understanding," and quotes in full Hamlet's advice to the players, and his "To be or not

to be" soliloquy. Very scarce; the ESTC lists eight copies (AWn, Lv, O, Osj, NT; DFo, ICU, TxU). An ex-library copy, with perforated stamps on the title-page and last leaf of the Forbes Library in Northampton, Massachusetts; the imprint has been cropped, with the loss of the last line and portions of the line above. Foxon P484; Lowe (Arnott and Robinson) 873; CBEL II, 797.

766. **[Players.]** [Anon.] The players: a satire. London: printed for W. Mears, 1733. 46 pp. (unpaginated). 8vo, disbound. £2000

First edition; second issue, with a cancel title-page (see preceding item). Evidently the author, or his sponsor who wrote the preface, had managed to find "a bookseller for a patron." A fine copy, complete with a final blank. This issue is also rare; the ESTC lists eight copies (L, LEu; CaOTU, DFo, MH, NcD, TxU; AuANL). Foxon P485; Lowe (Arnott and Robinson) 873; CBEL II, 797.

A Disappointment

767. **[Pleasures.]** [Poetical miscellany.] The pleasures of coition; or, the nightly sports of Venus: a poem. Being a translation of the Pervigilium Veneris, of the celebrated Bonifonius. With some other pieces. London: printed for E. Curll, 1721. 56 pp., including an engraved frontispiece. 8vo, contemporary polished calf, gilt, spine gilt, green morocco label. £1500

First edition. A characteristic piece of Curll titillation, with the title-page promising rather more than is actually provided. The opening poem is a translation, by an unidentified hand, of a 16th-century Neo-Latin poem by Jean Bonnefons, itself an adaptation of a charming piece of verse from late classical antiquity. Included as well are eleven other poems, some of them amorous in nature, such as "The Disappointment," a translation of one of the Lesbia poems of Catullus. Among the pieces whose authors are identified are "Fragment of an Epistle from Abelard to Eloisa," by Charles Beckingham, "The Vestal," adapted from Ovid by Joseph Addison, and "On the Death of Mr. Viner in Ireland," by Thomas Parnell; "The Midsummer-Wish" is by Samuel Croxall. "It might seem odd to find Archdeacon Parnell in this gallery, but he was conveniently dead." -- Straus, *The Unspeakable Curll*, p. 266. The frontispiece of Venus and Adonis is engraved by Michael Vander Gucht. Very scarce; the ESTC lists ten copies (L, LEu; CSmH, CLU-C, DFo, ICU, InU-Li, KU-S, LU-S, MH). A very good copy. Not in Case; CBEL II, 354.

768. **[Poem.]** [Anon.] [Caption title:] A poem, compos'd the second of November, 1747. The day the Honourable Archibald Stuart, Esq; was assolizied from his second trial. N.p. (Edinburgh): n.d. (1747). 4 pp. Sm. 4to, disbound. £650

First edition. A poem lamenting the suffering of the Scots, and rejoicing in the acquittal of Archibald Stewart, who had been provost of Edinburgh at the time of the Jacobite Rebellion of 1745. Stewart had refused to arm the city, making possible its occupation by the Jacobite Highland army. When he was subsequently tried for neglect and misbehavior in the execution of his office, he was defended by David Hume's friend, James Ferguson. Although Stewart escaped conviction, Hume was so distressed by the vindictive nature of the prosecution that he wrote a long pamphlet in Ferguson's defence. Hume was, of course, no Jacobite himself, nor, would it appear, was the writer of this poem, who signs himself "Philibert." Stewart is exonerated not because he had wanted the Jacobite occupation of Edinburgh to succeed, but because he acted to save the city "from the Highland rage." Edges trimmed closed; pieces clipped from the lower inner margins, to accommodate prior folding into a tract volume. Very scarce; the ESTC lists seven locations (C, E, Ea, INV, O; CSmH, NcD). Foxon P525.

769. **[Poem.]** [Anon.] [Caption title:] A poem humbly dedicated to the Right Honourable William Lord Cowper, &c. [Colophon:] London: printed and sold by John Morphew, 1711. 2 pp. Folio, single sheet; in a folding case. £1250

First edition. A tribute in verse to William Cowper, 1st Earl Cowper, and a lament over the recent electoral defeat of the Whigs. Cowper as Lord Chancellor had presided over the trial of the high-church clergyman Henry Sacheverell, in the aftermath of which the Tories gained control of the government under the leadership of Robert Harley. The poet paints a bleak picture:

"But adverse fortune and disastrous fate
Have broke our peace, disturb'd our happy state,
And made our island now less fortunate.
By crafty leaders thoughtless crowds caress'd
For a new senate, and new statesmen press'd;
Rabbles themselves for changes have address'd."

Both Harley and Queen Anne tried to persuade Cowper to remain in office, but he resigned the Great Seal on Sept. 23, 1710, saying that "to keep in when all my friends are out would be infamous." The poem goes on to enumerate the qualities for which Cowper was almost universally admired:

"Nature profusely has on thee bestow'd,
The choicest favours to one mortal shew'd.
In thee she has united manly sense,
Strong judgment, wit, and charming eloquence:
A body cast in her exactest mold;
A temper just as that of ripend gold."

Cowper was re-appointed Lord Chancellor not long after the accession of George I. A fine copy of a scarce poem; the ESTC lists eight locations (L, Ct, E, Llp, O; CaOHM, NIC, TxU). Foxon P528; Rothschild 287.

770. **[Poem.]** [Anon.] [Caption title:] A poem on the election of a Knight of the Shire of Edinburgh. N.p. (Edinburgh): n.d. (1744). 4 pp. 4to, later grey wrappers. £750

First edition. An anti-Hanoverian protest against the election of Sir Charles Gilmour, in January, 1744, which was seen as a betrayal of Scottish interests:

"The day is come, and freedom is decay'd,
Now must not flourish, but must droop her head,
And in a shameful slavish yoke must break
The gall'd, the fetter'd Caledonian neck."

On the last two pages is "Old England's Te Deum," by Sir Charles Hanbury Williams, in prose. Some signs of use and prior folding, but a good copy. Rare; the ESTC lists five locations (L, C, E, GU; CtY). Foxon P613.

771. **[Poem.]** [Anon.] A poem upon the Union. N.p. (Edinburgh): n.d. (1706). Folio, broadside. £1500

First edition. A 24-line poem condemning the Union:

"Unite! And on such terms we must at once,
Our independency, and our king renounce.
Part with our money, and our ancient rights,
Turn traitors, and be worse than Gibeonites!"

This piece of doggerel is rather crudely printed on paper of mediocre quality. Very rare; the ESTC lists five copies (L, E [3], Ea). One of the copies at the National Library of Scotland has the reading "independence" in the lines above. In very good condition; from the library of Lord Perth. Foxon P687; McLeod, *Anglo-Scottish Tracts: 1701-1714*, 298.

By Mr. Payne the Bookseller: The Power of the Internet

772. [Poems.] [Anon.] Poems. Amicis candidisque legenda. N.p. (London): n.d. (1745). 16 pp. 8vo, disbound. £2000

First edition. This slim collection contains six poems: (1) "Amelia's Birth-day" (Feb. 14, 1742/3); (2) "An Epithalamium;" (3) "Prologue to Phædra and Hippolitus" ("the following prologues were wrote for the intended representation of their respective plays, which were to have been perform'd by some young gentlemen"); (4) "Prologue to Venice Preserved;" (5) "An Ode Sacred to Liberty" (Nov. 5, 1745); (6) "A Cantata." There is nothing to indicate who wrote these poems, though the absence of an imprint of any sort suggests that they were printed for private circulation. In view of the two prologues for performances by "young gentleman," Foxon offers the suggestion that the author may have been a schoolmaster.

This pamphlet provides an amusing example of the random power of the Internet. Out of a combination of curiosity and frustration, a Google search was done for the unfamiliar motto on the title-page, and this produced one relevant and completely surprising result. On a University of Michigan scholarly website there has been posted a complete transcript of a mid-19th century provincial bookseller's catalogue, evidently done with some sort of electronic scanner. The title-page of this catalogue, issued by the firm of E. Jeans in Norwich, read as follows (the digital errors have been preserved):

"A catalogue of books, in all branches of literature, both ancient & modern; in the Creek and Latin, engtlibFi, frencl, italian, Spaniosb. German, and the oriental languages; in theology, (including a valuable and curious collection of Bibles and Testaments,) history, voyages & travels, old poetry, natural history, law, language, bibliography, &c., &c., &c., the rarest of which date from 1479 to 1603, the end of the reign of Queen Elizabeth, which period, both as regards this and other countries, is very particularly illustrated. Later, the reigns of Charles I and II, including the usurpation, have many curious articles, and a most singularly rare, and, in many instances, unique collection of broadsides, relating to the great Duke of Marlborough and other celebrities of the times of Queen Anne. On sale at E. Jeans's, bookseller, White Lion Street, Norwich. A discount of 10 per cent. will be allowed on all orders from this catalogue, for cash, and the carriage paid to all parts of the kingdom. MDCCCLX."

This is an enormous catalogue of some 376 pages, offering close to 5500 items, many of them with multiple titles. Of all these, the one of interest in this instance was No. 3769:

"3769. Poems -- The fair Circassian, by Dr. Croxall, 1732. -- Boileau's Art of Poetry, 1715. -- Savage's Collection of Pieces in Verse and Prose, occasioned by the Dunciad, 1732. -- Akenside's Pleasures of Imagination, 1754. -- Deity, a Poem, 1749. -- James Thomson's Castle of Indolence, 2nd edition, 1748. -- James Burgh's Hymn to the Creator, 1750. -- W. Somerville's Chace, and Hobbins, 1749. -- Poems, Amicis Candidisque Legenda, (by Mr. Payne the Bookseller) 1742-45, in 1 vol. 8vo. hf. bd. 6s."

The surprise here is of course "by Mr. Payne the Bookseller," which no doubt some drudge in the employ of E. Jeans simply transcribed from an old manuscript inscription on the title-page of the copy he was looking at. The bookseller in question was undoubtedly John Payne (d. 1787), who by 1745 had established a bookshop in Paternoster Row. By 1749 Payne was

sufficiently known to Samuel Johnson to be invited to join a club Johnson had formed that met every Tuesday evening at the King's Head in Ivy Lane, near St. Paul's, and it was through his friendship with Johnson that Payne came to publish, in 1750, the ill-fated study of Milton by William Lauder, that turned out to involve plagiarism. The whole episode was an embarrassment to both Johnson and Payne, but it does not appear to have damaged their relationship. Early in 1784, a few months before his own death, Johnson wrote to a mutual friend about Payne's health, saying, "Poor Payne . . . I should count his death a great loss."

Nothing much appears to be known about Payne's origins, or his early life, but on the face of it, there is no reason why the inscription providentially preserved more than a century later by a Norwich cataloguer might not be accurate, and that Payne, as a young man, wrote a handful of poems and, out of vanity, saw them into print. It is of course possible that the inscription is wrong, but in the great majority of cases such notes of authorship turn out to be accurate. Presumably the copy in question of Payne's small pamphlet is now lost; the recovered inscription, however, seems at the very least to warrant further investigation, and the thought of resurrecting a handful of juvenile poems by one of London's leading 18th-century booksellers is very appealing. The present copy is in very good condition. This is a very rare title; the ESTC lists three copies, two at the British library and one at the Bodleian, to which Foxon adds a fourth copy at Yale. Foxon, p. 605.

773. **[Poems.]** [Poetical miscellany.] Poems by the Earl of Roscommon. To which is added, An Essay on Poetry, by the Earl of Mulgrave, now Duke of Buckingham. Together with poems by Mr. Richard Duke. London: printed for J., Tonson, 1717. (20), 536 pp. 8vo, contemporary panelled calf, nicely rebacked, spine gilt, old red morocco label preserved.

£200

First edition. This volume is important primarily for its inclusion of the first and only early collection of the poetry of Richard Duke (1685-1711), a clergyman who was a close friend of Dryden, Otway, and Prior. A preliminary note to the reader, possibly by Tonson, provides a few details, particularly with regard to a poem called "The Review," which is printed here for the first time:

"As for the poems of the late Mr. Duke; whatever has not been printed before, I have of his own hand-writing, to satisfy any person that doubts of their being his. The beginning of the poem, call'd the Review, he wrote a little after the publishing of Mr. Dryden's *Absalom and Achitophel*; he was persuaded to undertake it by Mr. Sheridan, then secretary to the Duke of York; but Mr. Duke finding Mr. Sheridan design'd to make use of his pen to vent his spleen against several persons at court that were of another party, than that he was engaged in, broke off proceeding in it, and left it as it is now printed."

Also of interest is an early appearance in print by Laurence Eusden, later Poet Laureate. In discussing the Earl of Roscommon's poems, the preliminary note adds the following: "His essay on translated verse has been very much esteem'd; it is from the ingenious pen of Mr. Eusden of Cambridge that you have the Latin version of it, which was never printed before." A fine copy; early signature on the front flyleaf of Thomas Hewett. Case 301; Macdonald 326; CBEL II, 351 and 472.

774. **[Poems.]** [Poetical miscellany.] Poems by the Earl of Roscommon. To which is added, An Essay on Poetry, by the Earl of Mulgrave, now Duke of Buckingham. Together with poems by Mr. Richard Duke. London: printed for J., Tonson, 1717. (20), 536 pp. 8vo, contemporary calf, spine gilt (spine rubbed, joints a bit cracked, most of label lacking). £300

First edition. Another copy, on large paper, measuring 8 1/2 inches in height (an inch more than copies on ordinary paper). Aside from the wear to the spine, in very good condition; with the early armorial Jolliffe bookplate. Case 301; Macdonald 326 ("some copies are printed on L. P."); CBEL II, 351 and 472.

Down the Road from Kempford

775. [Poems.] [Anon.] Poems on several occasions. By a gentleman. London: printed for W. Mears, 1733. 87 pp. + an engraved frontispiece. 8vo, disbound. £2000

First edition. A collection of poems by a precocious teenager, as the short preface reveals: "I shall not undertake to vindicate the following poems, as free from faults; for doubtless they have many: but I hope the reader will make some allowances, as being most of them written by one who is not seventeen; at different times, and upon different occasions." The author has not been identified, but an indication of where he must have lived is provided by the dedication to Mrs. Freke, who is described as being connected to the Colchester family. Anne Freke, née Colchester (d. 1746), lived in the village of Hannington, near the source of the Thames on the border between Wiltshire and Gloucestershire (and about a mile down the road from Kempford!). The poems include a number of imitations of Anacreon, and others derived from Horace, Martial, Propertius, etc. There is also an English translation of a Latin epigram, "occasion'd by having the Duke's company at ram-hunting," and written "by a gentleman of Eaton School;" very possibly the author of this small volume may himself have been at Eton. Slight marginal worming in the last few leaves, but a very good copy of a very rare title; the ESTC lists three copies only, at the Bodleian, Winchester School, and Newberry. The frontispiece is by J. Clark. Foxon, p. 606.

The First Book to which Samuel Johnson Subscribed: Hitherto Unnoticed

776. [Poems.] [Anon.] Poems on several occasions. Published by subscription. Manchester: printed for the author, by R. Whitworth, 1733. 36, 51-138 pp. 8vo, original pale blue wrappers (some wear to spine). £4500

First edition. A rare volume of provincial verse; Foxon (p. 606) cites a copy with a note in which C. W. Sutton attributes these poems to an unnamed Staffordshire parson. A three-page preface contains no obvious clue to the author's identity, but does indicate that some sort of prospectus had been in circulation for a year or more, and that publication had been delayed by troubles with the printer, including the use of inferior paper (which may account for the gap in pagination).

Of particular interest here is the list of subscribers, which runs to just over ten pages, and includes the name of "Mr. Samuel Johnson." This book seems at first glance to be too early to have elicited a subscription from the famous Samuel Johnson, but a perusal of the rest of the list makes his participation not only plausible, but highly likely. Eddy and Fleeman did not consider this volume when they published their *Preliminary Handlist of Books to which Dr. Samuel Johnson Subscribed* (1993). A subscriber's list in John Oldmixon's *History of England* (1730) contains the name "Mr. Samuel Johnson," but this was rejected by Eddy and Fleeman on the grounds that Johnson was only 21 at the time, and virtually penniless. The earliest title included in the handlist is a 1738 edition of Palladio, but Johnson's subscription to a book of this nature is admitted to be "implausible." The earliest title accepted with any confidence is Henry Brooke's *Gustavus Vasa*, which was printed the following year. This book of Manchester verse, then, pre-dates any hitherto recorded Johnson subscription book by five years.

Johnson was 24 when the book was published, and no longer quite penniless. He had inherited £20 from his father's estate, and was employed, albeit miserably, as an usher at the Market Bosworth school. His putative subscription to a book of poems, however, must rely at the very least upon the standard for inclusion set forth by Eddy and Fleeman: "Corroboration of an identification must derive from some association with the names of Johnson's known acquaintances." The present list of subscribers provides such corroboration in abundance. Few letters survive from Johnson's early years, and only one (his second extant letter) from the year 1732, when subscriptions were being gathered. This letter concerns the possibility of Johnson obtaining a post at the Ashbourne school in Derbyshire,

and the text mentions Johnson's having written to two friends with regard to this matter, John Corbet (1710/11-1759), a former schoolmate, and George Venables Vernon (1708-1780), of Sudbury, Derbyshire, described by Clifford as "a possible influential backer." Johnson's letters to these two do not survive, but it seems highly significant that the subscriber's list here includes both names: "Mr. John Corbet" and "George Venables Vernon, Esq." Both were, it should be stressed, close to Johnson in age. Also included near the beginning of the list is "Rev. Mr. Adenbrooke." This is no doubt John Addenbrooke, Johnson's friend and later Dean of Lichfield, who at just about this time recommended Johnson for a tutorship (see DNB).

Another resonant trio of names is "Mr. Meynill," "Mrs. Meynill," and "Miss Meynill." These three seem likely to be the family mentioned by the daughter of Johnson's friend and physician Dr. Lawrence, in a paper quoted by Boswell (for the year 1732): "During his stay at Ashbourn, he made frequent visits to Mr. Meynell, at Bradley, where his company was much desired by the ladies of the family, who were, perhaps, in point of elegance and accomplishments, inferior to few of those with whom he was afterwards acquainted." At the Meynell's Johnson also met Mrs. Hill Boothby, who became a friend of long standing; the subscriber's list here includes both "Mrs. Boothby" and her brother "Brooke Boothby, Esq." As is well known, one of Johnson's favorite young ladies at this period was Molly Aston. Her name does not appear here, but standing first in the list is that of her father, "Sir Thomas Aston, Bart." A full analysis of the list has not been undertaken, but even a cursory glance suggests that there are a good many other possible Johnson associations.

The poems themselves appear to be those of a young man, possibly not much older than Johnson himself. The first two poems are pastorals -- a genre with which almost any aspiring poet of this period inevitably began his career. Among those addressed in these poems are Sir Thomas Delves, Mrs. Frances Bayley, Charles Adderley, Lord Glenorchy, Lord Killmorey (with whom there is a Johnsonian connection), John Cotes and Lady Delves, Sir John Huband, Ralph Sneyd (a Staffordshire name), Sir John Chetwode, and Rhoda Cotes. Johnson's involvement with this volume seems highly likely, but it should be mentioned that there is one other Samuel Johnson who must be considered -- his somewhat older namesake from Shrewsbury, who wrote a number of eccentric plays at this period. The best known of these plays, *Hurlothrumbo* (1729), is dedicated to Lady Delves, who figures prominently in the present volume as the addressee of two New Year's poems. Samuel Johnson the dancing-master and playwright, however, was living in London at this period, trying to have his plays staged at the Haymarket, and on balance he seems a much less likely subscriber. An excellent copy of a rare book. The ESTC lists ten copies (L, O, NT; CaOHM, CtY, ICN, NNC, NN, OCU, PU). Foxon, p. 606.

777. [Poems.] [Samber, Robert, attributed author.] Poems on several subjects. Formerly written by an under-graduate at the University. London: printed for T. Caldecott; and sold by J. Roberts, 1714. (2), 38 pp. 8vo, disbound. £750

First edition. This small collection of poems includes four imitations of Horace, and one of Edmund Spenser, along with several poems on Biblical themes. Foxon records a volume at the Mitchell Library in Glasgow containing others titles by Robert Samber, in which there is a note in a later hand attributing this one to him as well; the ascription is now accepted by the Oxford DNB. Robert Samber (1682-ca. 1745), was raised as a Roman Catholic and educated in France, but drifted into a literary career, and went on to become a Grub-Street hack in the employ of Edmund Curll. In this guise he became involved in a notorious obscenity trial as the translator of *Venus in the Cloister*, for which Curll was prosecuted in 1725. Samber also published a number of occasional poems, all now very rare, and numerous translations from Latin, French, and Italian. An archive of his papers is preserved in the Bodleian. For a later poem which can now be assigned to Samber, see item 199 (*Coffee: A Tale*, 1727). Some waterstains, otherwise a good copy of a rare pamphlet. The ESTC lists seven copies (L, DUC, O, WNs; CtY, IU; AuANL). Foxon, p. 607.

Writ at Sea

778. **[Poetaster.]** [Anon.] The poetaster: containing, original poems and songs. Never before printed. Dublin: printed by S. Powell, for Richard Norris, 1726. 27(1) pp. Sm. 8vo, disbound. £1750

First edition. A small collection of 23 poems: "They were many of 'em writ at sea; some in the East, and some in the West-Indies, as a perfect diversion." -- Preface. Several of the pieces do in fact suggest a seafaring life, particularly "Writ at the Cape of Good Hope," but most are addressed to such idealized ladies as Silvia and Delia, and at least two are avowed imitations of Shakespeare. With a crude but charming woodcut headpiece of ships in a harbor. Foxon suggests a comparison with the writings of Bezaleel Morrice ("a similar naval poet"), but the author of these poems was no doubt Irish. Slight chipping at the blank inner margins, but a very good copy of a rare title; the ESTC lists four locations (L, C, Di; CtY). Foxon, p. 608; not in O'Donoghue.

779. **[Poetical.]** [Poetical miscellany.] Poetical miscellanies, consisting of original poems and translations. By the best hands. Publish'd by Mr. Steele. London: printed for Jacob Tonson, MDDCXIV (sic, for 1714). (16), 318 pp. + an engraved frontispiece. 8vo, contemporary panelled calf (slight wear to top of spine). £275

First edition. One of the most important miscellanies of the early 18th century, containing the first appearance of several pieces by Pope, four poems by John Gay, and other verses by Thomas Tickell, Thomas Parnell, Eustace Budgell, Lawrence Eusden (then Poet Laureate), and the editor Richard Steele himself; there are a number of fine unsigned poems whose authorship has not been traced. This is the genuine first edition, with the misdated title-page; copies with the date corrected are frequently called "second issue," but the text was in fact entirely reprinted. For an account of the book, with its cancels and many horizontal chain-lines, see Iolo Williams, *Points in Eighteenth Century Verse*, pp. 85-7. For a definitive discussion of the cancels, and the complexities thereof, see James E. May, "Cancellanda in the First Edition of Steele's *Poetical Miscellanies*," *PBSA* Vol. 82:1 (March, 1988), pp. 71-82. Wanting a front flyleaf, otherwise a very good copy. Case 279; Griffith 24; Rothschild 1957; CBEL II, 349 and 1115.

780. **[Poetical.]** [Poetical miscellany.] Poetical miscellanies, consisting of original poems and translations. By the best hands. Published by Sir Richard Steele. London: printed for J. Tonson, 1727. (22), 346 pp. + an engraved frontispiece. 12mo, contemporary sheep (rubbed, spine a bit worn, lacks most of label). £150

Second edition, enlarged (but in fact the third edition, as noted above); first published in 1714. To this edition thirteen new pieces have been added at the end, including poems by John Gay, Matthew Prior, Samuel Croxall, Thomas Tickell, etc., and Pope's "To Godfrey Kneller, on his painting for me the statues of Apollo, Venus, and Hercules," printed here for the first time. A good copy, complete with the engraved frontispiece. Case 279 (d); Griffith 194; CBEL II, 357 and 1115.

781. **[Poetical.]** [Poetical miscellany.] Poetical reflexions, moral, comical, satyrical, &c. on the vices and follies of the age. Containing, I. An elegy on the death of W----m El-----s, who kept the punch-house in H----k-Court, and serv'd 177 publick houses, in and about London, with that liquor. II. On a plumb-cake, which the burrough of G-----d presented to the King ----- III with, at his going to embark for Spain; and a speech that was made in the city of C-----r, at his arrival there. III. An extempore thought on Mrs. Priaulx's begging a play-day for some school-boys. IV. In laudem Caroli Suucorum Regis ab hostibus conjuratis undiq; petiti. V. On the death of King William. Written by a lady. VI. The fable of the bull and the frog. VII. Fair warning to seditious scribes. VIII. A lampoon on the Cambridge beaus. IX. Britain's wish for the Duke of Marlborough's return. In imitation of the fifth ode of the fourth book of Horace. Inscrib'd to his Grace the Duke of Marlborough. X. On Mr. Day, that liv'd at the Sign of the Horse-Shoe, who lay'd the key under the door, and out-

ran his landlord. XI. On Clarinda, mask'd. XII. The genius of London, to Sir Charles Duncombe, on his being chose Lord Mayor for the year 1709. Made the beginning of October. Part the tenth. To be continu'd occasionally. By several good hands. London: printed, and sold by B. Bragge, 1708. 24 pp. [With:] Poetical reflexions, moral, comical, satyrical, &c. on the vices and follies of the age. Containing, I. A palinode, to the Lord Halifax. II. A New-Year Gift, in a short dehortatory poem to a claret-prone kinsman and god-son of mine, against immoderate drinking. By Dr. Baynard. III. A satyr against love and women. IV. A song, to the tune of the Dame of Honour. V. Verses found upon a tomb in Westminster-Abby. VI. Abigail's lamentation for the loss of her mistress's secretary. From the Greek of Homer. Left imperfect by Mr. Walch. VII. The dream. From the French. VIII. On Sir H---y D---d C---t's being dismember'd by twelve voices. IX. High-church; or, the cross above the crown. X. On his governess. XI. On his confidant. XII. A Pindarick ode to both houses of Parliament, in behalf of the poor insolvent debtors. Part the eleventh. To be continu'd occasionally. By several good hands. London: printed, and sold by B. Bragge, 1709. 24 pp. Together two parts, sm. 4to, disbound. £500

Parts X-XI of an amusing periodical in verse, published in twelve numbers, under various titles, in 1708-9; each number sold for sixpence. The individual numbers of this miscellany are very rare; the only complete set recorded by the ESTC is one at the Turnbull Library, which has an additional general title-page, dated 1710. The only single number to survive with any frequency is Part I, entitled *Satyrical Reflections on the Vices and Follies of the Age*; of this the ESTC lists seven copies (L, Dt, E; CaOHM, DFo, DLC, WU). Parts II-VIII were called *Reflections, Moral, Comical, Satyrical*; of these the ESTC reports runs at the Bodleian and Folger, along with copies of Parts II, III, IV, and VII at the British Library and the Library of Congress, and a copy of Part IV at Michigan. Parts IX-XII were called, as here *Poetical Reflexions*; of these the ESTC lists a set at Folger, as well as Parts IX-X at the Bodleian, Part X at Cambridge, and Part XI at McMaster. The title-pages and last pages of the two parts offered here are rather dusty, but they are otherwise in very good condition. Not in Case; CBEL II, 345.

782. **[Poetical.]** [Poetical miscellany.] Poetical reflexions moral, comical, satyrical, &c. on the vices and follies of the age. Containing, I. The praise of liberty, in a speech suppos'd to be spoken by the king of the gypsies. II. A poem on the Board of Ordonnance. III. Upon the siege and surrender of Lisle. IV. The murdering age: or, the world bewitch'd. V. The pelican. A fable, inscrib'd to Sir Richard Onslow, Bar. VI. A funeral poem, sacred to the immortal memory of his Royal Highness, Prince George of Denmark. VII. An epitaph on the same. VIII. The triumph of mault: or, Johnson's vineyard. Being a panegyrick on the variety and admirable qualities of Mr. Johnson's liquors, at the Golden-Lyon, against Middle-Row, Holbourn. To be continu'd occasionally. By several good hands. London: printed by J. Read, 1708. 16 pp. 8vo, 19th-century half roan and marbled boards (scuffed). £400

First edition. The only part published of a blatant imitation of a poetical miscellany, published serially by Benjamin Bragge in 1707-8, of which twelve numbers in all were printed (see preceding item). The bookseller here has followed Bragge closely in the wording of his title, and his presentation, but he has used a smaller format, and his price is only a penny, as opposed to sixpence for Bragge's issues. Uncommon; the ESTC lists nine copies (L, Ct, Oc; CSmH, DFo, MH, NNC, PU, TxU). Inner margins strengthened at the beginning and end, otherwise in good condition. Not in Case; CBEL II, 345.

783. **[Political.]** [Poetical miscellany.] Political merriment: or, truths told to some tune. Faithfully translat'd from the original French of R. H. S. H. S. F. A. G. G. A. M. M. P. and Messieurs Brinsden and Collier, the state oculist, and crooked attorney, li proveditori delli curtisani. By a lover of his country. London: printed for A. Boulter; and sold by S. Keimer, 1714. 36, (6); 168, 145-180, 169-180, 193-238 [i.e. 255] (1); (4), 56 pp. 12mo, contemporary sheep, rebacked, old spine laid down, spine gilt, red morocco label. £400

First edition. A collection of Whig ballads, satirically dedicated "to the Jacobitical Tories, and traitorous rioters of Great Britain." The dedication is signed, "Your merry physician, Philopat." Many of the ballads in this volume express the sense of jubilation felt by the Whigs upon the accession of George I; a good number of them had already appeared as broadsides. The collection is in three parts, and Part III has its own title-page, with the imprint dated 1715. There was also a supplement to the third part (pp. 57-80), but as in most copies, it is not present here. Case wrongly states that the supplement has an additional table of contents to Parts I-II; in fact this table of contents is present here, at the end of Part I. With a half-title; in very good condition. Case 280 (1), (2), and (3); CBEL II, 349.

Dissembling in New England

784. **[Polygamist.]** [Anon.] The polygamist: or, the lustful priest. Giving an account of one James Christie, a clergyman, who is now confin'd in Derby jail, for having two wives. With original letters that pass'd on both sides. Written by an Irish laureat. London: printed for A. More, n.d. (1741). (2), 30 pp. + an engraved frontispiece. 8vo, grey boards, tan cloth spine. £2500

First edition. An angry poem about a sociopath in clerical garb, evidently by one of his victims. The verse is a bit incoherent, but an early 19th-century owner of this copy has pieced together a good account of James Christie on a front flyleaf:

"James Christie was born in Ireland of Scottish parents. He married 10 March 1721, Isabel, daughter of Alex. Campbell of Wigtown in Gallowayshire, at which period he appears to have been a Presbyterian, but pretending to Episcopal orders; by her he had six children, only one of which was surviving in 1733. She was living in 1734. He next appears in Ireland, where, near Oma, in county Tyrone, he married the orphan daughter of a priest of the name of Buchanan; this second wife he soon foresook, and 2 March 1730, married Elizabeth Swain, of Aylesford in Kent, where he was the curate, under the name of Christian. Soon after this, reports of his former marriages caused him to leave England and retire to Boston in America, where however he was recognized, and from which he was obliged to fly, leaving his third wife there. I do not find at what period he came to Derby, but he was in gaol there in 1738, on a charge of bigamy, which, however, he appears to have got rid of, either by imprisonment or acquittal, as he was in the exercise of ecclesiastical functions at Derby in 1740, probably as curate of St. Alkmunds for the Rev. Henry Cantrell, vicar of that church."

Several pages of the poem are devoted to Christie's New England interlude. At the end the author provides a postscript, entitled "From the Offended to the Offender," which gives hints of crimes as yet unpunished:

"What! Christie not yet touch'd with grief or shame,
For thy lewd crimes, and changing of thy name!
Your punishments are not so near an end,
As you chimerically apprehend;
When you (as Christian) made poor me your catch,
You, thief-like, stole my jewels and gold watch,
Left me not ev'n a book, robb'd other things,
Which now pursu'd, might send for band of string:
You know of me you well deserve the noose,
And not to pay't, will be, that I must lose
That justice, which convicted you, can give it,
Her vengeance will haunt you, I believe it.
Thou scum of priesthood! worst of wicked men!
May thy eternal doom be in a kenn,

And may ten thousand demons there agree,
To punish you for th'ills you've done to me."

This pamphlet concludes with an appendix in which the author has transcribed a number of documents relating to Christie's career, from 1721 to 1738. One of these refers to a pamphlet published by Christie in his own defence, but no copy of this has been traced; the ESTC does, however, record a single copy in the Derby Central Library, of a sermon by Christie, preached and printed Derby in 1740, on the occasion of the execution of a criminal named William Dolphin. This curious poem is very rare; the ESTC lists four copies (L, C; InU-ISR, KU-S). The engraved frontispiece shows the statue of a priest, surrounded by columns and unidentified busts; the relevance to the poem is not immediately apparent. A fine copy. Foxon P719.

785. **[Pomfret, John.]** Miscellany poems on several occasions. London: printed for John Place, 1702. (8), 179(1) pp. 8vo, contemporary panelled calf, rebacked (a trifle rubbed). £350

First edition. One of the most popular books of verse of the 18th century. John Pomfret (1667-1702) was the son of a Bedfordshire clergyman; he was educated at Queens' College, Cambridge, and was ordained into the Church of English just prior to receiving his MA in 1687. His first appearance in print was *An Epistle to Charles, Earl of Dorset*, printed in 1690, but it was a poem called *The Choice*, in 1700, that first attracted attention, with its depiction of a genteel life-style in the English countryside. "His *Choice* exhibits a system of life adapted to common notions, and equal to common expectations; such a state as affords plenty and tranquility, without exclusion of intellectual pleasures. Perhaps no composition in our language has been oftener perused than Pomfret's *Choice*." -- Johnson. Pomfret was one of four writers added by Johnson to the scheme submitted by the booksellers for his *Lives of the Poets*. Johnson's statement that "he published his poems in 1699" has been repeated by many modern authorities, including the DNB, NCBEL, and even now the Oxford DNB, but in fact this is a ghost, and the present volume is the first collection of his verse. It quickly became a kind of middlebrow bestseller, reaching a tenth edition by 1740, of which, according to Strahan's ledgers, 3000 copies were printed; there were numerous piracies as well, and by the end of the century at least another fifteen editions had appeared. Occasional light soiling, but a very good copy, complete with a preliminary advertisement leaf. Foxon, p. 610; CBEL II, 564.

786. **Pomfret, John.** Poems on several occasions. By the Reverend Mr. John Pomfret. Viz. I. The choice. II. Love triumphant over reason. III. Cruelty and lust. IV. On the divine attributes. V. A prospect of death. VI. On the conflagration, and Last Judgment. . . . With some account of his life and writings. To which are added, his remains. London: printed for D. Brown, J. Walthoe, A. Bettesworth, and W. Taylor; and J. Hooke, 1724. (10), vi, 17(1), 132 pp. + an engraved frontispiece. 12mo, contemporary sheep, gilt (spine a bit worn, joints slightly cracked). £125

Sixth edition, "corrected;" first published in 1702. This edition is of some interest because it is the first to contain what Samuel Johnson calls "a slight and confused account prefixed to his poems by a nameless friend." The four-page sketch, signed "Philaethes" and dated 1724, appears to be Johnson's principal source for his own brief biography of Pomfret in his *Lives of the Poets*. "Remains" has a separate title-page dated 1724, with the imprint of Edmund Curll ("second edition"). The frontispiece of an idealized classical scene is designed and engraved by Louis du Guernier. A very good copy; old signature on the front pastedown of W. W. Jackson, and the later book label of John Masefield, Poet Laureate. Foxon, p. 610; CBEL II, 564.

787. **Pomfret, John.** Poems upon several occasions. . . . Viz. I. The choice. II. Love triumphant over reason. III. Cruelty and lust. IV. On the divine attributes. V. A prospect of death. VI. On the conflagration, and Last Judgment. VII. Reason: a satyr. VIII. Dies novissima: or the last epiphany. With his remains. And also some account of his life and writings. To which are added, Poems: by Mr. Tickell. Viz. I. The fatal curiosity. II. A

description of the Phoenix. III. A fragment of a poem upon hunting. And several other poems. Dublin: printed by S. Powell, for George Risk, 1726. (12), 144 pp. + an engraved frontispiece. 12mo, contemporary calf, rebacked, red morocco label (corners worn). £100

First Dublin edition. This edition derives from the London printing of 1724, with Tickell's poems added on pp. 130-144. The frontispiece engraving by J. Groim of Dublin is a copy of the London frontispiece by Louis du Guernier. A very good copy of a scarce edition; the ESTC lists six locations (L, D, Dt; CaOHM, CtY, ICU). Foxon, p. 610.

Note: The life and works of **Alexander Pope** will be the subject of a forthcoming catalogue.

788. **Pope, Walter.** The wish. London: printed for Tho. Horne, 1710. (10), 32 pp. + a final leaf of bookseller's advertisements. 8vo, disbound. £300

"Third edition, being the only correct and finish'd copy;" preceded by a number of broadside and pamphlet editions, beginning in 1684, most of them of great rarity. A charming poem on growing old, by an astronomer with a taste for literature, and noted for his wit. The poet asks that his old age be cheerful, that his mind be sound, and that he not outlive all his friends. Benjamin Franklin was very fond of this "wishing song," and said that he sang it "a thousand times when I was young, and now find at fourscore that the three contraries have befallen me." Walter Pope died in 1714 at an advanced age, and was buried at St. Giles Cripplegate. In this edition the verses are printed in black letter, and provided with an extensive apparatus of notes in prose and verse, and citations from Horace and various Italian poets, especially Petrarch. There is also a new dedication to Lord Clifford. Half-title present, and a leaf of ads at the end; a fair number of the recorded copies lack one or both of these leaves. With the date on the title-page changed in MS to 1719, as in several of the copies noted by Foxon. Some light waterstains, otherwise a very good copy. Foxon P994; CBEL II, 482.

789. [**Porch.**] Epictetus. Epictetus: a poem, containing the maxims of that celebrated philosopher, for the government of the passions in the conduct of life. Done from the original Greek of Arrian, with notes. Being an epitome of the Morals of Epictetus, translated from the Greek by Dr. Stanhope. To which is added, the table of Cebes. London: printed, and are to be sold by B. Bragge, 1709. (24), 147 pp. 8vo, contemporary calf, rebacked, black morocco label (edges and corners rather worn). £400

First edition, second issue. This verse translation of the *Enchiridion* of Epictetus, adapted from a popular prose translation by George Stanhope first published in 1694, was first issued in 1707 as *The Porch and Academy Opened*. The original title-page credits the versification to "J. W. late of Exon College in Oxford, student," and the version of Cebes is said to be "by a lady;" neither contributor has been identified. In this second issue, two commendatory poems have been excised, each addressed to "the unknown translator of Epictetus," and one signed "Selina, the translator of Cebes's Table." The translation of Epictetus is accompanied by a long section of explanatory notes. This re-issue is rare; the ESTC lists two copies, at the British Library and Smith College, to which Foxon adds a third at Colby College. Aside from the binding wear, a good copy. Foxon P999; cf. CBEL II, 1490 (first issue only).

On the Condom

790. [**Potent.**] [Miscellany.] The potent ally: or, succours from Merryland. With three essays in praise of the cloathing of that country; and the story of Pandora's box. . . . To which is added, ΕΡΩΤΟΠΟΙΙΑΙΣ. The present state of Bettyland. Paris (i.e. London): printed by direction of the author, and sold by the booksellers of London and Westminster, 1741. (12), 28, 31 pp. + 4 pp. of bookseller's advertisements at the end. 8vo, 19th-century marbled boards, black morocco spine, spine gilt (a bit rubbed). £2000

Second edition; first published earlier the same year. Edmund Curll is revealed as the publisher of this salacious miscellany by the four pages of his advertisements at the end, largely devoted to his latest edition of "The Genuine Literary Correspondence of Mr. Pope." The opening poem is called "Armour," a euphemism for the condom, and it is ascribed here to "the Reverend Mr. Kennet, son of the late Bishop of Peterborough" (i.e. Rev. White Kennett). This risqué piece of verse was first advertised by Curll for sale as a separate pamphlet in April, 1723, but no copy survives. The existence of that edition, and an earlier one with an unacceptable title, is confirmed by an account of Rev. White Kennett the younger (d. 1740) in Rawlinson, as cited by Foxon (K12): "Edidit sine nomine Condom a Poem Lond. . . . 4to, a name which gave so just offence that the author republished it under the title of Armour . . . 4to. Wrote in the stile of the Splendid Shilling in Miltonick verse, of which about 200 were sold, as the undertaker informed me, and the rest made wast [sic] paper." As Foxon points out, Curll continued to make use of this poem, as he was wont to do with things of this sort, first by inserting it at the back of *Cupid's Metamorphoses* (1728), the second volume of William Pattison's collected poetry, and again, apparently, by including it in a miscellany called *The Cabinet of Love* (1731, but not traced in the ESTC). Following "Armour" here is "KYNAYMOGENIA," a related condom-poem which is in fact by Pattison, and was first printed in Vol. I of his *Poetical Works*. The first part of this pamphlet concludes with two poems by Nicholas Rowe, "The Story of Pandora, translated from the Latin original of Claudius Quilletus," and "Horace's Integer Vitæ, &c. Imitated and Applied to the Rakes of Drury." The second of these begins appropriately: "The man, dear friend, who wears a c---m, / May scour the hundreds round at random." Part II of *The Potent Ally*, with separate pagination, is entirely in prose, and is entitled "Of the Situation of Bettyland." "Bettyland," and its female counterpart, "Merryland," were favorite venues of Curll, offering coarsely humorous descriptions of the human body, particularly the genitalia. The first edition of *The Potent Ally* is very rare; the ESTC lists two copies only, at the British Library and the Bodleian. The second edition is only slightly more common, with five copies recorded, two at the British Library, and one each at the Clark Library, Kansas, and the Boston Public Library; curiously, the ESTC notes the presence of Curll's advertisements only in the first edition, though they are present here as well. A little foxing, but a very good copy; with the bookplate of the noted 19th-century antiquary and book collector Thomas Jolley. Bond, *English Burlesque Poetry: 1700-1750*, 77 (for "Armour"); Straus, *The Unspeakable Curll*, p. 309 ("I like the Paris imprint"); CBEL II, 369.

791. **[Powney, Richard.]** The stag chace in Windsor Forest. A poem. London: printed for J. Shuckburgh, 1739. (2), 17 pp. Folio, disbound. £850

First edition. A scarce poetical description of a stag hunt; the author, who is named in a folio reprint of 1742, acknowledges a debt to Alexander Pope, whose pastoral *Windsor Forest* had appeared in 1713. Richard Powney (1701 or 2-1764) matriculated at Queen's College, Oxford, in 1719; he was subsequently at All Souls, becoming Bachelor of Civil Law in 1726 and a Doctor in 1731. He worked for a time as an editor at the Clarendon Press. A couple of minor tears, but a very good copy. Foxon P1012; CBEL II, 1558.

792. **Powney, Richard.** The stag chace in Windsor Forest. A poem. London: printed for T. Cooper, 1742. (2), 17 pp. Folio, original Dutch floral wrappers. £650

Third edition, though not so designated, but the first to identify the author; preceded by anonymous folio editions of 1739 and 1740. The text follows that of the first edition, with only a few small changes in punctuation. A fine copy in attractive wrappers of the period. Foxon P1015; CBEL II, 1558.

793. **[Powney, Richard.]** Templum harmoniæ. Carmen epicum. London: apud Carolum Bathurst, 1745. (4), iv, 44 pp. 4to, disbound. £300

First edition. A Neo-Latin poem on music, dedicated to the Duke of Bedford. The text contains references to various composers and singers, including Handel, Purcell, and

Farinelli. There are also lines on Alexander Pope, whom Powney seems to have admired. Foxon mentions that there are signs of cancellation in signatures B and C; in this copy, no cancel is evident. Some copies have a small paste-on corrigenda slip at the foot of the last page, but none is present here. A very good copy, complete with the half-title. Uncommon. Foxon P1016.

794. **Preston, Mr. (purported author).** *Æsop at the Bear-Garden: a vision. . . . In imitation of the Temple of Fame, a Vision, by Mr. Pope.* London: sold by John Morphew, 1715. 38 pp. 8vo, disbound. £750

First edition. A very amusing parody, describing the low life of a bear garden in what are often the same words Pope had used to depict his "Temple of Fame." The authorship, as given on the title-page, is clearly part of the joke. John Preston had been the proprietor of the Bear-Garden at Hockley in the Hole, Clerkenwell; he was killed by one of his own bears on September 18, 1709. The preface here accuses Pope of deriving his poem from *Hudibras*; there is also a notice that "the first book of Tom Thumb, transform'd from the original nonsense into Greek heroicks, is so near finished, that the undertaker hopes to be able to deliver it to the subscribers by the first of April next." Wanting a half-title, some corners creased, otherwise a good copy. Foxon P1026; Guerinot, *Pamphlet Attacks on Alexander Pope: 1711-1744*, pp. 24-28; Bond, *English Burlesque Poetry: 1700-1750*, 40.

He Lived for Love

795. **[Priestcraft.]** [Anon.] *Priest-craft and lust: or, Lancelot to his ladies. An epistle from the shades.* London: printed for W. Webb, 1743. 12 pp. Folio, recent marbled wrappers. £1750

First edition. A rude and often rather funny satire on Lancelot Blackburne, Archbishop of York, published shortly after his death. Blackburne's interests throughout his long career were more political than ecclesiastical; he sided with the Whigs, and was a loyal supporter of the Walpole administration and the Hanoverian court. His spirituality was widely reputed to be subservient to his interest in the pleasures of the flesh, and he was generally alleged to have fathered Thomas Hayter, Bishop of Norwich, to whom he left a large part of his considerable fortune. His indiscretions of this sort are referred to in a passage in which Blackburne, speaking "from the shades," addresses a parliamentary colleague:

"Whilst ye were brib'd, I only kiss'd my lass;
I got a b---ard, ye the Land Tax pass.
Ye voted foreign troops in British pay;
I rais'd recruits in my own nat'ral way;
And 'twas but fit, whilst ev'ry speech ye made
So many subjects to their death betray'd;
That as ye were depeopling the earth,
One of the cloth, shou'd give some young ones birth:
For this in all capacities I strove,
Then write it on my tomb -- He liv'd for love."

The poem ends with a vivid description of Blackburne sporting with Lydia and Dolly, adhering to "the middle way." Some light browning, but a very good copy of a very scarce poem. The ESTC lists seven locations (L, Ct, NT; CaOHM, CtY, IU, KU-S). Foxon P1054.

Matthew Prior (1664-1721)

796. **[Prior, Matthew.]** *Poems on several occasions.* London: printed for Jacob Tonson, 1709. (2), xxiv, (4), 328 pp. + an engraved frontispiece. 8vo, contemporary panelled calf, rebacked, black morocco label. £200

First authorized edition. A small unauthorized collection had been issued by Edmund Curll and two colleagues in 1707, as Prior mentions in his preface: "A collection of poems has lately appeared under my name, tho' without my knowledge, in which the publisher has given me the honour of some things that did not belong to me, and has transcribed others so imperfectly, that I hardly know them to be mine. This has obliged me, in my own defence, to look back upon some of those lighter studies, which I ought long since have quitted, and to publish an indifferent collection of poems, for fear of being thought the author of a worse." The poetry of Matthew Prior (1664-1721) can be seen as marking a transition between the work of Dryden, and the mature writings of Pope. "To his friend Jonathan Swift he gave specific lines and, more significantly and pervasively, an elegant courtliness and ease of familiar verse that Swift had not hitherto mastered. In 1723, as his prospective editor, Pope read almost everything extant of Prior's, looking closely at Prior as he did at Dryden, as a literary figure whose unusual merit both he and the English reading public conceded without question." -- Oxford DNB. A very good copy; as usual, A2, A5, F2, and U5 are cancels. The frontispiece is engraved by Louis du Guernier after a design by Hugh Howard. With the 19th-century bookplate of the Weston library. Foxon, p. 641; Rothschild 1677; CBEL II, 489.

797. **[Prior, Matthew.]** Poems on several occasions. London: printed for Jacob Tonson, 1711. (26), 248 pp. + an engraved frontispiece. 12mo, contemporary panelled calf, rebaked, much of original spine laid down, spine gilt, later red morocco label. £125

A pocket edition, preceded by two Tonson octavo editions of 1709. Wanting a front flyleaf. On the front pastedown is the inscription, "A. W. Hare 1803, given him by R. Scott, Dainsfield [sic];" on the verso of the frontispiece is the armorial bookplate of Augustus Hare. The noted divine Augustus William Hare would have been only eleven at the time he was given this book, and about to attend Winchester School; Robert Scott was the owner of Danesfield, a fine country house near Marlow in Buckinghamshire. Later bookplate of Elizabeth Mary Portal, with her signature at the front. Foxon, p. 641; CBEL II, 489.

Sumptuous Verse

798. **[Prior, Matthew.]** Poems on several occasions. London: printed for Jacob Tonson; and John Barber, 1718. (40), 506, (6) pp. + an engraved frontispiece. Large folio, contemporary black morocco, covers panelled in gilt, spine and inner dentelles gilt, dark red morocco label, a.e.g. (joints and corners a bit rubbed). £1500

A sumptuous edition, published by subscription; this is one of a relatively small number of copies printed on superfine copy, with the watermark of a fleur-de-lys surmounting a shield, as opposed to ordinary copies for subscribers with a Strasburg bend watermark, and copies of the trade issue with a London arms watermark. During the reign of Queen Anne, Prior had been employed at a high level in the diplomatic service, but when the Whigs came to power after the Hanoverian succession he was one of those accused of corruption and treason, particularly with regard to the negotiations leading to the Treaty of Utrecht, and he was dismissed from his posts and placed under house arrest. After his release he found himself without any immediate source of funds, and to assist him the Tory peers Lord Harley and Lord Bathurst conceived the idea of publishing his poems by subscription; also involved in this project were a number of fellow members of the Kit-Cat Club, most notably the bookseller and publisher Jacob Tonson, and, as an adviser, Alexander Pope, whose recent subscription edition of the *Iliad* had been extremely profitable. In the end the venture was a great success; the 20-page list of subscribers includes 1445 names, for 1786 copies. "The book reprinted and reordered all the poems from the 1709 edition of *Poems on Several Occasions* and added a number of poems written since that time, notably 'Solomon' and 'Alma.' Though he probably did not make as much money as is commonly cited (4000 guineas), Prior undeniably made a small fortune by this publication and found himself comfortably off for the rest of his life, independently wealthy and no longer dependent on

repayments from a remiss and recalcitrant government." -- Oxford DNB. With a classical frontispiece engraved by B. Baron after a design by Louis Cheron; engraved vignette on the title-page, and numerous engraved head-pieces and tail-pieces. Some damp marks in the blank upper margins, otherwise a fine copy in a handsome morocco binding of the period. With the old armorial bookplate of Philip Southcote, and the book label of the bibliographer A. N. L. Munby. Foxon p. 641; CBEL II, 489.

799. **Prior, Matthew.** Poems on several occasions . . . A new edition; with some additions which are not in the folio edition. London (i.e. The Hague): printed for T. Johnson, 1720. xx, 456, (8) pp. 8vo, contemporary calf, gilt, spine gilt (outer edges and corners worn). £250

First continental edition. The title-page of this edition, published at The Hague by the émigré British bookseller Thomas Johnson, is somewhat misleading, as is the table of contents at the end, in which the numerous titles marked with an asterisk are stated to be "not printed in the former editions." In fact the asterisks merely specify the poems which had not appeared in the collected edition of 1709, and were added to the folio edition of 1718. The true "additions" here occupy only the last eight pages, and consist of a letter to Johnson from a friend to whom he had supposedly sent a few sheets of his forthcoming reprint ("if the whole large volume in folio, can be reduced into one sizeable pocket volume in this character, it will certainly please every body"), along with three French poems attributed to Bonnefons mentioned in the letter, and a poem addressed to Prior ("which I have received from another hand"), by A. T., a scholar of St. John's College, Cambridge. At the end are three pages of Thomas Johnson's advertisements, including an entry for this edition of Prior, on both ordinary paper and "fine writing paper;" Foxon was unable to identify a copy of the latter. Aside from the worn fore-edges of the binding, a very good copy; on the title-page is the signature of J. G. Stutz, dated Halae, 1757. Foxon, p. 642.

800. [**Prior, Matthew.**] Some memoirs of the life and publick employments of Matthew Prior, Esq. With a copy of his last will and testament. Drawn up by himself in the year MDCCXXI. London: printed for E. Curll, 1722. 10, xiii(3) pp. [Bound with, as issued:] A supplement to Mr. Prior's poems. Consisting of such pieces as are omitted in the late collection of his works, and others, now first published, from his original manuscripts, in the custody of his friends. To which is added, Threnus: or, stanzas upon his death. By a fellow-collegian. London: printed for E. Curll, 1722. (2), 14, 17-71 pp. Together two parts, 8vo, disbound. £250

First edition; the two parts were also available separately, as the second title-page bears a price of 1s 6d. A typical Curll obituary publication, one of many he issued to take advantage of interest aroused by the death of a notable public figure; three pages of advertisements at the end of the first part list other such memoirs. The *Supplement* is a re-issue of the sheets of *A Second Collection of Poems on Several Occasions*, printed for J. Roberts in 1716, with the first eight leaves reprinted, allowing for the insertion of "Threnus" on pp. 11-14. These poems were repudiated by Prior when first published, but they are in fact genuine. Wanting a half-title to the first part, otherwise in very good condition; old signature of Emily Peel on the first title-page. Foxon, p. 642; CBEL II, 489.

801. [**Prior, Matthew, and others.**] [Poetical miscellany.] A new collection of poems on several occasions. By Mr. Prior, and others. Adorned with cuts. London: printed for Tho. Osborne, 1725. (4), 32, 38, (41)-129(1); (8), 34, (2) pp. + an engraved frontispiece portrait, and three plates. 12mo, contemporary panelled calf, gilt, spine gilt (a bit worn, numbered "2" on spine). £200

First edition. An important little miscellany, as the greater part of it consists of poems by Matthew Prior not contained in the collected edition of 1718. Of additional interest is "The Bubble," by Swift; this poem was first published in 1721, but the early separate editions are very rare. Also included are three poems by William Pattison, and a popular bawdy poem by Hildebrand Jacob called "The Curious Maid" (first printed in 1720). For further remarks on this miscellany, see Foxon's note in the *Book Collector*, Spring 1959, p. 69. A very good

copy, complete with the leaf of dedication to Sir Henry Hussey, signed "Philo-Musis," which is missing from some copies. The portrait is engraved by J. Clark (dated 1722); the three plates are engraved by Gerard Vander Gucht. This miscellany was intended to accompany a duodecimo edition of the works of Prior. Two variants of the title-page have been identified; in this one the ornament has a face and crossed trumpets. Foxon, p. 642; Case 334; Teerink, pp. 308-9; CBEL II, 355 and 489.

802. **[Prior, Matthew.]** Colin's mistakes. Written in imitation of Spenser's style. London: printed for Jacob Tonson, 1721. (4), 6 pp. Folio, sewn, as issued. £400

First edition. This mock-pastoral is the last poem published by Prior before his death; he died on Sept. 21, 1721, while on a visit to Lord Harley, who is mentioned here in the penultimate line. Half-title present (a bit dusty), signs of prior folding; last leaf fragile, with portions missing from the blank inner margin, not affecting the printed portion, otherwise a good copy, stitched and uncut. Foxon P1065; Rothschild 1683; CBEL II, 491.

803. **[Prior, Matthew.]** An ode, humbly inscrib'd to the Queen. On the late glorious success of Her Majesty's arms. Written in imitation of Spenser's stile. London: printed for Jacob Tonson, 1706. (6), 18 pp. Folio, marbled boards, red morocco label. £600

First edition. This poem in praise of Marlborough's victories at Blenheim and Ramillies created something of a vogue for imitating Spenser, whose poetry had for some time been largely neglected. Prior later described the poem's reception in his diary:

"Upon the battle of Ramillies I made the ode in imitation of Spenser for which His Grace [Marlborough] returned me his particular thanks. I gave it to the Queen, who said she took it very kindly of me. The Whiggs tho' they did not openly censure this poem were no way satisfied that I had writt it; they say'd the imitation was a verse now grown obsolete, the stile a little hard, & in the meantime none of them writt, at least none of note, except Dennis, and Walsh and Roe [sic] who came out about a year after; the Tories on the other side cryed up my poem too much."

One Whig critic who questioned Prior's authorship was William Atwood, in his preface to *A Modern Inscription to the Duke of Marlborough's Fame* (Foxon A365.5). He judged Prior's imitation of Spenser an absurdity: "To address her Majesty in the stile of Queen Elizabeth's reign, may be thought as much a complement, as a Jacobite lady's coming to court on an inauguration day, in a ruff and farthingal." Some light foxing, but a very good copy, complete with the half-title; with the bookplate of Ralph Edward Gathorne-Hardy. Foxon P1081; Horn, *Marlborough: A Survey*, 156; CBEL II, 491.

Mock-Pastoral

804. **[Prior, Matthew.]** [Caption title:] To a young gentleman in love. A tale. [Colophon:] London: printed for J. Tonson, 1702. 2 pp. Folio, single sheet, recent marbled wrappers. £3500

First edition. A mock-pastoral, and the sort of poem for which Prior was much admired: "His tales have obtained general approbation, being written with great familiarity and great spriteliness: the language is easy, but seldom gross, and the numbers smooth, without appearance of care." -- Samuel Johnson. This "tale" involves an amorous exchange between Celia and Celadon, both of whose thoughts lie elsewhere; Celadon has his eye on a place at court, and Celia's true interest is in Thyrasis, hiding under her bed. Prior ends his tale with a moral:

"Whilst men have these ambitious fancies,
And wanton wenches read romances;
Our sex will be innur'd to lye,

And theirs instructed to reply.
The moral of the tale I sing,
(A posy for a wedding ring);
In this short verse will be confin'd,
Love is a jest, and vows are wind."

A very good copy of one of the rarest of Prior's separately published poems; the ESTC lists five locations (L, E, O; CLU-C, TxU). Foxon P1088; CBEL II, 491.

805. **[Proclamation.]** [Anon.] A proclamation, a poem. London: printed for W. Webb, 1750. 6 pp. Folio, disbound. £2500

First edition. A satire on William Warburton, in the form of a mock-proclamation, in which wits of the day are called upon to "join against the common foe." The poem begins with an attack on Warburton's scholarly ability:

"Whereas good learning was design'd
To cultivate the human mind,
To polish thoughts and temper strife,
And finish the fair arts of life:
Whereas too all the world has known
That one hight W----m W-----n
Set himself up with tongue and pen
To give the laws to learned men;
And proud of his no-depth in letters,
Dealt insolently with his betters . . ."

The poem ends by condemning Warburton "to study epic" under William Lauder, whose Milton forgeries had recently been exposed, much to the dismay of Samuel Johnson. This poem was long ago mistakenly credited to Horace Walpole, no doubt, as Hazen points out, because a copy at the British library bears Walpole's manuscript notes. The present copy contains thirteen substantive corrections in a contemporary hand, possibly authorial. Small piece torn from the lower corner of the title-page, not approaching the printed portion, otherwise a good copy. Foxon P1103; Hazen, p. 171 ("Apocrypha").

Periodicals in Verse, Annotated by a Contributor

806. **[Projector.]** [Anon.] The projector, or, remarker remark'd. A poem in burlesque. Occasion'd by a just resentment the author conceiv'd at the Remarker's pirating Mr. Bickerstaff's works, and mixing such bright thoughts with his own trumpery. London: printed in the year 1710. (2), 9 pp. Folio, bound with extensive runs of two literary periodicals of the period, in two volumes (as described below), contemporary panelled calf, rebacked (edges restored, new endpapers). £7500

First edition. Possibly the only known copy of a satire in verse on Charles Povey (1651?-1743), an indefatigable entrepreneur, inventor, eccentric, and initiator of schemes, or what were then called "projects." This poem is to a large extent an acerbic review of the first sixty years of a long and irregular career. Not a lot is known about Povey's early years, aside from the fact that he published a pair of tracts attacking James II, but this poem provides details, apparently unknown to other sources, of his first ventures in trade. Povey is described as recklessly gambling away whatever money he had, and escaping his creditors by signing up for a voyage to the East Indies. Upon his return to London he is said to have tried setting up first as a baker, then as a hatter, then as a proprietor of a stall for canes, and then as the owner of a toyshop in Wapping, before finally, in the 1690's achieving a measure of success by entering Britain's thriving coal trade. At this point he invented some sort of hoist for loading and unloading ships, and this labor-saving device allowed him to sell his coal at less than the going rate, though by 1700 he had been driven

out of business by his refusal to pay bribes, and otherwise engage in the monopolistic practices then prevalent, all of which he described in a tract called *The Unhappiness of England as to its Trade by Sea and Land* (1701). Povey then moved on to become some sort of professional middleman between lenders and borrowers, the proprietor of a single-sheet newspaper called *General Remarks on Trade*, the owner of a half-penny postal service that infringed upon the monopoly of the royal post, and a participant in various new-fangled schemes to sell life insurance and fire insurance. At the time this poem was written, he was about to start up a new periodical called *The Visions of Heister Ryley*, described by Povey himself as an imitation of Richard Steele's *The Tatler*, and it is for his habit of borrowing from Steele to the point of plagiarism that he is here chiefly chastised. The satire provides a vivid picture of Povey, whose physical presence was apparently unsettling:

"His goggles with a frightful grace,
Stare wildly out of hatchet face,
His jaws sink in, his chin jets out,
A grinning mouth, a horney snout
Eternal dullness crowns his brows,
Which scarce an active soul allows,
Except some cross, disturb his sconce,
All bedlam then's display'd at once,
Whilst furies revel in his eyes,
And o'er their vassal tyrannize."

The poet clearly had a good deal of first-hand experience with Povey, who he calls "Whachum" throughout, describing as well his virtual illiteracy, his slovenly appearance, his repellent eating habits, and his persistent stammer. The poem ends with Povey proclaiming himself, just as he began, a failure:

"Thus in a circle have I spent
My life, as seems by the event;
For from a beggar I began;
By principles of such went on;
The same curst fate does still attend,
Since thus in begging now I end.

On this the mob set up a shout,
Amen, amen, cried all the rout."

It is worth noting as well that the poem begins with a description of the dog days of British trade, with a very early and unrecorded reference to a peculiarly British sport: "Mechanick's threw their craft's tools by, / And in the fields at cricket ply." No other copy of this poem can now be located. There is no listing for it in the ESTC or WorldCat, and Foxon records it only from a bookseller's catalogue of 1963, "bound with a file of *The British Apollo*;" this may in fact be the same copy (see below). Some foxing, but generally in very good condition. Foxon P1118.

This copy is bound at the back of the first of two volumes containing two periodicals of the same period, as follows:

(a) *The British Apollo, or, curious amusements for the ingenious. To which are added the most material occurrences, foreign and domestick. Perform'd by some of the society of gentlemen, that were concern'd in the first volume. With the assistance of other learned persons. Vol. II (- III). London: printed for, and sold by J. Mayo, n.d. (1708/9-1711). [With:] Vol. IV, Nos. 1-19 (of 20). [Colophon:] London: printed and sold by J. Mayo, (1711).*

A consecutive run of 293 issues, complete save for the final number of the last volume, and containing as well everything that was issued in the way of supplements, viz. (a) Vols. II and III each have a general title-page, leaf of preface, and index; each number has 4 pp. (b)

A complete set of nine "supernumerary" numbers, each 4 pp., published monthly as supplements to Vol. II, from April to December, 1709. (c) A complete set of three "quarterly" papers, each 12 pp., published as supplements to Vol. II in September and December, 1709, and March, 1710. With the beginning of Vol. IV, the size of the paper was reduced to a single sheet, and publication ceased after the twentieth number, on May 13, 1711.

The British Apollo was a kind of question-and-answer journal, half in prose and half in verse, closely modelled on John Dunton's *Athenian Mercury*, which had ceased publication some ten years earlier; Dunton much resented being copied in this way. The editor-in-chief was Aaron Hill, soon to surround himself with a substantial literary coterie, and his principal assistant was a would-be poet named Marshall Smith, who ran the day-to-day affairs of the paper. The questions posed covered a wide range of topics, from Biblical interpretation to matters of science and medicine, and from agriculture and meteorology to arts and letters. One issue (No. 104, for February 20-23, 1710), it should be mentioned, contains a question about the affairs of Charles Povey, particularly his postal scheme. The answers all came from the "society of gentlemen," made up of the editorial staff, whose names were rigorously concealed, and a small circle of resident experts, including a number of well-known physicians. Perhaps the most notable member of staff was Hill's schoolmate John Gay, then at the beginning of his career; for a good account of *The British Apollo*, and Gay's involvement, see David Nokes, *John Gay: A Profession of Friendship* (1995), pp. 60-67. For the better part of two years this journal was a flourishing and profitable venture, with a large circulation, but with the appearance of Steele's *Tatler* in April, 1709, its popularity began to wane, and both Hill and Gay moved on to other projects.

This sort of periodical, aimed at a relatively unsophisticated audience, can easily strike a sceptical reader as being almost entirely written in-house, with questions and answers conjured up more or less at random, but this particular run demonstrates in a striking way that this need not necessarily be the case. Preserved on a flyleaf in each volume are notes in the hand of a contemporary owner, one Moses Goodyere (or Goodyeare), otherwise unknown, who was a genuine and not infrequent correspondent of *The British Apollo*. The notes consist of a list of some 29 contributions, listed here as "questions sent in ye name of Salter, coffee man at Chelsea," and the corresponding numbers have been carefully marked up by Goodyere with his signature, along with numerous corrections and, in one instance, two lines of additional poetry. Most of the "questions" are in verse, and some are of considerable length; they are variously signed "Virtuoso Saltero," "V. S.," "A Coffee Man," "Chelsea Saltero," "Don Saltero," etc. Among the poems thus identified as Goodyere's are such pieces as "On Apollo being affronted by ye Female Tatler," "Which is best a Pimp or a Quack," "What happened in a Tide Boat from Gravesend," "Which is best to be hang'd shot or drown'd," and an untitled poem about sleepwalking. A poem on "gelding" is fairly typical of Goodyere's predilection for the off-color, and penchant for quasi-literate doggerel:

"Thou conjuring whipsetter, whose knowledge ne'er fails,
Inform me the reason, why all human males
Preserve youthful voices by having cut-tails;
Tho' this rule don't hold throughout all the creation,
Since sev'ral quadrupeds make no alteration
In sounds, they have or have not had castration;
But now I'm past wenching, will gelding thus late
Repair lungs decay'd? Or my hoarseness abate?"

Some foxing, but generally in excellent condition. Crane and Kaye 60; CBEL II, 1321.

Also included here, with occasional annotations by Goodyere, is another slightly earlier periodical:

(b) The diverting post. No. 1 [- 36]. Saturday, October 28, 1704 [- Saturday June 23-30, 1705]. [Colophon:] London: printed, and sold by B. Bragg [imprints vary], 1704-5. Each number a

single sheet. [With:] The diverting post, made up into a packet for the entertainment of the court, city, and country. To be continued monthly. For February, 1706. London: printed for H. Playford; and sold by John Nutt, 1706. (2), 10 pp.

A complete run of 36 weekly numbers (Vols. I-II), along with the second of two numbers in the monthly format, of a rare periodical, mostly in verse, with snippets of foreign and domestic news, and a small section of advertisements. Once again, readers were urged to send in contributions, and these were supplemented by prologues and epilogues from plays then performing, and the odd piece of light verse by writers like Matthew Prior. Included as well are many poetical riddles, and for a number of these Moses Goodyere has written in the answer; one beginning "We never read, nor take degrees, / Yet often give the sick man ease," Goodyere has solved as "A Fart." In the monthly number for February, 1706, Goodyere has identified as his own a poem called "On Orpheus and Margarita," filling in a number of words left partly blank. A few of the first weekly numbers shaved close at the bottom, affecting the last lines and imprints, otherwise in very good condition. The ESTC lists five runs of this periodical (L, E, MRu; DFo, MH), along with a handful of scattered issues. Crane and Kaye 177; CBEL II, 1293.

On the verso of the title-page of *The British Apollo* at the beginning of each volume is the armorial bookplate of Richard Norcliffe, merchant of Hull, dated 1745 in manuscript. Two volumes of exceptional interest, in very good condition.

807. [**Projector.**] [Anon.] The projector's looking-glass, being the last dying words and confession of Sir Robert Marral, &c. &c. In an epistle to his associates, (wherein he makes a confession of some notorious crimes, whereof he has long been suspected.) London: printed and sold by T. Tibbitt, 1733. 8 pp. Folio, disbound. £1250

First edition. A satire on Robert Walpole and his cronies, published at around the time of the hugely unpopular Excise Bill of 1733, which created such an uproar that it had to be withdrawn; the title-page is within a rather striking "mourning" border. This poem was evidently issued in tandem with a print, as a note at the foot of the title-page says that "the picture may be had of Mr. Aldam, stationer, near Weaver's Hall -- if offer'd to sale by any other person, they are spurious copies." In fact there was another edition of the poem, in quarto and not noted by Foxon, which was presumably a piracy and had a frontispiece. At the end here is an advertisement for another satire on Walpole, in prose, called *The Sly Subscription: Or, the Norfolk Monarch*. This squib, and the present poem, are the only publications to bear the imprint of T. Tibbitt, which is no doubt fictitious. Also advertised is an "excise opera" called *The State Juggler*, whose sale involved an additional promotion: "With the above opera is given gratis, Britannia Excisa [Foxon B460; see item 133], in two parts; and the Excise Congress [probably Foxon 368; see item 215], with three emblematical pictures, printed on a large sheet of Dutch paper, fit to be fram'd." Last page a bit dust-soiled, but a very good copy. The ESTC lists nine locations (L, LEu, O; CSmH, CLU-C, CtY, KU-S, MH, NcD). Foxon P1119.

Paradise Lost, for the Middlebrow

808. [**Prospect.**] [Anon.] The prospect: a divine poem. On humane life, and its depravity. (With an episode on the Christian religion.) Death, judgment, heaven, and Hell. In two parts. London: printed and sold by the booksellers, 1735. 79(1) pp. 8vo, disbound. £1250

First edition. An attempt at some of the subject matter of Milton's *Paradise Lost*, but in heroic couplets rather than blank verse, which the author describes as less appealing to "the middle rank of readers." The preface concludes with a modest disclaimer, specifically defining the intended audience:

"All things consider'd, there must be doubtless many faults in the poetry; especially since friends, ability, and time are wanting to correct it, which wou'd soon appear to

the criticks, was not the author happily beneath their notice: but the middle class of readers for whose sake this is chiefly intended, being happy too in a less critical taste, may, by the divine blessing, notwithstanding its inaccuracies, receive the same advantage by it as if more nicely adjusted to poetical laws."

The imprint here is surprisingly vague for a poem of this sort; presumably the author paid the costs of printing. Title-page and last page dust-soiled; piece torn from blank lower margin of last leaf, otherwise a good copy. Rare; the ESTC lists six copies (L; CU-BANC, CLU-C, ICU, NNC; ZWTU). Foxon P1144.

809. [**Protest.**] [Anon.] The protest. London: sold by J. Tinney, and at the print and pamphlet shops, April 7, 1741. Oblong folio, broadside, 13" x 12". £750

First edition. A poem of 12 three-line stanzas, printed in letterpress beneath a large satirical engraving (12" x 7"). One of a series of opposition broadsides protesting against the defeat of a motion in Parliament to remove Robert Walpole from office; for the setting, as seen by those supporting Walpole, see *The Motion* (Foxon M525; item 640, above). The engraving depicts an open space in front of White Hall and the Treasury, with Walpole caricatured as a pigmy sitting in the foreground, and holding out a purse to bribe the Majority. On the left is a small female figure (the Minority), holding a bow and arrow; she is being urged on by Britannia, who says, "My child shoot on, you must hit him at last." On the right is a group of small figures representing British trade; they carry heavy burdens, one of which is inscribed "4s in the pound," a reference to excessive taxation. The poem describes the battle between "Min" and "Maj" to overthrow Walpole, who is called "Volpone." In the last stanza, "Maj" emerges victorious:

"Min, finding 'twas in vain to sue,
Or hope redress from such a crew,
Made her protest, and so withdrew."

Walpole survived this constitutional crisis, and remained in power for another decade. In very good condition, and very scarce; the ESTC lists one copy only, at Chetham's Library in Manchester, to which Foxon adds two further copies, at the British Library and the Bodleian. Foxon P1145; British Museum Catalogue of Political and Personal Satires, 2488.

The Moment of Triumph

810. [**Prude.**] [Anon.] The prude: a tale, in two canto's. Dublin printed, London: reprinted for J. Roberts; J. Harrison; A. Dodd; S. Huddleston; and E. Griffith, 1722. 29 pp. 8vo, disbound. £2500

First London edition; the Dublin edition had appeared earlier the same year. An amatory poem, apparently of Irish origin, in the course of which young Goodvil invades the bedroom of fair Clara, "a prude in early bloom." In the middle of the night Goodvil pretends to be the ghost of a rejected lover, and Clara issues the invitation he has been longing for:

"These words were musick to his pains,
And a new transport swell'd his veins;
The dear discovery rais'd him higher
In panting hope, and bold desire,
To such a warmth as lovers prove,
When love has a return of love."

As the moment of triumph approaches, the language of the poem takes on a certain prurience:

"But a bold spirit, by some force,
Makes all things pervious in his course;
And as some wise observers think,
Can make a casement -- of a chink;
A wall grown liquid to a wonder,
Yields to his flight and breaks asunder."

A very rare title in any form. Of the Dublin printing, one copy is known (D); of this London edition the ESTC records one copy as well (OCU). Half-title present; a fine copy. Foxon P1154 (adding a copy at the Bodleian).

811. [Pulteney, William, Earl of Bath.] An epistle from Lord L---l to Lord C---d. By Mr. P---. London: printed for T. Cooper, 1740. 8 pp. Folio, recent marbled wrappers. £750

First edition. A political letter in verse, purportedly sent by Thomas Coke, Lord Lovel, later the Earl of Leicester, and composed at his Palladian mansion at Holkham, in Norfolk, the first pavilion of which was approaching completion:

"O Hol---m! blest, belov'd abode!
Productive of an annual ode,
If C---d inspire:
Clio and I will club for wit,
Beneath the spreading oak we'll sit,
And thrumb the lyrick lyre."

The addressee of this epistle is Lord Chesterfield, with whom Lovel had had a notorious falling out a few years earlier in their rivalry for the affections of Lady Frances, daughter of Earl Ferrers, here referred to, in a slightly vulgar way, as "Flavia:"

"To you my Lord, I send my lays,
Fondly conceiv'd in Flavia's praise,
Flavia can make a poet.
Happy the man, of choicest taste,
Who sees whate'er's above the waist,
Much happier, what's below it."

The irony continues as Lovel then turns to the state of the nation:

"But hold! to love I bid adieu,
A greater theme is now in view,
I feel my country's ruin:
Next winter I'll resign my place,
No longer share the sad disgrace,
And blush for what is doing."

As would have been obvious to a contemporary reader, this is hardly something Lovel would actually have written. His mansion was in close proximity to Robert Walpole's Houghton, and he frequently offered lavish entertainment to ministerial guests, though he was not himself ever thought fit for high office. The author of this mock-epistle is identified by Horace Walpole in his *Royal and Noble Authors* as William Pulteney (1684-1764), long a leader of the opposition to Robert Walpole and his government; the attribution is confirmed by an inscription on a copy of the poem at Texas. Pulteney had a reputation for ridicule, both in oratory and in verse, and the mockery of this poem provides a good example of his talent. Slight chipping of the blank outer margins, otherwise a very good copy. Foxon P1160.

812. **[Pulteney, William.]** An ode, imitated from Ode XI, Book 2d, of Horace. From P--l F---y to N----s F---y, Esq. By a person of honour. London: printed for W. Webb, 1745. 8 pp. Folio, disbound. £350

First edition. A satire on the perils of being out of office, purportedly addressed by Paul Foley to Nicholas Fazarkerley; the two were well known politicians of different generations, but each was associated with anti-court intrigue. The original of this poem is one of Horace's best known *carpe diem* odes, and the imitation is close:

"Let us be chearful whilst we can,
And lengthen out the short-liv'd span,
 Enjoying ev'ry hour.
The moon itself we see decay;
Beauty's the worse for ev'ry day,
 And so's the sweetest flow'r."

These verses were later included in *Poems* (1763), by Charles Hanbury Williams, but that posthumous collection is full of incorrect attributions; Horace Walpole, who ought to have known, marked his copy "Lord Bath," i.e. William Pulteney, who was himself the epitome of a politician in perpetual opposition. All the names in this copy have been filled in by a contemporary hand; the "person of honour" on the title-page is facetiously identified as "Macbeth." Very good copy. Foxon P1166; CBEL II, 576 (under Williams).

813. **[Purney, Thomas.]** The Chevalier de St. George: an heroi-comick poem. In six canto's. London: printed for W. Chetwood, 1718. (6), 52 pp. + an engraved frontispiece. 12mo, disbound. £2000

First edition. A long and rather extravagant anti-Jacobite satire, mocking the military exploits of the Young Pretender. The author Thomas Purney (1695-1730?) was a graduate of Clare College, Cambridge. He was ordained a priest in 1719, and shortly afterward became the full-time chaplain of Newgate prison; he later published the confessions and dying words of various malefactors prior to their execution (most notably Jonathan Wild). The attribution of this poem is from Giles Jacob. Richmond P. Bond, in his *English Burlesque Poetry: 1700-1750* (p. 163), mentions it in a footnote, but was unable to locate a copy, and knew the title only from a secondary source. It is still very rare; the ESTC lists three copies only, one at the British Library and two at the National Library of Scotland. A fine copy. Foxon P1171 (adding LVA-F); CBEL II, 564.

First Book

814. **Purney, Thomas.** Pastorals. After the simple model of Theocritus. London: printed for J. Brown, and R. Burleigh, 1717. 63(1) pp. 8vo, disbound. £1250

First edition. The author's first publication, printed when he was 22. Included here are two pastorals, "Papley: Or, Love and Innocence," and "Lallet: Or, the Tender Shepherdess." With an introductory "advertisement" concerning the language of pastoral, with references to Dryden, Addison, Spenser, Milton, Shakespeare, and Ambrose Philips. On the last page is a notice stating that "the writer of these pieces, has several of the like by him," and in fact another pair appeared later in the year. Pastoral was a common form at this period for fledgling poets; Pope, for example, had begun his career in a similar vein some ten years earlier. A fine copy of a scarce title; the ESTC lists ten copies (L, Ea, LEu, O, Owo; CaBVaU, InU-Li, KU-S, MnU, NjP). Foxon P1172; CBEL II, 564.

815. **Purney, Thomas.** Pastorals. After the simple manner of Theocritus. London: printed by H. Parker, for J. Brown, and R. Burleigh, 1717. 63(1) pp. 8vo, recent marbled boards. £325

"Second edition, corrected," but in fact a re-impression from the same setting of type as the first edition, which had appeared a few weeks earlier. Rare; the ESTC lists three copies only (L; CLU-C, DFo). Nice copy. Foxon P1173 (adding Wigan Public Library).

816. **Purney, Thomas.** Pastorals. Viz. The Bashful Swain: and Beauty and Simplicity. London: printed by H. P. for Jonas Brown, 1717. (24), 54, (2) pp. 8vo, disbound. £1500

First edition. The author's second publication, preceded by another pair of pastorals which had appeared earlier the same year (but from a different publisher). Included here is a long and quite interesting preface on pastoral poetry; at the end is a leaf of advertisements which announces as forthcoming a further work of criticism by Purney, entitled, *An Enquiry into the True Nature of Pastoral* (also 1717, but exceedingly rare, with one copy recorded by the ESTC). In fine condition, and very scarce; the ESTC reports seven locations (O; CLU-C, CtY, CSmH, DFo, ICN, MH). Foxon P1175; CBEL II, 564.