

English Verse

1701-1750

Part I: A to G

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.

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1. **Addison, John.** The works of Anacreon, translated into English verse; with notes explanatory and poetical. To which are added the odes, fragments, and epigrams of Sappho. With the original Greek plac'd opposite to the translation. London: printed for John Watts, 1735. (22), 279(1) pp. + an engraved frontispiece portrait, and one other plate. 12mo, contemporary speckled calf, covers with a central panel of paler calf, with fleurons in blind at the corners, and a diamond shape of darker calf in the middle, dark red morocco label (label a bit chipped, slight crack in upper joint). £200

First edition. A relatively close translation of the poems of Anacreon and Sappho, in rhymed couplets. The presence of the original Greek on facing pages is a bit unusual for this sort of book; included as well are a substantial number of scholarly footnotes. Following a dedication to the Prince of Wales is a brief preface acknowledging prior attempts to render both Anacreon and the "Tenth Muse" (Sappho) into English, ranging from the paraphrases of Abraham Cowley to versions by Thomas Stanley, James Sterling, and Matthew Pilkington. The preface concludes with a conventionally deferential reference to Ambrose Philips: "I would have done the same by Mr. Phillips's [sic] celebrated version of the two odes of Sappho, would I have justify'd such an unlicens'd freedom; but as I could not, the reader must excuse me if he finds something worse in the room of them." John Addison is a shadowy figure. A column in the *Gentleman's Magazine* (April, 1824) devoted to transcripts of publishing contracts found among the Upcott MSS. reveals that Addison received from the bookseller Watts the sum of 15 guineas for his version of Anacreon, and a further 25 guineas for a translation of Petronius, but the entry ends on a plaintive note: "Where is there any account of the translator?" With portraits of Anacreon and Sappho engraved by Vander Gucht. A very good copy; on the title-page is the signature of J. Shaw, dated 1748. Foxon, p. 4; CBEL II, 1488.

2. **Addison, John.** The works of Petronius Arbiter, in prose and verse. Translated from the original Latin . . . To which are prefix'd the life of Petronius, done from the Latin: and a character of his writings by Monsieur St. Evremont. London: printed for J. Watts; and sold by J. Osborne, 1736. (10), 14, (10), 305(1), (5) pp. + an engraved frontispiece. 12mo, contemporary calf, gilt, spine gilt (tips of spine a trifle worn, joints slightly cracked, but firm). £200

First edition. John Addison begins his preface to his English version of Petronius, containing Trimalchio's celebrated feast, with an apology: "I am sensible that many people imagine Petronius an author of too free a character to translate; but to mistake a plain satire against vice, for an incentive to it, is an error which I think none but the weakest minds can fall into." The presentation here is less daunting than that of his edition of Anacreon and Sappho a year earlier; the Latin text is not provided, and the scholarly notes are relatively sparse, perhaps in an attempt to attract a wider audience. These two volumes appear to have been Addison's only publications. The engraving by Vander Gucht is of a mythological scene involving a satyr. Old signature clipped from the front flyleaf, but a very good copy. This title is not listed by Foxon because most of the translation is in prose; there are, however, a number of substantial passages in verse.

Joseph Addison (1672-1719)

3. **Addison, Joseph.** Poems on several occasions. With a dissertation upon the Roman poets. London: printed for E. Curll, 1719. (2), (v)-xvi, (2), (9)-162, (2); (4), 53(3) pp., including a frontispiece portrait and two other plates. 8vo, contemporary panelled calf, old manuscript title and shelf labels. £300

First edition. The first portion of this volume consists of eight of Addison's Neo-Latin poems, with English translations by Thomas Newcomb, George Sewell, and Nicholas Amhurst; included are "The Battel of the Pygmies and Cranes," "The Barometer: Or, Weather-Glass," "The Puppet-Show," "The Bowling-Green," and "The Peace of Reswick." Samuel Johnson had mixed feelings about this sort of modern Latin verse: "When the matter

is low or scanty, a dead language, in which nothing is mean because nothing is familiar, affords a great convenience; and by the sonorous magnificence of Roman syllables, the writer conceals penury of thought, and want of novelty, often from the reader, and often from himself." -- *Lives of the Poets*. The rest of the volume is devoted to Addison's remarks on Roman poets, with the Latin text followed by a translation by Christopher Hayes. This portion was also sold separately for a shilling, and has its own half-title and title-page, dated 1718. From various advertisements it appears that the entire volume, in fact, was available for sale by the late summer of 1718, despite the date on the first title-page. Addison died on June 17, 1719, after a lingering illness. The frontispiece here is engraved by Vander Gucht after a portrait by Kneller; the two other plates, of Heaven and Hell, and the Resurrection, are included in the collation (the imprint of the latter is shaved). A fine copy of a book which is difficult to find in acceptable condition; about half of the 28 copies listed in the ESTC are to some degree imperfect. With the bookplate of Ross Winans. Foxon, p. 4; CBEL II, 1102.

4. **Addison, Joseph.** Miscellanies in verse and prose. London: printed for E. Curll, 1725. (8), x, (2), 60; (10), 72; (2), 75(1); 51(1) pp. + an engraved frontispiece portrait, and two leaves of bookseller's advertisements at the end. 12mo, contemporary calf, rebaked. £300

First edition. A nonce collection in three parts, preceded by a general title-page and a dedicatory poem addressed to Robert Walpole by John Henley, dated October 29, 1724. Included are the following: (1) Poems on several occasions. London: 1724. Second edition. The English translations only of Addison's Neo-Latin poems, by Thomas Newcomb, George Sewell, and Nicholas Amhurst, as first published by Curll in 1719, and here reprinted with a few additions. (2) *Serino*: or, the character of a fine gentleman. London: 1723. Second edition. A prose work by Thomas Foxtan, first published in 1721, and incorporating five poems on spiritual subjects by Addison. (3) Mr. Addison's dissertation upon the most celebrated Roman poets. London: 1721. Third edition. A translation by Major Richardson Pack, to which is added, with separate pagination, R. Young's "Essay upon Mr. Addison's Writings," with Latin and English texts on facing pages. The portrait in this volume is engraved by Clark after a painting by Kneller. In very good condition; many of the recorded copies are incomplete. Foxon, p. 4; CBEL II, 1102.

'Twas then great Marlbro's mighty soul was proved.

5. **Addison, Joseph.** The campaign, a poem, to His Grace the Duke of Marlborough. London: printed for Jacob Tonson, 1705. (4), 23(1) pp. Folio, red morocco-backed cloth boards. £500

First edition. The most famous poetical tribute to Marlborough's victory at Blenheim, written by Addison at the request of Lord Halifax, who felt that such tributes as had already appeared were inadequate. "Unquestionably the *Campaign* quickly proved itself the most popular and successful panegyric to date; and it continued to win applause and ultimately established itself as the finest tribute to Marlborough's genius. It is perhaps not a great poem, but it is a highly appropriate summary of the march and battle and a fine tribute to a great field general." -- Horn. The poem was issued on December 14, 1704, on the Thursday of Marlborough's return to London. A fine copy, from the library of H. Bradley Martin. This copy appears to be printed on unwatermarked paper; most copies have the watermark "DP," and there are copies as well on fine paper, with a star watermark. Foxon A27; Hayward 139; Horn, *Marlborough: A Survey*, 72; CBEL II, 1100.

6. **Addison, Joseph.** The campaign, a poem, to His Grace the Duke of Marlborough. London: printed for Jacob Tonson, 1705. (4), 23 pp. Folio, recent paper boards, brown cloth spine (spine a bit frayed). £125

Second edition, evidently published within days of the first, without revision; the third edition, which appeared in February, was slightly revised. Foxon says that this second edition was "apparently reset." A cursory comparison with the first edition does indeed

reveal a different setting of type, at least in part; in the last line on p. 7, for example, "Brittons" has become "Britons." Outer margins trimmed a bit close, but a sound copy, complete with the half-title. Foxon A29; CBEL II, 1100.

7. **Addison, Joseph.** The campaign, a poem, to His Grace the Duke of Marlborough. London: printed for Jacob Tonson, 1713. (2), 76 pp. + an engraved frontispiece and one other plate (included in the pagination), and four pages of bookseller's advertisements at the end. 12mo, bound with three other titles as described below, contemporary panelled calf, dark red morocco label (joints just a trifle rubbed). £450

Fifth edition. Included here, with its own title-page but continuous pagination and register, is a third edition of Addison's opera *Rosamond*; its presence is not indicated on the first title-page, but it was clearly not intended to be sold separately. Foxon notes that in some copies B3 is wrongly signed B2; in this copy it is correctly signed. The frontispiece to Addison's poem is engraved by Du Guernier after a design by L. Laguerre; the frontispiece to the opera was both designed and engraved by Du Guernier. There is also a Tonson "fifth" edition of this work in which *Rosamond* ends on p. 74; whether or not this printing is partly from the same setting of type has not been determined. Foxon A37; CBEL II, 1100.

Bound at the front of this volume are the following:

(a) [Garth, Samuel.] The dispensary. A poem. In six canto's. London: printed for Jacob Tonson, 1718. (24), 84 pp., including an engraved frontispiece and six plates, all by Du Guernier. Eighth edition, "with several descriptions and episodes never before printed;" in fact the additions had first been published in 1706. Foxon G27; CBEL II, 474.

(b) [Anon.] A compleat key to the seventh edition of the Dispensary. London: printed for J. Roberts, 1716. 35 pp. Included at the end is Garth's "Prologue designed for Tamerlane, spoke on the Irish theatre by Mr. Moore."

(c) Pope, Alexander. An essay on criticism. London: printed for Bernard Lintot, 1716. 35 pp. Fifth edition. Lintot paid Pope £15 for the copyright of this poem on July 17, 1716, and this printing was the result. Uncommon; the ESTC lists ten copies (L, Luk, O; CLSU, CtY, DLC, KU-S, MH, NIC, TxU). With a half-title. Foxon P813; Griffith 71.

An attractive volume, with the early signature on the front pastedown of Tho. Gay, "ex Aul: Cerv: Oxon;" there are many annotations in the same hand, chiefly identifying allusions in Garth's poem.

8. **Addison, Joseph.** To Her Royal Highness the Princess of Wales, with the tragedy of Cato. Nov. 1714. To Sir Godfrey Kneller, on his picture of the King. London: printed for J. Tonson, 1716. (2), 9 pp. Folio, half red morocco and marbled boards. £500

First edition. Two occasional poems; the pair proved popular, and went through four Tonson editions within the year. The verses addressed to Kneller explore a theme which was popular at this period, the relationship between poetry and the visual arts. The poem is at the same time an expression of enthusiasm for the triumph of the Whigs following the death of Queen Anne and the accession of George I, a change in the balance of power which restored Addison to the center of English political life. Kneller himself is here compared to Phidias; his portrait of the King was intended as the basis for a new coinage. A fine copy of an uncommon Addison title, from the library of John Brett-Smith. Foxon A41; Rothschild 8; CBEL II, 1101.

9. **Addison, Joseph.** To Her Royal Highness the Princess of Wales, with the tragedy of Cato. Nov. 1714. To Sir Godfrey Kneller, on his picture of the King. London: printed for J. Tonson; Dublin: reprinted by S. Powell; for G. Risk, 1716. 8 pp. Sm. 4to, recent wrappers. £400

First Dublin edition; first printed in London earlier the same year. A rare Irish printing; the ESTC lists six copies (Dt [2], LEu, LOND; MH, NjP). Margins trimmed a bit close, last leaf a little ink-spotted, otherwise a very good copy. Foxon A46; CBEL II, 1101.

The Barbers of Oxford

10. **Address.** [Anon.] An address to the Worshipful Company of Barbers in Oxford; occasioned by a late infamous libel, intitled, *The Barber and Fireworks, a Fable*, highly reflecting on one of the honourable members. By a barber. Oxford: printed in the year 1749. 12 pp. 4to, disbound. £750

Second edition (of three); first printed earlier the same year. A mock-defence of Oxford's "tensors," written in reply to a poem that had just been published making fun of a local barber, Lawry (or Laury) Horner, who had planned a display of pyrotechnics in Oxford for the annual celebration of St. Cecilia's Day; the fireworks, however, had to be aborted. This response has little to do with the actual incident, but is more an attempt to weave into mock-heroic couplets the names of Oxford's barbers, along with details of their hair-dressing specialties, their advertisements and signboards, and their sidelines in lancing boils and pulling teeth. The author also suggests that his fellow-poet direct his satire elsewhere:

"But tell me, scribbler, if thou'rt able,
Why is thy libel call'd a fable? --
A fable! -- shall I tell thee why? --
Because we know 'tis all -- a lie.

Better in pulpit take occasion
To rail at mayor and corporation;
Better with vile abuse to fall
On little Joe, Vice-Principal;
Better at B***** waste your time,
And there in amorous sonnets rhyme;
Or, lodg'd in solitary garret,
Better write paultry odes for B--rr--t."

This copy has been helpfully annotated by a contemporary reader with a good knowledge of life in Oxford. "B*****" is parsed as "Botley," and the last line of the passage is described as alluding to "the Ode on St. Cecilia's Day, printed for Barrett." This is no doubt the parody that had just appeared under the name "Fustian Sackbut," but in fact by Bonnell Thornton, then a 23-year-old student at Christ Church and a close friend of Christopher Smart (who had published a genuine ode of this genre a year before, after Pope); Boswell mentions Thornton's poem, and notes that Johnson "praised its humour, and seemed much diverted by it." Thornton has, in fact, been suggested as the likely author of the present poem; if not by him, it must surely have emanated from his young literary circle. A very good copy of a rare and amusing title. The ESTC lists five copies (Oo; CSmH, CtY [2], OCU), along with five copies of the first edition (L, Oq; CtY, MH, WU-M). Foxon A58

11. **[Adee, Swithin.]** The Craftsman's apology. Being a vindication of his conduct and writings: in several letters to the King. London: printed for T. Cooper, 1732. 32 pp. 8vo, disbound. £1750

First edition. Five satirical letters in verse, purporting to have been written to George II by Bolingbroke. Bolingbroke had been for some time a leading contributor to the *Craftsman*, the chief vehicle for criticism of the Walpole administration, and in 1731 he began a series of essays called "Remarks on the History of England, by Humphry Oldcastle." The last of these was in essence a defence of himself, and his ally William Pulteney, who had broken with Walpole in 1726. Either Walpole alone, or someone in his employ, responded with

Remarks on the Craftsman's Vindication, to which Bolingbroke answered with his *Final Answer*. This last pamphlet, rather autobiographical in content, was the inspiration of the present satire, and there are frequent references to it in the footnotes here. The attribution of these poems to Swithin Adee (1704-1786) is from a 19th-century note in the British Library copy, which records that the authorship is revealed in Isaac Reed's manuscripts. Adee later published a Neo-Latin poem to the memory of Richard Mead, and a Harleian oration. A fine copy of a very rare title; the ESTC records three copies only (L, MRu; KU-S), along with a single copy of a second edition of the same year (Cq). Foxon A60 (adding O).

The Dwarf Fan-Painter

12. **Advice.** [Anon.] Advice to Mr. L-----n, the dwarf fan-painter, at Tunbridge-Wells. London: sold by H. Carpenter, 1748. 8 pp. Folio, disbound. £2500

First edition. An amusing poem on fashionable society, as seen at a popular spa town. The artist is urged by the poet to paint a true picture:

"Yet be their colours nicely plac'd,
To give an air of sense and taste.
But begin each frowning feature
With pride, ill-humour, and ill-nature.
Let ugly scorn distort their faces,
And frighten thence the loves and graces."

Many inhabitants of the world of Beau Nash are identified in the poem by initials only, but the full names can be found in an annotated copy at the Bodleian; included are Lady Mary Tufton, Lady Charlote, Lady Lincoln, Miss Pelham, Lady Falkner, Lord Abergavenny, Mrs. Freer, Lord Londonderry, the Duchess of Beaufort, and others.

Thomas Loggon, or Loggan, was born in Great Grimsby on Christmas Day, 1706; at the age of 22 he was just over four feet tall. He became the court dwarf to the Prince and Princess of Wales, in whose company he may have been introduced to fan painting by Joseph Goupy, who had studied with Kneller and was a fashionable portrait painter and miniaturist. In the 1730's Loggon established shops at both Bath and Tunbridge Wells, where he painted topographical fans and views, often portraying well-known visitors on commission, or selling his work as souvenirs. He later diversified into bookselling, bookbinding, selling chocolates, and running a circulating library at the Georgian spa in Hotwells, near Clifton. He died at some time before 1780. Slight signs of prior folding, but a very good copy of a rare poem; the ESTC lists nine copies (L, LEu [2], O, Owo; IU, InU-Li, MH, OCU). Foxon A83.

13. **Advice.** [Anon.] Advice to the clergy. A poem. Inscribed to the celebrated tutor, of a more celebrated peer. Dublin printed, London: re-printed by E. Holloway, 1734. 12 pp. 4to, disbound. £1750

First edition; no Dublin printing is known. The "advice" consists of a warning against atheists, deists, and free-thinkers; Thomas Woolston is particularly chastised for setting "Christ's miracles at naught." The dedication is to "Reverend Doctor S-----," whom Foxon identifies, assuming the Irish origin of the poem is genuine, as Swift's friend Thomas Sheridan (though they later had a falling out). We have been unable to establish the identity of the "celebrated peer" mentioned on the title-page. Faint waterstain in the lower portion, a few spots, otherwise a very good copy. Very rare; the ESTC lists three copies (L; CtY, TxU). Foxon A89 (the same three copies).

14. **Advice.** [Anon.] Advice to the ladies of Great Britain; a new court ballad. London: printed for A. Moore, 1730. 8 pp. Folio, disbound. £750

First edition. A satire in twenty six-lines stanzas on the illicit amours of the upper classes. As Foxon says, the "advice," provided in the opening stanza, is to be careful of servants gossiping: "Soft beauteous dames, when virtue fails,/ Beware of peeping abigails." The rest of the poem, however, is largely devoted to exposing specific affairs, many of which were no doubt familiar to contemporary readers. The following lines are typical:

"A C---tess near Hanover-Square,
Whom I care not to name,
That for a certain noble p--r
She hath an ardent flame:
A curtain through a window thrown,
The signal sure her E--l's from home.
With a fal, la, la.

Sir R----- business lays aside
For half-a-dozen hours;
Leaves brother C----- the h--lm to guide,
And deal with foreign powers;
Divested of his trusty Jack,
Slides cross the park in curtain'd hack,
With a fal, la, la."

Some soiling of the corners of the title-page, last page dust-soiled, otherwise a good copy of a very uncommon poem; the ESTC lists twelve locations (L; Owo; CaOTU, CSmH, CU-BANC, CLU-C, CtY, IU, MH, OCU, TxSaC, TxU). Foxon A92.

Printed on the Frozen Thames

15. **Advice.** [Anon.] Advice to the ladies. Written and printed on the Thames. [London]: printed on the icy Thames, February 5, 1740. Folio, broadside, 12" by 7 1/2". £7500

First edition. An unrecorded Frost Fair poem, not listed by Foxon or the ESTC. The earliest recorded Frost Fair took place in London during the winter of 1564/5, when the Thames became sufficiently frozen to allow people to congregate on the ice to engage in dancing and feasting, archery contests, and an impromptu football match. There were similar entertainments in 1608, as described by Virginia Woolf in *Orlando*. The first truly organized Frost Fair took place in the winter of 1683/4, and lasted from December to early February. Whole streets were constructed across the river from Southwark to Temple, with different trades assigned to specific areas, and some of the city's popular entertainments, such as horse racing, bear-baiting, and wrestling, replicated on the ice. A very popular innovation was the setting up of printing presses to create souvenirs for visitors, one of whom was Charles II, whose keepsake can still be seen at the Museum of London. There was also printing on the ice during the winter of 1715/6.

The Frost Fair of 1739/40 was the third to involve printing presses, and the ESTC records three different examples of the souvenirs that were created. This previously unknown example has in the upper portion a large woodcut frame, in which is printed, as was already traditional, the motto, "The art and mystery of printing was invented by John Guttenberg of Mentz, 1440." Just below is the imprint, as cited above, and in the space between the motto and the imprint the printer has set in type the name of the purchaser, in this case Mr. John Lyell. Below the woodcut is the title of the poem and a two-line quotation from Virgil's *Georgics*, followed by a 36-line poem, which begins as follows:

"Ye nymphs of Thames! attend the flowing lay,
Not bound by frost, but rhyme's compulsive sway.
When Virgil liv'd, for Amaryllis' love,
Her name was seen inscrib'd in ev'ry grove:

But had the poet in our art been skill'd,
He had not left his passion in the field;
But to the farthest Britons led by fame,
Had printed here his eclogue, and her name."

The poet goes on to describe feeling the ice beginning to melt beneath his feet. The last Frost Fair in London took place in 1814; it now seems unlikely that there will be another one for a very long time. A charming relic of a bygone age; there are a couple of tiny holes where the broadside was once folded, but essentially it is in excellent condition. Not in Foxon.

16. **Aesop.** [Anon.] *Æsop naturaliz'd: in a collection of fables and stories from Æsop, Locman, Pilpay, and others.* London: printed for D. Midwinter, 1711. (8), 160 pp. 8vo, contemporary sheep, neatly rebacked, red morocco label. £1500

Third edition, "with the addition of above 50 fables." The genesis of this book appears to be a volume published in Cambridge in 1697, with 111 pages and containing one hundred fables; Foxon cites an entry in the Term Catalogues for a second edition "corrected," in 1702, but no copy of this is known. This third edition is, as Foxon puts it, "a radical revision," so much so that it is essentially a new book, in which there are now 180 fables, with each consisting of the fable itself, followed by a moral, all in verse. Many of the fables are familiar from antiquity, such as "The Tortoise and the Hare," "The Fox and the Grapes," "The Country Mouse and the City Mouse," or "The Peacock and Juno." The source of many others is less obvious, and the verses have often been adapted to reflect daily life in the early 18th century. In a three-page preface, the compiler makes it clear that his book is intended for an unsophisticated audience: "If these fables are acceptable in prose, they cannot be less acceptable in verse; but more pleasing and more easie to be apprehended and remembered; as will be evident if we reflect how easily children and persons of mean capacity apprehend a story or fable, how deep the impression is fix'd in their memories, and how early it takes root, before such persons have any relish for dry jejune moral truths, represented without such advantages." This collection proved reasonably popular, and further editions were published in 1727, 1743, 1756, and 1771. All printings are rare; of this one the ESTC lists seven copies (L, E, O; IU, MH, NjP; ZDU). In fine condition. Foxon, p. 11.

17. **Aesop.** [Anon.] *Æsop naturaliz'd: in a collection of fables and stories from Æsop, Locman, Pilpay, and others.* London: printed for D. Midwinter, 1727. (8), 160 pp. 8vo, contemporary sheep, gilt, spine gilt. £750

Fourth edition, "with the addition of above 50 fables;" in fact a paginary reprint of the third edition of 1711. Very rare; the ESTC lists two copies only (L; AuVMOU). The ESTC also notes that the ornaments used are those of Henry Woodfall; this is slightly misleading, as the book is very sparsely decorated, and the only type ornaments in the entire volume are a rectangular woodcut at the head of the first page of text, and an ornamental "A" to begin the first fable. A very fine copy. Early signature on the title-page of Margaret Weld; later armorial bookplate (ca. 1800) of Thomas Weld, of Lulworth Castle, in Dorset. Cf. Foxon, p. 11 (not listing this edition).

18. **Aesop.** [Anon.] *Æsop naturaliz'd: in a collection of fables and stories from Æsop, Lockman [sic], Pilpay, and others. With useful morals and reflections: in easy and familiar verse. Adapted to all capacities, and intended principally for the entertainment and instruction of the youth of both sexes.* London: printed for John Ward, 1756. (8), 160 pp. 8vo, contemporary sheep, spine restored (a bit rubbed, corners worn). £450

Sixth edition, "with the addition of above 50 fables." There appear to have been no changes from the text of earlier editions, but it is interesting to note that for the first time the title-page emphasizes that this is a book suitable for children. A very good copy. On the front flyleaf is the signature of John Bristow, "the gift of Mr. Falnr. Bristow, Debr. ye 21, 1760." Below is a further inscription: "Matt. Slye took this book from his grandfather the above John Bristow in the year 1803." Rare; the ESTC lists three copies (L, O; CaOTP).

Osborne Collection, p. 563 ("the collection differs from a book of the same title published in 1697 in Cambridge;" wrongly noting 150 fables, rather than 180).

Mark Akenside (1720-1771)

19. **[Akenside, Mark.]** Odes on several subjects. London: printed for R. Dodsley; and sold by M. Cooper, 1745. 54 pp. 4to, later pale blue wrappers. £250

First edition. The author's most important publication, after his enormously popular *Pleasures of Imagination*, which had first appeared the year before. Akenside published almost all of his poetry when he was very young, devoting the rest of his life to his career as a physician. He was an ardent Whig, in both political and religious terms, which did not endear him to Samuel Johnson, whose appraisal of him in his *Lives of the Poets* is dismissive:

"Of his odes nothing favourable can be said; the sentiments commonly want force, nature, or novelty; the diction is sometimes harsh or uncouth, the stanzas ill-constructed and unpleasant, and the rhymes dissonant, or unskillfully disposed, too distant from each other, or arranged with too little regard to established use, and therefore perplexing to the ear, which in a short composition has not time to grow familiar with an innovation.

To examine such compositions singly, cannot be required; they have doubtless brighter and darker parts: but when they are once found to be generally dull, all further labour may be spared; for to what use can the work be criticized that will not be read?"

Posterity has dealt with Akenside more generously; he was an acknowledged influence on both Wordsworth and Coleridge. As Iolo Williams first noticed, signature B of this collection of poems was at first wrongly imposed, so that the text on p. 10 (B1 verso) was originally that which belonged on p. 52; a few copies survive in that state. In this copy, B1 is a cancel, with the stub clearly visible; Iolo Williams suggests that at some point the whole sheet was reprinted, and indeed some copies do not reveal a stub, but the setting of type is identical. In very good condition; an early owner has neatly penned "By Mark Akenside, M.D." on the half title, using a variant spelling of the author's name. Foxon, p. 13; Iolo Williams, *Seven XVIIIth Century Bibliographies*, pp. 90-1; CBEL II, 637.

20. **Akenside, Mark.** The poems of Mark Akenside, M.D. London: printed by W. Bowyer and J. Nichols, 1772. xi(1), 380 pp. + a mezzotint frontispiece portrait. Large 4to, recent half calf and marbled boards, spine gilt, red morocco label. £450

First edition. A large-paper copy, just over 11 1/2 inches in height, printed on "fine writing-paper," and sold for 18 shillings; copies on ordinary paper were available at 12 shillings. This is the first proper collection of Akenside's poetry, edited by the politician Jeremiah Dyson, with whom he had a long and close friendship. When Akenside died in 1770, he bequeathed his entire estate to Dyson; it has occasionally been claimed that the two men had a homosexual relationship, but in fact there is no evidence that Akenside ever had a sexual relationship with anyone. Akenside wrote little new verse in his later years, but he continued to revise the poems of his youth. Printed here for the first time are the later versions of his *Pleasures of Imagination*, including a fragmentary Book IV which he had left in manuscript. Dyson notes in his unsigned preface that for Books I-II, "a few copies had been printed for the use only of the author and certain friends;" none of these appear to have survived. The fine mezzotint portrait, after a painting by Pond, shows Akenside at the age of 35; this picture was not included in the octavo reprint of this collection published by Bowyer and Nichols later the same year. Slight crease in the plate, with a faint old waterstain in the lower corner, otherwise a very good copy. The ESTC does not differentiate copies on large paper, but they seem to be very uncommon. Foxon notes all

copies seen as having a Strasburg bend watermark; in this copy the watermark is clearly a crown with the initials GR. Foxon, p. 11; Iolo Williams, pp. 96-7; CBEL II, 637.

21. **[Akenside, Mark.]** An epistle to Curio. London: printed for R. Dodsley; and sold by M. Cooper, 1744. 27(1) pp. 4to, disbound. £100

First edition. A virulent attack in verse on William Pulteney, for his recantation of liberal politics at the time of Walpole's downfall; Pulteney had accepted a peerage instead, and became the Earl of Bath. Akenside was only 24 when this poem was published, but already had a wide reputation. A very good copy, complete with the half-title. Foxon A136; Rothschild 19; CBEL II, 637.

22. **Akenside, Mark.** An ode to the Right Honourable the Earl of Huntingdon. By Dr. Akenside [sic]. London: printed for R. Dodsley, and sold by M. Cooper, 1748. 26 pp. + a final leaf of advertisements. 4to, sewn, as issued; in a brown cloth folding case. £300

First edition. There are two printings of this poem, this one with "Pall-Mall" in the imprint and the third leaf signed B2, the other with "Pall-mall" and the leaf signed A2. In addition, as first noted by Iolo Williams, three of the four ornaments in the two editions are different; here, for example, the title-page ornament depicts a single bird surrounded by foliage, as opposed to an ornament with a pair of doves in the other version. The two printings are closely related, with portions being done from the same setting of type; Iolo Williams argued that the B2 edition was first, but Foxon decided that the order was "not determined" (advertisements clearly indicate that there were in fact two editions, one in January and the other the following month). The question of priority was revisited by Robin Dix in the *Book Collector*, Vol. 40, No. 3 (Autumn 1991), pp. 433-4, who first pointed out two small textual differences, involving the presence or absence of a comma at the end of lines 31 (after "Themes") and 74 (after "Athens"). As Akenside was deeply interested in matters of punctuation and typography, and as the commas were omitted in later printings of this poem, it seems highly likely that they were removed at his request, and that the present edition, which includes the commas, can be given priority. A little dusty at the beginning and end, stitching a bit loose, but a fine copy in original condition, entirely uncut, and complete with the half-title and final leaf of Dodsley's advertisements. From the library of H. Bradley Martin; earlier bookplate of William Hartmann Woodin. Foxon A138; CBEL II, 637.

23. **Akenside, Mark.** An ode to the Right Honourable the Earl of Huntingdon. By Dr. Akenside [sic]. London: printed for R. Dodsley, and sold by M. Cooper, 1748. 26 pp. + a final leaf of advertisements. 4to, disbound. £100

Second edition, though not so designated (see preceding item). This printing has "Pall-mall" in the imprint, and the third leaf is signed A2; the commas at the end of lines 31 and 64 have been removed. Some foxing, otherwise a very good copy, complete with the half-title and final leaf of Dodsley's advertisements. Foxon A137; Rothschild 23; CBEL II, 637.

*Nor ever yet
The melting rainbow's vernal tintured hues
To me have shone so pleasing, as when first
The hand of science pointed out the path
In which the sunbeams gleaming from the west
Fall on the wat'ry cloud.*

24. **[Akenside, Mark.]** The pleasures of imagination. A poem. In three books. London: printed for R. Dodsley, 1744. 125 pp. + a final leaf of publisher's advertisements. 4to, later wrappers. £400

First edition. Akenside was 22 when he finished this poem, and presented the manuscript to Dodsley; when Pope was given a look at it, he told Dodsley, "This is no everyday writer." This is a typical example of a poem which went quickly through two editions without any indication on the title-page of the reprint. Wise noticed that copies differed, but got the order wrong; for the definitive explanation, see Foxon's note in the *Book Collector* (Spring 1956), pp. 77-8. The first edition can most easily be recognized by the presence of a five-line footnote on p. 9, which Akenside removed for the second edition; later printings carry an edition statement on the half-title. A fine uncut copy, complete with the half-title and final leaf of advertisements, from the library of Richard Jennings; this is the copy that was exhibited at the Hayward exhibition in 1947. Foxon A139; Hayward 167; Rothschild 20; CBEL II, 637.

25. **Akenside, Mark.** The pleasures of imagination. A poem. In three books. London: printed for R. Dodsley, 1744. 142 pp. + a final leaf of bookseller's advertisements. 8vo, disbound. £100

Fourth edition; first published earlier the same year. Akenside's authorship was first revealed on the title-page of the third edition (as "Akinside," as here). The text of the poem in this edition appears to be unchanged, but a number of footnotes have been dropped, and the typography of the preface, in terms of the use of italics, has been altered. There are signs of carelessness in the setting of type; in line 46 of Book I, for example, there is a word missing, which renders the line metrically imperfect. A very good copy of a scarce edition, complete with the half-title bearing the edition statement. Foxon A142; CBEL II, 637.

26. [**Akenside, Mark.**] The pleasures of imagination. A poem. In three books. Dublin: printed by and for George Faulkner, 1748. 100, 11(1) pp. 12mo, recent boards, red morocco label. £200

"Fifth edition;" in fact the second of Faulkner's Dublin printings, preceded by one of 1744. The text used is that of the first London edition, retaining Akenside's anonymity, as well as a number of footnotes which were dropped in later printings. At the end, with a separate title-page and pagination, but a continuous register, is the following: "Verses on the Grotto at Twickenham. By Mr. Pope. Attempted in Latin and Greek. To which is added, Horti Popiani: Ode Sapphica. Also, The Cave of Pope. A prophecy." This is by Robert Dodsley, and was first published in London in 1743 (Foxon D390). A fine copy of a very scarce Irish edition. Foxon A146; CBEL II, 637.

27. **Alarm.** [Anon.] The alarm. A poem, addressed to all lovers of our constitution in church and state: occasioned by the present rebellion in Scotland, and the approaching invasion. London: printed for M. Cooper, 1745. 15 pp. Folio, disbound. £750

First edition. A poetical call to arms, urging the suppression of the impending Jacobite Rebellion of 1745, the threat of which the author claims is not being taken seriously enough:

"Why by our sides sleeps every idle sword,
When part of Britain owns a Popish Lord?
When an invader on the guilty strand
Has set his foot, and menaces the land?
Has rous'd his swarm of locusts, and begun
To conquer clans, from whom his father run!"

The poem goes on to call for Britain to draw inspiration from the famous victories of Marlborough at Oudenard, or George II at Dettingen. A fine copy, complete with the half-title. Rare; the ESTC lists ten copies (L, C, E, LEu, O; CSmH, CtY, InU-Li, KU-S, MH), along with two copies of a similar second edition printed later the same year (E, MRp). Foxon A147.

28. **Alney, John, translator.** The hymns of Callimachus, translated from the Greek. By John Alney, Esq. London: printed for the author, and sold by C. Davis; C. Hitch; and R. Dodsley, 1744. (4), 101(1) pp. 4to, disbound. £1250

First edition. In blank verse. The first full attempt in English at translating the six surviving hymns of Callimachus (from the third century BC). Of Alney we know nothing, and this appears to be his only publication; his preliminary note reveals that the versions of the first two hymns (the shortest ones), have in fact been borrowed from Matthew Prior. Strahan's ledgers indicate that 1000 copies of this book were printed, but few seem to have survived; the ESTC lists four copies (CtY, ICN, NNUT, PU). A fine copy, complete with a paste-on errata slip at the end. Foxon, p. 17; CBEL II, 1490.

29. **Amhurst, Nicholas.** Poems on several occasions. Dedicated to the Reverend Dr. Delaune, President of St. John's College in Oxford. By N. Amhurst, sometime of the same College. London: printed for R. Francklin, 1720. xxxvi, (2), 188 pp. + a final advertisement leaf. 8vo, contemporary calf, gilt, rebacked, spine gilt (a little wear to the edges). £850

First edition. A copy on large and thick paper, measuring 8 1/2" in height, of the author's principal collection of verse. Nicholas Amhurst (1697-1742) received his early education at the Merchant Taylor's School. In June, 1716, he became a scholar at St. John's College, Oxford, where he soon established himself as a vocal critic of the high-church Tory principles prevalent at that period throughout the university. "His first considerable offence . . . was his satirical poem *Strephon's Revenge: A Satire on the Oxford Toasts*. In this work, written in 1718 and printed by his friend Richard Francklin (1699-1765), he accused the head of his college, assorted members of the university, and a number of women of Oxford of, variously, vanity, sloth, fornication, embezzlement, drunkenness, slander, and irreligion. A number of the figures in the poem were readily identifiable." -- Oxford DNB. In June, 1729, Amhurst was expelled from the university, allegedly for "libertinism and misconduct." He then went to London to pursue a literary career, and began by issuing fifty numbers of a bi-weekly newspaper called *Terrae-filius*, in which he took his revenge on the Oxford authorities; the paper was banned in the city, but was available in an ironmonger's shop in the nearby town of Abingdon, and gained wide circulation. Inexplicably, he soon turned to editing one of the leading Tory newspapers, *The Craftsman*, employing the pseudonym Caleb D'Anvers in his attacks on the Walpole administration; exactly why Amhurst was able to so easily abandon the whiggish principles of his youth has never been fully explained, but in any event his new venture was highly successful, and the circulation of his paper numbered in the thousands, which for the time was a very large figure. Eventually, however, his political allies made peace with the government, and Amhurst's career declined. He spent his last days in poverty, living in a cottage belonging to his old friend Francklin, which was improbably located on Horace Walpole's estate at Strawberry-Hill.

This volume begins with a long satirical dedication to the head of his college, which includes a travesty of the list of sins for which he was expelled:

"Imprimis, for loving foreign turnips and Presbyterian bishops.
Item, for believing that steeples and organs are not absolutely necessary to salvation.
Item, for ingratitude to his benefactor, that spotless martyr, St. William Laud.
Item, for preaching without orders, and praying without a commission.
Item, for lampooning priestcraft and petticoatcraft.
Item, for not lampooning the government and the Revolution.
Item, for prying into secret history.
Item, to prevent the same."

The poems include a paraphrase of the first chapter of Genesis, a number of imitations of Catullus, two poems addressed to Mrs. Centlivre, and, most notably, "The Bottle-Scruce: A Tale," describing at length the invention of the corkscrew. At the end is a leaf of

advertisements, listing three titles as "lately publish'd," the first of which is *Strephon's Revenge*. The other two are an attack on Dr. Delaune called *A Letter from a Student in Grubstreet to a Reverend High Priest* (1720) and a poem called *The Oxford Criticks*. These two are titles which are now only tentatively assigned to Amhurst (cf. Foxon O268), but their presence in this list makes his authorship virtually certain. Some light browning and a few smudges, but generally a very good copy; on the front pastedown is the old armorial bookplate of Pauncefort Duncombe of Brickhill Manor, Bucks. This is not an uncommon book in absolute terms, but large-paper copies are no doubt very rare. The ESTC lists almost thirty locations for this title, but does not distinguish between copies on ordinary and fine paper; at least ten of the copies recorded lack the important final leaf. Foxon, p. 18; CBEL II, 533.

30. **Amhurst, Nicholas.** Poems on several occasions. Dedicated to the Reverend Dr. Delaune, President of St. John's College in Oxford. By N. Amhurst, sometime of the same College. London: printed for R. Francklin, 1720. xxxvi, (2), 188 pp. + a final advertisement leaf. [Bound with:] [Amhurst, Nicholas.] *Oculus Britanniae: an heroi-panegyric poem on the University of Oxford. Illustrated with divers beautiful similes, and useful digressions.* London: printed for R. Francklin, 1724. (8), 64 pp. Two vols. in one, 8vo, contemporary mottled calf, later morocco label (joints repaired, but showing further wear). £600

First editions. This copy of the first title is on ordinary paper, measuring 7 1/4" in height. For the second title, see below (Foxon A199, item 32). With the early armorial bookplate of Pierrepont Crompton, E.A.P., and the later bookplate of Oliver Brett, Viscount Esher. Foxon, p. 18; CBEL II, 533.

31. **[Amhurst, Nicholas.]** Congratulatory verses to Edward Biddle, Gent. Occasion'd by his poem on the birth of the young prince. With some remarks critical, hypercritical, satirical, and panegyric. . . . By the old three. London: printed for James Knapton; and sold by Stephen Kiblewhite (Oxford), 1718. (10), 22 pp. 8vo, disbound. £1750

First edition. A very funny satire on a ludicrous poem which had just appeared, to celebrate the birth of a first child to George II, then Prince of Wales (cf. Foxon B212, item 80, below). Richard Rawlinson, in his manuscript notes for a revision of Anthony à Wood, ascribes these verses to Nicholas Amhurst, then a student at Oxford and soon to become, as "Caleb D'Anvers," one of London's leading political journalists. Whether or not Amhurst had collaborators is impossible to say; the preface here describes "the old three" as "the sons of Gregory Pickle, yeoman of Taunton in Somerset-Shire . . . Our mother the only daughter of Abraham Muzzer, an eminent barber in those parts." At the end is a second "preface," poking fun at some of poor Biddle's most ridiculous lines. A fine copy, complete with the half-title. Rare; the ESTC lists seven copies, of which four lack the half-title (L, C, O, Owo; ICN, IU, OCU). Foxon A191; not in NCBEL.

32. **[Amhurst, Nicholas.]** *Oculus Britanniae: an heroi-panegyric poem on the University of Oxford. Illustrated with divers beautiful similes, and useful digressions.* London: printed for R. Francklin, 1724. (8), 64 pp. 8vo, half calf and marbled boards, spine gilt. £500

First edition. In this long and very amusing poem Amhurst resumes his satire on Oxford, contrasting its former glories with its present mediocrities. Dr. William Delaune, President of St. John's College and the man chiefly responsible for Amhurst's expulsion, comes in for particular abuse. The poem, published anonymously, is to some degree self-referential, with allusions to "stubborn Amhurst" and "Strephon's abuse." Foxon cites an ascription to Amhurst by Colley Cibber, but his authorship must have been obvious to contemporary readers, and is confirmed by the fact that it was published by his friend Richard Francklin, who is referred to at the end of the mock-dedication to "Thomas P----r----t, Esq." a fellow of St. John's, signed "Philo-Musus": "Sir, I was going to acquaint you with some more of my projects, but my bookseller is just come in, and tells me, that I must break off immediately, and that he cannot afford a line more for a shilling, which is the price we have agreed to fix upon this summer-piece of entertainment for gentlemen and ladies." Amhurst's verses

are more than just entertaining. "His comedic sense of life at Oxford has no equal in the history of such satires. His prolonged and specific criticism on the manners, morals, and frequent unscholarly activities of eighteenth-century Oxford has become an important source for students of the history of the university." -- Oxford DNB. Professional repair to a tear in C1, not affecting the text, but generally a nice copy. Foxon A199; CBEL II, 534.

33. [Amhurst, Nicholas.] Protestant Popery: or, the convocation. A poem. In five cantos. Address'd to the Right Reverend the Lord Bishop of Bangor. London: printed for E. Curll, 1718. (14), 5-74 pp. + an engraved frontispiece portrait, and a final leaf of bookseller's advertisements. 8vo, disbound. £250

First edition. One of Amhurst's first publications, an outspoken attack in verse on high-churchmen, addressed to Benjamin Hoadly, the leading spokesman for the opposition. The preface proclaims an uncompromising stance: "I shall very readily and very patiently submit to the names of atheist, libertine, freethinker, enemy to religion and revelation, &c. rather than sordidly give into their absurd and self-contradicting principles." As an afterthought, in a postscript, he further declares his independence: "I do hereby publicly forbid the reverend, learned and worthy Doctors, Snape and Sherlock [two of Hoadly's leading antagonists], with all their seconds, and all other persons whatsoever, to charge his Lordship, the Bishop of Bangor, with either directly or indirectly employing and encouraging the author of the following poem . . . For I do hereby declare, that I am an unconcern'd by-stander and spectator, utterly unacquainted with the person of his Lordship, and of all the principal writers in this controversy." When this poem first appeared, it was attributed to George Sewell, a mainstay of Curll's stable, but he quickly issued a public denial. In January, 1719, Thomas Hearne reported that Amhurst "is said to have bought ten pounds' worth of pamphlets on purpose to qualifie himself to write in defence of the Bp. of Bangor's principles." The frontispiece portrait of Hoadly is engraved by Vander Gucht. Some light browning, otherwise a good copy. This poem is rather more common than some of Amhurst's other early efforts, no doubt because of Curll's adeptness at publicity. Foxon A200; CBEL II, 533.

34. [Amhurst, Nicholas.] Strephon's revenge: a satire on the Oxford toasts. Inscib'd to the author of Merton Walks. London: printed for R. Francklin; and sold by J. Bettenham, 1718. (4), viii, 48 pp. 8vo, disbound. £400

Second edition, "corrected;" first printed earlier the same year, and again in 1720 and 1724. Amhurst's first Oxford satires in verse had been directed against high-churchmen. The primary target of this rather more entertaining and wide-ranging poem is the "multitude of female residentiaries [the Oxford toasts], who have of late infested our learned retirements, and drawn off numbers of unwary young persons from their studies. . . . The daughters of our coblers, tinkers, taylors, and of the most scoundrel professions set out with a dancing-school education, and trap themselves out in all the outside gayity they can afford; so that they are to be known from true gentlewomen, only by their unconquerable pride and awkward insolence. It is at Oxford no rarity to see a poor man work hard for a twelve-month, to make his girl look fine on a Sunday, and almost starve his family at home in order to gratifie his vanity and ambition abroad." Amhurst's ridicule of Oxford society attracted rather more attention than his earlier efforts, both from his fellow students and from the university authorities. The dedication is to his contemporary John Dry, whose not dissimilar *Merton Walks, or the Oxford Beauties*, had been published a year before. A fine copy of a scarce title, complete with the half-title. Foxon A209; CBEL II, 533.

35. [Amhurst, Nicholas.] Strephon's revenge: a satire on the Oxford toasts. Inscib'd to the author of Merton Walk. London: printed for R. Francklin, 1720. viii, 52 pp. 8vo, disbound. £300

Third edition, "corrected;" preceded by two printings of 1718. The text of the poem has not been changed from that of the second edition. Appearing here for the first time, however,

is a five-page appendix, "being a collection of verses and epigrams, occasion'd by the foregoing poem." There are five pieces in all, of which the first and longest is addressed to a Mrs. Jennings, "upon her being concern'd at her character in Strephon's Revenge." There is also an imitation of Catullus 43, here called "Elegy XLI" and addressed to Belinda, which begins, "Hail, O Belinda, flatter'd fair,/ With brazen front, and colour'd hair; / With no small prominence of chin, / A doubtful fame, a borrow'd skin." A scarce edition, in very good condition. The ESTC notes a plate and two leaves of advertisements in a copy at the British Library, but these leaves must derive from another source, as they are not reported in any other copy. Foxon A210; CBEL II, 533.

A Reply to Swift

36. **Answer.** [Anon.] An answe [sic] to the Christmass-box. In defence of Docter [sic] D--n-y. By R----t B----r. Dublin: printed in the year 1729. 7 pp., Sm. 8vo, disbound. £1500

First edition. A humorous reply in verse to a recently printed poem by Swift, called *An Epistle upon an Epistle . . . Being a Christmas-Box for D. D---ny*. When Swift settled in Dublin after the death of Queen Anne, he soon became a close friend of a fellow divine, Patrick Delany, and the two amused one another from time to time with a succession of poetical trifles. Delany rose in the Irish church hierarchy, but his extravagant life style was a strain upon his income, and in 1729 he addressed a poem to Lord Carteret, then Lord Chancellor, in which he asked for further preferment. Swift judged his friend in this instance too much of a courtier, and took him to task in verse, for his vanity and subservience; others quickly joined in the fun, but in the end Swift was moved to defend his friend against the various "libels" to which he had been subjected. The present mock-defence of Delany has been ascribed to Thomas Sheridan, another member of Swift's circle, but clear evidence of his authorship is wanting. The initials on the title-page are intended as an embarrassing reference to Rupert Barber, the husband of the poet Mary Barber, who was also Swift's friend at this period. Trimmed close at the bottom, affecting the second line of the imprint, and the last line of the poem; both are legible, however. Crudely printed, and very rare; the ESTC lists three copies (Dp, Dt; MH-H). Foxon A246; not in Teerink; CBEL II, 1071 (under "Swiftiana," and "probably not by Rupert Barber, but by Thomas Sheridan").

37. **Arbuckle, James.** Epistle to the Right Honourable Thomas Earl of Hadington, on the death of Joseph Addison, Esq. London: printed for J. McEuen, in Edinburgh; and for T. Cox (London), 1719. 23 pp. 8vo, recent marbled wrappers. £1250

First edition. A youthful poem, by a student at Glasgow University. James Arbuckle's origins are difficult to trace, but he belonged to a Belfast merchant family of Scottish descent, and was probably born there just prior to the turn of the century. He went to Glasgow to further his education about 1716, and in 1720 was admitted to the graduate divinity class; he was much involved in student causes, which at one point nearly led to his expulsion. This poem, one of his first and most successful ventures into verse, "finds in Addison the model for his own later literary career, praising natural beauty, patriotism, personal liberty, and constitutional government, and commending the use of the essay to form manners, taste, and a sense of religion." -- Oxford DNB. There are long passages on Addison's panegyric upon Marlborough, *The Campaign* (1705), and upon his enormously successful play, *Cato* (1713). Arbuckle's other student poems include *Snuff* (1719), in praise of the stimulant of poets, politicians, and lovers, and *Glotta* (1721), a topographical poem on the Glasgow countryside, with glances at his university life and curriculum; he also exchanged compliments in verse with Allan Ramsay. In 1724 he moved to Dublin, where he remained until his death in 1742, pursuing a career in philosophical and literary journalism modelled on that of Addison. In Dublin he had an occasional and uneasy relationship with Swift. One of the poems in Swift's brief poetical squabble with Patrick Delany, *A Panegyric on the Reverend Dean Swift* (1730) is often ascribed to Arbuckle, though many have judged it a piece of self-satire by Swift himself. Swift has sometimes been credited

with a nasty lampoon called *Wit upon Crutches* (1725), which made fun of the fact that Arbuckle had been crippled from an early age. In the 1730's he took a post as a clerk in the Irish revenue service, but he continued to publish. He died unmarried and intestate; an obituary in the *Dublin Journal* commended "his learning, political writings, and some ingenious and witty pieces in the poetical way."

There are two issues of this early poem, with variant imprints; the other has only the name of the London bookseller Cox. Both issues are very uncommon; of this one the ESTC lists eight copies in seven libraries (ABu, AWn, E, Gu, O [2]; CLU-C, DLC). For the other issue the ESTC gives seven locations as well (ABu, E, LAM; CtY, IU, NjP, MH). Title-page a bit soiled; lower outer corner of the last leaf torn away, not affecting the text but just touching the terminal woodcut decoration (made good with old paper). Foxon A280; O'Donoghue, p. 11.

38. **[Arbuckle, James.]** Snuff: a poem. London: printed for F. Cogan, 1732. 32 pp. 4to, sewn, as issued. £900

First London edition, with slight revisions; preceded by the Glasgow edition of 1717, and an Edinburgh reprint of 1719. A mock-heroic poem written while Arbuckle was a student at Glasgow University, "containing some curious information respecting the snuff-taking and snuff-boxes of the period." -- DNB. "The poem is too long by one-third at least, but it is not unskilful. Some passages, particularly the one on vizors and patches, should be welcome to the social historian." -- Bond. The Bowyer ledgers reveal that 500 copies of this quarto were printed; of these the ESTC lists six (L, E, O; CtY, MH, NN). Blank strip torn from the lower margin of the title-page and following leaf, affecting the signature mark and catchword on A2, otherwise a fine uncut copy. Foxon A289; Bond, *English Burlesque Poetry, 1700-1750*, 58; O'Donoghue, p. 11.

*What am I? how produced? and for what end?
Whence drew I being? to what period tend?*

39. **[Arbuthnot, John.]** ΓΝΩΘΙ ΣΕΑΤΟΝ. Know your self. A poem. London: printed for J. Tonson, 1734. (4), 8 pp. 4to, disbound. £1250

First edition. An important philosophical poem, published just before the author's death. John Arbuthnot (1667-1735), a physician by profession and a wit by reputation, was for many years a close friend of Pope and Swift; when this poem appeared he had just retired in ailing health to Hampstead, where he died some months later. A short preface notes that the poem had been written "several years ago;" in 1748 Dodsley included it in his *Collection of Poems by Several Hands*. "It contains some thoughts of Monsieur Pascal, which cannot make it less acceptable to the publick." -- Advertisement. A very good copy of the only separately-published poem which can be ascribed with certainty to Arbuthnot; he clearly had a hand in a good many Scriblerian satires, but his precise contributions are difficult to identify. Uncommon. Foxon A290; CBEL II, 1051.

40. **Arms.** [Anon.] Arms and the man. A new ballad. London: printed for L. Raymond, 1746. 7 pp. [With:] The sequel of arms and the man: a new historical ballad. London: printed for W. Webb, 1746. 8 pp. Two vols., folio, disbound; in a blue cloth folding case, with ties. £750

First editions. Two mock-heroic poetical satires on the Jacobite Rebellion of 1745, making fun of both sides. The first poem achieved a certain popularity, and was several times reprinted in broadside form. The sequel has a two-page "author's declaration," which reveals that publication of the first part had not been authorized: "The first part of this historical ballad, which came forth under the title of *Arms and the Man*, I gave only to a few of my friends; it has since been printed from an incorrect copy, without my knowledge, privity, or consent; which is the occasion of this my apology for printing what I never

intended to print." In fine condition. The *Sequel* is not found with all copies of the first part. Foxon A292 and S202.

41. **Arms.** [Anon.] Arms and the man, I sing. A ballad. [Edinburgh (?): 1746.] Narrow folio, broadside. [With:] [Part II.] Arms and the man, I sing. A ballad. [Edinburgh (?): 1746.] Narrow folio, broadside. £1250

First edition of Part II; at the foot is added, "To be continued," but nothing further is known. The first sheet contains twelve stanzas, the same as those appearing in the London printing, with a few small variants. The text of the second broadside, containing stanzas XIII-XXII, is entirely different from that of *The Sequel* published in London, and the two continuations may well be by different hands though they are similar in tone. This is the variant of Part II with the first stanza beginning "Ancore," as opposed to "Encore." Foxon's description of these two broadsides as having been printed in Scotland is tentative, but probable; the sequence of editions is difficult to determine with any certainty. In very good condition, from the library of Lord Perth. Very rare; the ESTC lists sets of the two parts in the British Library, the National Library of Scotland, and McMaster, to which Foxon adds a set at Newberry; there is also a copy of the first part at Aberdeen, and a copy of Part II in the Bodleian. Foxon A294 and A295.

42. **Armstrong, John.** Miscellanies. London: printed for T. Cadell, 1770. vii(1), 216; iv, 279 pp. Two vols., 8vo, contemporary calf, spines gilt, brown morocco labels (spines a bit worn). £150

First edition. The first collection of the author's literary works, edited by himself when he had just passed sixty. John Armstrong (1709-1779) was a learned physician with a taste for literature, and a reluctance to pursue his medical career. Included in these two volumes are his *Art of Preserving Health*, his stanzas contributed to the last canto of Thomson's *Castle of Indolence*, a tragedy called "The Forced Marriage" (not separately published), various other poems, and a collection of literary essays which had appeared in 1758, under the pseudonym "Launcelot Temple." Also reprinted is *The Muncher's and Guzzler's Diary*, a humorous pamphlet first published in 1749, but now very rare; Iolo Williams was unable to locate a copy, and assumed that the title-page provided here (dated 1748) was some sort of joke. A very good copy. On the front flyleaves are the signatures of Frances Boyd, dated February 13, 1770; on each pastedown opposite is a small unidentified armorial bookplate. Each volume also includes an early book label printed in red of the Taylor Institution (with release stamps), and the bookplate of Oliver Brett, later Viscount Esher. Foxon, p. 28; Iolo Williams, *Seven XVIIIth Century Bibliographies*, pp. 36-7; CBEL II, 534.

'Tis not too late tomorrow to be brave

43. [**Armstrong, John.**] The art of preserving health: a poem. London: printed for A. Millar, 1744. (2), 134 pp. 4to, original light blue wrappers (backstrip perished). £350

First edition. One of the most important poems of the mid-18th century. "In 1744 appeared 'The Art of Preserving Health,' a didactic poem in four books, which sprang at once into popularity, and has passed through several editions down to our own day. In the class of poetry to which it belongs, the 'Art of Preserving Health' holds a distinguished place. No writer of the eighteenth century had so masterful a grasp of blank verse as is shown in parts of this poem. The powerful passage descriptive of the plague (book iii) has been highly praised. As in all didactic poetry, the practical directions are of little interest; but those who value austere imagination and weighty diction cannot afford to neglect Armstrong's masterpiece." -- A. H. Bullen, in the DNB. A fine copy in original wrappers, entirely uncut, as issued, from the library of Richard Jennings. This was the copy shown in the Hayward exhibition of English poetry in 1947. Foxon A296; Hayward 166; Rothschild 56; CBEL II, 535.

44. [Armstrong, John.] The art of preserving health: a poem. London: printed for A. Millar, 1744. (2), 134 pp. 4to, disbound. £900

First edition. A very rare fine-paper copy, with no price at the foot of the title-page (as opposed to "four shillings sewed"); the paper is noticeably thicker than ordinary copies, and has a Strasburg bend watermark, as opposed to the standard fleur-de-lys. According to an entry in the ledger of the printer Strahan, 1250 copies were printed on "coarse" paper, but only 50 on "fine." Ordinary copies are very common, but this is the first of the fifty on fine paper that we can recall having seen for sale. Title-page just a trifle spotted, but in very good condition. Foxon A297 (L, O, E, Eu, Gu; NjP); cf. Rothschild 56 (ordinary paper); Hayward 168; CBEL II, 535.

A Sex Manual in Verse

45. [Armstrong, John.] The oeconomy of love: a poetical essay. London: printed for T. Cooper, 1736. (4), 43 pp. 8vo, 19th-century half calf and marbled boards (a bit rubbed). £750

First edition. Armstrong's first published verse, preceded only by his medical thesis, printed in 1732 when he was 23, and a medical satire written three years later. This poem is a kind of sex manual in verse, filled with such remarkable images as "doors of bliss" being "shut and barricadoed strong." The language is both explicit and by any standard preposterous, as in this description of a young girl's first experience of menstruation:

"But from love's grotto now
Oozes the sanguine stream thro' many a rill,
Startling the simple lass, that anxious glows
Inward, till bold necessity o'ercomes
Her fond reluctant blushes, to consult
Her nurse . . ."

Armstrong's lines describing a "wet dream" have gained a certain notoriety among devotees of bad verse:

"The boy may wrestle, when
Night-working fancy steals him to the arms
Of nymph oft wish'd awake, and, 'mid the rage
Of the soft tumult, every turgid cell
Spontaneous disembogues its lucid store,
Bland and of azure tinct."

"A more nauseous piece of work could not easily be found." -- DNB. Iolo Williams, who had a bibliophile's enthusiasm for Armstrong's works, notes this observation by "the late" A. H. Bullen, and adds: "There has always been a general idea about that this book is an indecent work, written to tickle dirty minds. My own impression of it is hardly that, though I cannot say it is a poem which has given me any pleasure in the reading, or which I shall ever read again. But I fancy that Armstrong, though he shows in this poem (as in one or two other places) an acquiescence with a low and material standard of sexual morality, wrote these verses with a deeply serious intent. And it seems, moreover, that the chief part of their offensiveness lies in a failure of the author's sense of humour. He did not realize that there were some things which cannot be served up in blank verse without becoming nauseating to the decent-minded and comic to the lewd." Whatever Armstrong's motives, the poem proved popular, and was frequently reprinted. In 1768 he published an expurgated version, with many of the most remarkable lines excised; he did not, however, include it in any form in his *Miscellanies* of 1770. A very good copy on ordinary paper, with a price of one shilling on the title-page. With the bookplate of William Armstrong. Foxon A303; Iolo Williams, pp. 31-2; CBEL II, 535.

46. [Armstrong, John.] The oeconomy of love: a poetical essay. London: printed for T. Cooper, 1736. (4), 43 pp. 8vo, recent calf. £1250

First edition. A copy on fine paper, with no price at the foot of the title-page; the paper has a bird and crown watermark. The only other copy on fine paper noted by either Foxon or the ESTC is the one at the British Library. In fine condition. Foxon A304; Iolo Williams, pp. 31-2; CBEL II, 535.

47. [Armstrong, John.] The oeconomy of love: a poetical essay. London: printed for T. Cooper, 1739. (4), 43 pp. 8vo, disbound. £200

Third edition; first published in 1736, with a second edition in 1737. This edition is for the most part a paginary reprint of the first. On p. 20, however, in a passage in which Armstrong is warning young lovers of the dangers of "philosophic gloom," he has expanded the phrase "than which a deadlier fiend / Ne'er pour'd its venom thro' the human breast" to "than which a deadlier fiend / Ne'er poison'd mortal breast, nor urg'd the soul / To ruthless purpose and inhuman deeds." The poem has thus been expanded from 615 to 616 lines. The only other change noted is that the two-page "Argument" of the first edition has been dropped; in its place is a half-title, bearing the price of a shilling. A fine copy of a scarce edition. Foxon A306.

Possibly by Jane Brereton

48. Art. [B., J.] The art of beauty: a poem. Humbly address'd to the Oxford toasts. London: printed for R. Francklin; and sold by J. Bettenham, 1719. 22, (2) pp. 8vo, disbound. £500

First edition. An intriguing poem, avowedly inspired by Nicholas Amhurst's *Strephon's Revenge: A Satire on the Oxford Toasts* (1718), an Oxford poem which had attracted a good deal of attention (see above, item 34). The dedication, "to Belinda," and signed with the initials "J. B.," specifically refers to Amhurst:

"I need make no apology for addressing the following lines to you, which are loosely imitated from a small piece in Latin, which has been (tho' perhaps falsely) imputed to a poet after your own heart, no other than the gentle good-natur'd Ovid; whom I can not better recommend to you, than by assuring you that he is quite the reverse of Strephon, every where full of the warmest sentiments and most passionate expressions, and who instead of exciting spleen and indignation by personal calumnies and reproaches, makes use of the most winning methods to inspire the softest wishes of love in the coldest bosoms, and subdue the most insensible reader."

The poem itself has to do with the efforts of the young women of Oxford to enhance their charms, especially by the use of "cosmeticks." Foxon cites a note in Richard Rawlinson's manuscripts ascribing this poem to Nicholas Amhurst himself, in collaboration with someone named James Welton, but this cannot be right, as the poem is essentially an appeal to the "Oxford beauties" to ignore Amhurst's satire:

"Say, why of late you shun the pleasing grove,
And every soft recess so fam'd for love.
Are Oxford beauties then so bashful grown?
Shall Strephon proudly lord it o'er the town?
Aided by art, assert your envy'd sway,
Launch forth in all your pride, and glare in open day."

A number of other passages in the poem similarly distance the author from "Strephon's revenge." But of particular significance here is the final leaf, containing a mock-

advertisement that conveys at length the virtues of a newly invented "beautifying cream," of universal efficacy:

"It surprisingly takes away redness, pimples, roughness, worms, scurfs, sunburn, freckles, wrinkles, pits of the small pox, and other defilements of the skin, rendering it delicately fair, plump, smooth, and beautiful, tho' before never so red, rough, discolour'd, wither'd, or wrinkled; and no body can ever discern that you have used any thing, (whereas most other things too plainly shew themselves) and will in a few times only using make even an ordinary coarse face or hand look unexpectedly fair; and is as innocent as common cream."

The notice concludes with a list of shops where the cream could be purchased, including a milliner's shop near Hungerford Market in the Strand, an apothecary's shop in Southwark, "Mr. Cooper's the corner of Charles-Court," and, finally, "of the authoress, a gentlewoman up one pair of stairs at the sign of the celebrated Anodyne Necklace for children's teeth, without Temple-Bar."

The assertion that this poem was written by a woman should probably be taken at face value, as a passage in the dedication confirms: "I attempted it in English, to let my countrywomen see what arts and improvements in natural beauty have been in fashion in other ages, and in other countries." It seems possible as well that the initials "J. B." are genuine, and that they are those of Jane Brereton, a young woman whose abusive husband, whom she had married in 1711, was connected with Brasenose College, Oxford. By the time this poem was published Mrs. Brereton had begun to pursue a literary career in London, which was interrupted two or three years later when she was compelled to flee her unhappy marriage. In time she settled with her two daughters in Wrexham, in Shropshire, where in 1735 she published a curious poem called *Merlin* (Foxon B409-410; see below, item 127), and became a regular correspondent for the recently established *Gentleman's Magazine*. Her authorship of the present poem is admittedly a matter of conjecture, but clearly one worth further investigation. The fact that it was published by Amhurst's friend Richard Francklin need not be an obstacle, as the references to "Strephon" are not abusive, and would not have offended either Amhurst or his printer. Wanting a half-title, and two final leaves of bookseller's advertisements; the latter are missing in a fair proportion of the recorded copies, and may well not have been issued with all of them. A scarce poem, in very good condition. Foxon A317.

49. **Art.** [Anon.] The art of intriguing; or, the various ways of making love. A poem. In two books. London: printed for Tho. Warner, 1718. (8), 24 pp. 8vo, disbound. £2500

First edition. A satire on the licentiousness of the contemporary world of fashion. The preface acknowledges a debt to the poetry of Ovid and Rochester, with reservations: "I have taken particular care to avoid the obscenity of the latter, and endeavoured an imitation of the former, in a different scheme, confin'd within the boundaries of female modesty, especially that of our modern ladies." The poem itself describes the erotic effects of literature on the "rural beauty" who has come to London for conquest: "First presents make, in private she'll be free / With Rochester, and airy Wicherly; / Great Wilmot's poems will her breast inspire, / And Wicherly's plays fill her with desire." Very good copy of a very rare poem; the ESTC lists four copies (CtY, InU-Li, NjP, OCU). Foxon A320.

50. **Art.** [Anon.] The art of love. London: printed for R. Dodsley; and sold by M. Cooper, 1745. 16 pp. Folio, disbound. £900

First edition. A poem offering advice to men in their courtship of various sorts of women, ranging from the young maid to the "rigid matron," who "nightly chaunts with Whitfield's canting crew," and responds with favor to the verses of Sternhold and Wesley. Some of the suggestions mingle the language of the town with conventional parallels from the classical world:

"Thus should a lover various shapes assume,
A tar at Wapping, beau at drawing room:
So Jove in snowy plumes did Leda woo,
A milk-white bull did fair Europa sue."

The poem deals as well with such subjects as a lover's proper dress, and techniques of conversation:

"Experienc'd damsels laugh at flames and darts;
Yet think not walls of ice defend their hearts:
Let sprightly wit their jovial minds inflame,
Or sprightly nonsense, for 'tis much the same:
With cheerful tale their list'ning ears provoke,
Laugh till you shake, no matter for the joke;
Agree to all they say, commend their sense,
Call pertness wit, and jabb'ring eloquence."

The poem appears to have been written by a woman. The ESTC cites a tentative attribution to Lady Mary Wortley Montagu, but this has not been confirmed. Some years earlier she had fallen passionately in love with Francesco Algarotti, "a young, ambitious, and bisexual author, for whose attentions she competed with Lord Hervey." -- Lonsdale. In 1739 she had moved to Venice; Horace Walpole met her in Florence in 1740, and was permitted to copy out some of her poems, but there is no evidence that this was one of them. A fine copy, complete with the half-title, of a rare title. The ESTC lists nine copies (L, C; CLU-C, CtY, InU-Li, NIC, OCU, OkTU, TxU), of which at least four lack the half-title (L, C; CLU-C, OCU). Foxon A322 (adding LEu, also missing the half-title).

The Only Copy Known

51. **Ashwick, Samuel.** The eighth book of the Iliad of Homer; attempted by way of essay. London: printed for J. Brindley; M. Sheepey; and G. Keith, 1750. (2), 50 pp. 4to, disbound. £2000

First edition. The only copy known. Foxon lists a single copy of a second edition of this translation, printed later the same year, at the British Library: "The entry in *GM* does not specifically refer to a second edition; no first edition has been traced." Thirty-five years later, the copy at the British Library remains the only one noted by either the ESTC or Worldcat. The translation begins:

"Aurora, saffron rob'd, in glory flames,
And gilds the eastern hills, with orient beams.
When now the thund'ring sire of gods on high
Conven'd the immortal council of the sky."

No notes of any kind are provided. Nothing has been discovered of Samuel Ashwick; this appears to have been his only publication. Slight tears along the blank inner margin of the title-page, a little dusty at the beginning and end, otherwise a very good copy. Cf. Foxon A348; CBEL II, 1491.

52. **Babel.** [Anon.] Babel inspected: or, an impartial view of the novelty, cruelty, tyranny, absurdity, usurpation, and confusion, of the new Constitution, and its authors, in a separating course from the Associate Synod. Glasgow: printed in the year, 1749. 8 pp. Sm. 8vo, sewn. £900

First edition. A 55-line poem in protest against disputes arising within the Associated Synod, a group of congregations involved in the first great secession from the Church of Scotland, which broke out in 1733 in response to a controversial act of the Assembly

providing that in cases where patrons neglected or declined to exercise their right of selection, a minister was to be chosen, not by the congregation itself, but by church elders. This poem, expressing "dread and fear," and urging "moderation, unity and peace," albeit in rather intemperate language, is dated Glasgow, October 20th, 1749. Very rare; the ESTC lists two copies only (Gp; CLU-C); when Foxon compiled his bibliography, the copy at the Mitchell Library was "missing," which explains why he gives no collation. A little soiled, otherwise in good condition. Foxon B1.

An Imitation of *The Rape of the Lock*

53. [Bacon, Phaniel.] The kite. An heroi-comical poem. In three canto's. Oxford: printed by Leonard Lichfield, 1722. (8), 31 pp. 8vo, recent wrappers. £1250

First edition. The author's first publication, a mock-heroic poem whose machinery was inspired by Pope: "There are many points here in common with *The Rape of the Lock*: the atmosphere of the feminine world, the attendant sprites, the trip to the cave, the fatal use of the shears, and the final transfiguration into a star. *The Kite* is by no means a servile or idle imitation; we have here one more case of a masterpiece that shows the way and brings forth inferior but not unworthy successors. Bacon's poem shows much skill and is most pleasant reading." -- Richmond P. Bond, *English Burlesque Poetry, 1700-1750*, p. 310. The subtext here, as indicated by a reference to the Duke of Ormond, though no longer apparent to a modern reader, nor to Bond, is the foiling of the Jacobite Rebellion of 1715. Phaniel Bacon (1700-1783) wrote this poem while he was a student at Magdalen College, Oxford. He went on to become the vicar of Bramber in Sussex, and then rector of Marsh Balden in Oxfordshire, where he spent most of his long life. In 1757 he published a series of five dramatic satires, collectively issued under the title *Humorous Ethics*, and designed "to cure the vices and follies of the time." The present poem was also reprinted in 1731 as the first item of a poetical miscellany called *The Flower-Piece*, edited by Matthew Concanen, and in a number of the *Gentleman's Magazine* in 1756, by which time all sight of the writer's identity had been lost. Bacon's authorship is confirmed by a receipt preserved in a copy in the Bodleian, and by a transcription of his epitaph in the Rawlinson manuscripts, which concludes: "N.B. This P. Bacon publish'd from Leonard Lichfield's press, Oxford, in 1722, 8vo -- The Kite . . . For wch. he rec'd in a letter Mr. Pope's thanks, wth. his alteration of some lines." Foxon notes that all copies of this poem were apparently printed on large paper, mostly with a Strasburg bend watermark; this copy has no watermark, and seems to be on ordinary paper. In very good condition. Foxon B6; Bond 69; CBEL II, 535.

54. [Bacon, Phaniel.] The kite. An heroi-comical poem. In three canto's. London: printed for J. Walthoe, 1729. 24 pp. 4to, disbound. £500

First London edition; preceded by the octavo edition published in Oxford in 1722. The text of this new edition is for the most part unchanged, though there are a few signs of polishing. On p. 23, for example, is the couplet, "For Juno now (with memorable spight) / Saw Cupid's bird, and sicken'd at the sight!" In the first edition these lines were, "For Juno now (ah! too relentless queen!) / Saw Cupid's bird, saw Cupid's joy with pain!" Whether or not this sort of alteration was prompted by a letter from Pope (see preceding item) can only be a matter of speculation. The London quarto was printed by Samuel Richardson. A trifle dusty at the beginning and end, blank outer margins slightly trimmed, otherwise a good copy. Foxon B7; Bond 69; Sale 71; CBEL II, 535.

55. Baker, Daniel. The history of Job: a sacred poem. In five books. London: printed for Robert Clavel, 1706. (8), 135(1) pp. 8vo, contemporary panelled calf, neatly rebacked, preserving the original spine, spine gilt. £850

First edition. The author's second book, preceded by his *Poems upon Several Occasions* (1697), where he is described as "sometimes of Gonvil and Caius College, Cambridge;" the title-page here identifies him as "Master of Arts, and rector of Fincham, in Norfolk."

Daniel Baker (1653 or 4-1723) mentions in his preface the paraphrase of the Book of Job published by Richard Blackmore in 1700, but claims that his own poem had been completed before he had even heard of a rival version. The metre employed is the conventional heroic couplet, purportedly in a new manner suitable for the age: "My hero, I confess, is no man of action, but a very suffering person; and upon that account may be thought no proper subject for a work of this nature, as being conformable to the scheme of Homer and Virgil, from whose model our modern criticks have borrowed all their laws and rules of poetry. But I think it ought to be consider'd, that the case is much alter'd since the days of those two famous writers." Rare; the ESTC lists eight copies (L, Cp, LAM, Ldw, O; CSMH, CUBANC, NjP). A fine copy, in a binding possibly by Robert Steel, who is mentioned in John Dunton's *Life and Errors* as a source of deluxe bindings; at the corners of the blindstamped panelling on the covers is a distinctive carnation (or hedgehog) tool, known to have been used in bindings by Steel, as illustrated in Stuart Bennett's *Trade Bookbinding in the British Isles: 1660-1800*, pp. 108-9. Signature of Mary Jemmat on the title-page, dated 1709; later armorial Calverley book label on the front pastedown. Foxon B9; CBEL II, 469.

Defoe's Son-in-Law

56. **Baker, Henry.** Original poems: serious and humorous. London: printed for the author, 1725. xiv, (2), 87 pp. 8vo, recent half calf and marbled boards, spine gilt, black morocco label. [With:] The second part of original poems: serious and humorous. London: printed for the author, 1726. (8), 103 pp. 8vo, contemporary calf, gilt borders, neatly rebacked, spine gilt, red morocco label. £1750

First edition of both parts. Fine paper copies, with Strasburg bend watermarks, and no price on the title-pages; these volumes were also issued on ordinary paper, with the names of various London booksellers and a price of 1s 6d added to the imprints. Henry Baker (1698-1774) was a man of many parts. When he was in his early twenties he invented a new system for educating the deaf, which made him a considerable fortune and attracted the attention of Daniel Defoe, who invited him to his house. He ended up marrying Defoe's younger daughter Sophia, and in 1729 he collaborated with his father-in-law, under the pseudonym Henry Stonecastle, in a periodical called the *Universal Spectator*. In 1740, Baker was elected a member of both the Society of Antiquaries and the Royal Society; for the latter institution he was one of those involved in an interminable series of experiments on the legitimately remarkable attributes of the freshwater polyp, the accounts of which in the society's *Philosophical Transactions* were lampooned by Henry Fielding in 1743. The same year Baker published the first of his two popular books on the microscope. He also had an interest in natural history, and is credited with introducing the Alpine strawberry and rhubarb into England.

Baker began his literary career in 1723 with the publication of an 8-page folio poem called *An Invocation of Health*, which is reprinted in the second of these two collections. Many of the other poems here are what one might expect from a man in his twenties, and are addressed to various young ladies. No fewer than nine were written for Flora, who was no doubt Defoe's daughter; there is also a longer poem in the same vein called "The Beauties of Enfield." The first volume also includes "To a Deaf Young Lady," and a piece of narrative light verse entitled "The Spinning-Wheel, in a letter out of the country to Mr. Thomas P--ch--d at London." The second volume contains a more serious narrative poem, which Baker describes in his preface as experimental: "In the story of Valentino and Cleanthe, I have taken an unusual liberty, of carrying on the sense from one line to another, without regarding those bounds commonly assign'd, and confining it to the rhyme; but when the nature of the tale is well considered, I believe this freedom will not be much condemned." The location of surviving copies of these two volumes suggests that they were more often sold sequentially than as a pair. These are scarce titles in any form, but copies on fine paper, printed solely "for the author," are particularly rare. The ESTC lists six locations for Vol. I (L, MRu, O; DLC, IU, OCl.), and only three for Vol. II (L, Oa; ZDU). In very good condition, albeit in different bindings. Foxon, p. 38; CBEL II, 536.

57. **Baker, Henry, compiler.** *Medulla poetarum Romanorum: or, the most beautiful and instructive passages of the Roman poets. Being a collection, (disposed under proper heads,) of such descriptions, allusions, comparisons, characters, and sentiments, as may best serve to show the religion, learning, politicks, arts, customs, opinions, manners, and circumstances of the antients. With translations of the same in English verse.* London: printed for D. Midwinter, A. Bettesworth and C. Hitch, J. and J. Pemberton, R. Ware, C. Rivington, F. Clay, J. Batley and J. Wood, A. Ward, J. and P. Knapton, T. Longman, and R. Hett, 1737. (12), 555(1); (4), 545(11) pp. Two vols., 8vo, contemporary calf, gilt, spine gilt, unidentified coronet and monogram in gilt on covers and spines, brown morocco labels (a little worn, labels rubbed). £225

First edition. An anthology of substantial excerpts from the Roman poets, with passages grouped by subject, from advice, Aetna, and affection, to woman, worship, wounds, and zones; with the Latin and English texts on facing pages. The English translations are occasionally by Baker himself, but most are taken from other poets, including Dryden, Pope, Marvell, Addison, Gay, Trapp, Creech, Rowe, and many others; a good many of the selections have been revised by Baker -- a liberty always signalled by the word "altered." There are two issues of this anthology; in the other, on large paper, the syndicate of prominent London booksellers in the imprint has been replaced by "printed in the year 1737." A very good set, complete with a preliminary leaf of booksellers' advertisements in Vol. II. Foxon, pp. 38-9; Case 413 (1)(b) and (2)(b); CBEL II, 536.

58. **Baker, Henry.** *The universe. A poem. Intended to restrain the pride of man.* London: printed for T. Worrall, n. d. (1734). 8, 40 pp., including an engraved frontispiece + 8 pp. of bookseller's advertisements at the end. 8vo, disbound. £600

First edition. A philosophical poem, with passages on such wonders of creation as the ant, the bee, and the whale; the text is adorned with a number of rather prolix footnotes, including one on the crocodile. The theme reflects the author's growing interest in scientific matters. This poem proved popular, and went through three editions, with a Dublin reprint as well. A fine copy, complete with the frontispiece by Vander Gucht; the four leaves of advertisements are not present in the great majority of copies listed in the ESTC. Scarce. Foxon B11; CBEL II, 536 (incorrectly recording an edition of 1727).

59. **Baker, Henry.** *The universe. A poem. Intended to restrain the pride of man.* London: printed for T. Worrall, n.d. (1749?). 8, 40 pp., including an engraved frontispiece. 8vo, disbound. £150

Third edition; first published in 1734. The text is for the most part unchanged, though a few small revisions have been noted, such as the change on p. 6 of the phrase "beauty, order, symmetry" to "beauty, order, harmony;" the final footnote has been expanded by the addition of two paragraphs from the author's own *Microscope Made Easy*, first published in 1742. The date of this edition is uncertain, but it may be related to a Dublin "third edition" of 1749. Some light browning, but a very good copy. Scarce. Foxon B13; CBEL II, 536.

60. **Balguy, John.** *The fast-day. A poem.* London: printed for J. and H. Pemberton; and sold by J. Roberts, 1741. 8 pp. Folio, disbound. £1500

First edition. The author's only published poem. John Balguy (1686-1748) was much respected by his contemporaries both as a clergyman and a philosopher. He received his university degrees at St. John's College, Cambridge, though he later confessed to having wasted two years there reading romances, before turning to classical studies after encountering the works of Livy. He was ordained in 1711, and entered the family of Sir Henry Liddel, of Ravensworth Castle, Durham, who presented him with the small livings of Lamesby and Tanfield. In 1718 he took an active part in the Bangorian controversy, in defence of Bishop Hoadly, who thought highly of him. "Balguy was a disciple and admirer of Clarke, and his chief publications were in defence of Clarke's philosophical and

ethical doctrines. They are: -- 'A Letter to a Deist,' 1726, in which he attacks Shaftesbury; 'The Foundations of Moral Goodness,' 1728, which is an answer to Shaftesbury's disciple Hutcheson, and argues, after Clarke, that morality does not depend upon the instincts or affections, but upon 'the unalterable reason of things' . . . His tracts, which are terse and well written, are all applications of the principles of which Clarke is the chief exponent." -- Leslie Stephen, in the DNB.

This poem, addressed to his fellow countrymen on a day of public meditation, incorporates his world view, but ends on a slightly unexpected note of nationalism:

"Yet one impressive word remains to say,
A private motto for a publick day:
Britons be wise, religious, just and true,
And Spain shall tremble even for Peru."

Balguy admits in a preliminary "Advertisement" that "he has ventured out of his element, and written in verse, what he might much more conveniently have said in prose." The poem is printed in a somewhat larger and denser type face than was usual for folios of this period. A very good copy of a rare title; the ESTC lists five copies (Csj, O; CU-BANC, ICN, TxU). Foxon B17 (adding CtY, PHi).

On Heidegger's Masquerades

61. **Ball.** [Anon.] The ball. Stated in a dialogue between a prude and a coquet, last masquerade night, the 12th of May. London: printed for J. Roberts, 1724. (2), 8 pp. Folio, disbound. £2500

First edition. An amusing conversation in verse between Hilaria, the coquet, and Lucretia, the prude, as they prepare to attend one of the popular, if not notorious, masked balls, or masquerades, staged by John James Heidegger, a Swiss impresario who came to England in the early 18th century to participate in the introduction of Italian opera to London. Heidegger's sideline in masquerades seems to have begun about 1715, and they remained in fashion as entertainment for the upper classes well into the 1730's. These fancy-dress parties were lavishly mounted, and involved ample food, drink, entertainment, and lighting; admission tickets were sold for as much as a guinea and a half. Hilaria gives a vivid picture of the setting, and the language of the participants:

"So vast the crowd, so num'rous the lights,
That if we slip, -- how soon we're put to rights;
If I'm attack'd, -- I freely jest unknown;
And when I please -- but presto -- and I'm gone;
I chat, -- I laugh, -- I dance, -- with coquet's art,
Play over all my tricks; -- yet keep my heart."

Heidegger's entertainments, and his celebrity, inevitably became targets of good-humored satire, most notably in the hands of Pope, in his verse, and Hogarth, in his engravings. Fielding's first poem, published in 1728 and an impossible rarity, was called *The Masquerade*, and it was facetiously inscribed to Heidegger "by Lemuel Gulliver, poet laureat to the King of Lilliput;" Fielding followed this up two years later with a caricature of Heidegger as Count Ugly -- Heidegger was in fact extremely ugly -- in his *Author's Farce*. Heidegger died in 1749, at the age of 83, having been for more than thirty years one of the most conspicuous figures in London high society. This verse dialogue provides an unusual picture of the kind of excitement aroused by the parties he organized.

This poem has at times been attributed to John Gay, e.g. by T. J. Wise in his Ashley Catalogue: "This poem was, with a considerable amount of confidence, credited to Gay by Mr. George Aitken, C.B., a by no means unreliable authority upon the literature of the

period. However, there is, so far as I am aware, no direct evidence to support the attribution. The *Dialogue* may quite well have been Arbuthnot's; but Mr. Aitken, as the author of the authoritative *Life of Arbuthnot*, was in a particularly suitable position to judge upon the matter." All this has been rejected by later editors, but the poem does have a certain Scriblerian flavor. A fine copy of a very rare title; the ESTC lists six copies in five libraries (L [2], MRp; CtY, MH, TxU). Foxon B20; Ashley IX, p. 80.

Inspired by a Hogarth Engraving

62. [Bancks, John.] The bacchanalians: or a modern midnight conversation. A poem, address'd to the ingenious Mr. Hogarth. London: printed for R. Sayer, n.d. (1733). Folio, engraved print, 14" by 11 3/4". £2500

The first printing of a remarkable poem. The eighty lines of verse are printed in four columns beneath a large reversed copy of one of Hogarth's most popular early prints, which had first appeared earlier the same year, and was widely admired (and copied) both in England and on the continent. John Bancks (1709-1750) began his professional life as a weaver's apprentice in Reading, but an accident ended his apprenticeship, and he moved to London, where a small legacy allowed him to buy a parcel of old books, and set up a bookstall in Spitalfields. In 1730, inspired by the success of the "thresher-poet" Stephen Duck, he issued a 24-page collection of poems called *The Weaver's Miscellany*, but this attracted little notice, and he soon became a journeyman in the service of a bookseller and bookbinder. Bancks continued to write poetry, however, and Foxon cites an advertisement (March 13, 1733) for what appears to be a pamphlet printing of the present poem, though this may not have been actually published, as no copy is known to survive. Bancks included a significantly revised version in his *Miscellaneous Works* (1738), to which Pope was a subscriber, and records there that he wrote the poem at the request of a friend who was copying Hogarth's plate: "This piece, as it now stands (except a very few alterations and additions) was publish'd entire under the said copy; but was afterwards mangled by other print-sellers." As Foxon notes, the print to which Bancks refers is probably this one; a larger version of the print, published by Bowles, has a modified text. Bancks went on to achieve some success as a journalist, and the author of books on the lives of Christ, Cromwell, and William III.

Most of the poem itself is devoted to a description of the going's-on in Hogarth's "Modern Midnight Conversation," in which various degrees and types of drunkenness are shown as they might be seen in a London pub, at four in the morning. Bancks does not attempt specific identifications, but Hogarth is believed to have used various acquaintances as his models, and the parson ladling punch is thought to be Samuel Johnson's reprobate first cousin Cornelius Ford. Others in the scene are a tobacconist named John Harrison, a bookbinder named Chandler who worked for Hogarth, and the prizefighter James Figg. This appealing version of Hogarth's print is very rare. The ESTC lists one copy, at Harvard. The copy cited by Foxon in the British Museum is defective, lacking a portion of the image on the left, and the imprint at the bottom (it also appears at the top). The present copy has been trimmed just a bit irregularly, and shows slight signs of once having been folded, with a couple of pin-size holes as a result, but is generally in very good condition. Foxon B48; British Museum, *Catalogue of Political and Personal Satires*, 2124.

"What is it our mammas bewitches
To plague us little boys with britches?"

63. [Barber, Mary.] Poems on several occasions. London: printed for C. Rivington, 1734. xlviii, 283(1), (7) pp. 4to, contemporary speckled calf, gilt, spine gilt, red morocco label (a trifle worn, joints cracked, but firm). £750

First edition. The most handsome volume of poetry by a woman published in the first half of the 18th century. Mary Barber (ca. 1690-1757) was the wife of a Dublin tailor. In 1724

she wrote a poem to solicit charity for an officer's widow left penniless with a blind child, and sent it to Thomas Tickell, with the request that it be brought to the attention of Lord Carteret, then Lord Lieutenant of Ireland. Tickell succeeded, and Mrs. Barber thus became known to the literary world of Dublin; she was soon introduced to Jonathan Swift, who became her ardent admirer and friend. Mrs. Barber continued to write occasional verse, and Swift always considered her the most talented of the women poets in his circle. Others had doubts. "In her *Memoirs*, Mrs. Pilkington later referred contemptuously to Mary Barber's 'dull' poems, which 'certainly would have been much worse, but that Dr. Delany frequently held what he called a *Senatus Consultum*, to correct these undigested materials; at which were present sometimes the Dean, (in the chair) but always Mrs. Grierson, Mr. Pilkington, the Doctor, and my self." -- Roger Lonsdale, *Eighteenth Century Women Poets*, p. 118. In 1730, Mrs. Barber made her first trip to England, with introductions provided by Swift to all his most influential friends, including Pope, Gay, Arbuthnot, Tonson, and many others. She immediately began seeking subscriptions to this collection of her poetry, and the final list is impressive; virtually all the Scriblerians are included (Swift himself took ten copies), along with a substantial array of British aristocrats. An additional subscriber was Samuel Richardson, who printed the volume in his most elegant manner. Swift provided an appropriate six-page dedication to the Earl of Orrery. As finally assembled, the collection includes a number of poems by Mrs. Barber's deceased friend, the learned and highly respected Constantia Grierson, and one by another noted bluestocking, Elizabeth Rowe; there is also a selection of verse by her son Constantine, who was educated at Trinity College, Dublin, and became a physician. Many of Mrs. Barber's own poems are addressed to her children, whom she always described as her principal source of inspiration. Her book received a mixed critical reception, and in her later years, plagued by gout and rheumatism, she wrote little. A very good copy of a volume of considerable charm. On the title-page is the early signature of Eliz. Collins (the sister of William Collins?), and the 19th-century signature of R. B. E. Holdworth of Widdicombe; this copy was last in the notable Swift collection of T. H. Hollick, dispersed at auction in 1980. Foxon, p. 45; Teerink 747; O'Donoghue, p. 18; Sale 135; Rothschild 345.

The Only Copy Known

64. [Barber, Mary.] A true tale to be added to Mr. Gay's Fables. Dublin: printed by S. Harding, "1" [for 1728]. 8 pp. Sm. 8vo, disbound. £3500

Almost certainly the hitherto unrecorded first edition; previously known only from a similar printing by Sylvester Powell, for George Ewing, of which the ESTC records four copies (D, O; CtY, MH). In this poem Mrs. Barber takes up the cause of John Gay, whose inability to provide himself with a secure future was a constant source of anxiety for Swift and his fellow Scriblerians. Mrs. Barber conjures up a scene in which a mother is reading Gay's *Fables* to her young child, and the two are so moved by the experience that they decide upon a pension for Gay from Queen Caroline: "But dear Mamma, I long to know / Were you the Queen, what you'd bestow. / What I'd bestow? says she, my dear, / At least a thousand pounds a year." A rather polished version of this poem appears in Mrs. Barber's *Poems on Several Occasions*, entitled simply "A True Tale;" the Powell/Ewing printing of 1728 omits the word "True."

Sarah Harding was active as a printer and publisher in Dublin from 1721 to 1729. Her husband John Harding was the printer of Swift's controversial *Drapier's Letters*, and after his death in 1724, his widow continued in the role of Swift's publisher. It is also worth noting that she was the printer of Mary Barber's poetical address to Lord Carteret in 1725, and that one of Mrs. Barber's handful of other separately-published poems, *The Prodigy*, was first printed as a broadside, probably in 1726, by Elizabeth Sadleir, Sarah Harding's mother. Sylvester Powell, on the other hand, who was active as a printer from 1722 to 1729, for the most part produced cheap reprints or piracies, and was not intimately connected with Swift or his circle. Sarah Harding's printing of Mrs. Barber's poem is crudely done, but almost certainly takes precedence; it appears as if the type has slipped in the last line

of the imprint, leaving only the single numeral "1" for the date "1728." Very slight chipping along the inner margins, otherwise a very good copy. The rarity of any separate printing of this poem is well indicated by the fact that David Nokes, in his recent biography of Gay, knew the text only from the collected edition of 1734, and wrongly implies that it was written after Gay's death in 1732. Not in Foxon (cf. B77).

Another Imitation of *The Rape of the Lock*

65. **Barford, Richard.** The assembly. An heroi-comical poem. In five cantos. London: printed for B. Lintot, 1726. (8), 54 pp. 8vo, sewn; in a green cloth folding case. £650

First edition. The circumstances of this poem, and the author's source of inspiration, are clearly described in the opening lines of the preface:

"The following was occasioned by the loss of a lady's handkerchief, and is true only in that particular, and in the description of the ladies. As to the machinery, I cou'd not imagine any more suitable to the subject than that which is used by Mr. Pope, in his Rape of the Lock. In this, and in the conduct of the whole poem, the reader will easily see how much I am obliged to that ingenious gentleman."

Richmond Bond describes the poem at some length:

"This is as close an imitation of Pope's masterpiece as it could well be without becoming servile. There are five cantos and a striking similarity in length; the machinery is even more prominent than in the *Rape* but not different; the very names are reminiscent, 'Belinda' becoming 'Melinda' and 'Umbriel' 'Umbretto'; the trip to the region of Pride recalls that to the Cave of Spleen; the battle scene is happily imitative; the rape of the handkerchief is not emphasized, but it is the central incident . . . Some social satire is present here, but the bold strokes of Pope, particularly his anticlimaxes and antitheses, are lacking. Barford has caught not a few of Pope's stylistic tricks and has captured some of the charming atmosphere so necessary to a production of this type, but in every particular *The Assembly*, though not bad in itself, can be only a feeble rival to its famous progenitor."

Of Richard Barford little is known, but he seems to have been a country parson, possibly in Dorset, where this poem is ostensibly set. A year earlier he had published his *Abelard to Eloisa*, no doubt indebted to Pope as well. He went on to write a tragedy called *The Virgin Queen* (1729), a verse epistle to Lord Chesterfield (1730), and a topographical poem on Knolls-Hill, in Essex (1745). With a half-title; a final advertisement leaf is not present. A trifle soiled at the beginning and end, but generally in very good condition. Uncommon. Foxon B82; Bond, *English Burlesque Poetry, 1700-1750*, 91.

66. **[Baynard, Edward.]** Health, a poem. Shewing how to procure, preserve, and restore it. To which is annex'd the doctor's decade. . . . By Dabry [sic] Dawne, M.D. [pseud]. London: printed and sold by James Bettenham, 1719. (10), 48 pp. 8vo, disbound. £450

Second edition, "corrected;" first published in 1716. A medical poem of considerable popularity. By 1764 nine editions had appeared, along with several piracies, and reprints in Dublin, Bristol, Manchester, and Boston, in New England (1724); the poem was still being printed in the early 19th century. Edward Baynard (1641?-1717) was probably born in Preston, in Lancashire, and received his medical education at Aberdeen and Leiden. Eventually he moved to London, where he became a fellow of the Royal College of Physicians in 1687. In the 1690's he played an active role in the bitter dispute over the establishment of a dispensary of medicines for the City of London; in this affair he sided with the apothecaries, who were opposed to such an innovation, but he is not, as is sometimes said, the original of Horoscope in Samuel Garth's famous poem about the affair (that was Francis Bernard). Baynard appears to have had a successful practice, and to

have acquired a reputation as a wit; he was a friend and correspondent of the satirical writer Tom Brown. There was a substantial auction catalogue of his library issued in 1721, four years after his death, but it is not entirely clear how many of the books actually belonged to him.

As a doctor, Baynard was a believer in moderation. In 1709 he published a broadside poem called *Advice to Claret-Drinkers*, which begins, "Pass by a tavern-door, my son" (not in Foxon, but there is a copy in the Bodleian); the text of this poem is reprinted here in the introduction. *Health*, in doggerel verse, expands on this theme:

"Fly all excess, and first take care,
Of wine and women to beware.
Sport, dally and tattle with 'em rarely,
And marry not a wife too early;
Stay till you'r grown, and joints are knit,
And have you money got, and wit."

The poem also gives advice on diet and exercise; Baynard was keen on swimming and riding, but did not recommend jogging ("Walk to be warm, but not to sweat"). At the end is a slightly alarming "Doctor's Decade; Or, the Ten Utensils of his Trade," i.e. "piss, spew, and spit, / perspiration and sweat; / purge, bleed, and blister, / issues and clyster." The earliest editions of this poem are rare; for this one the ESTC lists nine locations (L, LAM, LEu, O; CaOHM, CtY, DNLM, NjP, NNNAM). In very good condition. Foxon B111.

67. **Baynard, Edward.** *Health*, a poem. Shewing how to procure, preserve, and restore it. To which is annex'd the doctor's decade. London: printed and sold by J. Roberts, 1731. xii, 48 pp. 8vo, disbound. £75

Fourth edition, corrected;" first published in 1716. This is the first London edition to provide the author's real name on the title-page; the text is unchanged from the second edition of 1719. Wanting a half-title, otherwise a very good copy. Foxon B114.

68. **Beaumont, Joseph.** Original poems in English and Latin, with an appendix. Containing a Dissertation, &c. and some remarks on the Epistle to Colossus. By Joseph Beaumont, formerly Master of Peter-House, and King's Professor of Divinity, in the University of Cambridge. To which is prefixed an account of his life and writings. Cambridge: printed by J. Bentham, printer to the University; sold by W. Thurlbourn; and C. Bathurst (London), 1749. (2), xlix(1), (4), 139 pp. 4to, contemporary half calf and marbled boards, neatly rebaked, original red morocco label preserved (edges rubbed). £300

First edition. A collection of previously unpublished poems, chiefly written in the 1650's. Joseph Beaumont (1616-1699) was a friend and contemporary of Richard Crashaw. His only lifetime publication was a long allegorical poem called *Psyche*, which was first published in 1648; a corrected version was issued in 1702, edited by his son, who contributed four new cantos (Foxon B130). The present collection of shorter pieces was assembled by John Gee, who has added a long biographical preface; the essays in the appendix are in Latin. A very good copy. On the front flyleaf is the early signature of Philip Monoux, a descendant of the founder of the Monoux Grammar School in Walthamstow, whose library was sold in 1814; on the pastedown opposite is the armorial bookplate of Pauncefort Duncombe of Brickhill Manor in Buckinghamshire ("purchased at Sir Philip Monoux's sale, No. 471, pretium 4s 6d"). Foxon, p. 50; CBEL I, 1299.

69. **[Beckingham, Charles.]** An epistle from Calista to Altamont. London: printed for A. Moore; and sold by the booksellers of London and Westminster, 1729. 8 pp. Folio, disbound. £600

Second edition; first printed earlier the same year. One of a number of poems published at about this time on the scandalous love life of Lady Abergavenny; for another example, and

a note on her penchant for serial adultery, see below, Foxon C10 (Campbell, item 165). The second half of this poem is devoted to demonstrating that such affairs were common among the upper classes: "But are these all the guilty truths are known? / Is it enough I instance these alone?" Calista's own career was brought to an end by her death a few months after these lines were published; as Foxon notes, the poem was reprinted the following year in an account of the trial of her last lover, Richard Lyddel (or Liddell), who was convicted of "crim con." The authorship of this poem is revealed in Thomas Whincop's *Scanderbeg* (1747), which contains, besides the play, a substantial and quite useful "list of all the dramatic authors, with some account of their lives." Charles Beckingham (1699-1731) began his literary career at the age of 19 with a full-dress tragedy called *Scipio Africanus*; when it was acted at the theater in Lincoln's Inn Fields, with James Quin in the title role, his schoolfellows at the Merchant Taylor's School were given the day off to attend the first performance and gave it a boisterous reception. Beckingham did not go on to university, but drifted to Grub Street, where he was employed by Edmund Curll. There is a brief but amusingly dismissive account of his later career in the DNB, though the writer of that entry did not know of this poem, nor one on another scandal called *Sarah the Quaker*, published the same year. The more recent entry in the Oxford DNB ends on a similar note: "He did not merit a place in Pope's *Dunciad*, though James Thomson mentions him in a list of obvious dunces." Beckingham's poems are all very uncommon. Of this one the ESTC lists nine copies of the first edition (L, LEu, O; CSmH, IU, MH, NNPM, OCU; ZWTU), and three copies of this reprint (MRu; NcD, OClW), which Foxon describes as "apparently a reimpression." Some staining in the blank lower margins. Foxon B136.

By a Madman

70. **Bedlam.** [Anon.] Bedlam: a poem on His Majesty's happy escape from his German dominions, and the great wisdom of his conduct there. London: printed for J. Huggonson, 1741. 12 pp. Folio, disbound. £600

First edition. A poem purportedly written by a madman. The invasion of Silesia by Frederick the Great in December, 1740, touched off a series of wars on the continent in which George II was soon involved; the "happy escape" to which these verses refer involved a difficult military situation which George II avoided by signing a treaty with France in which he pledged Hanover's neutrality. When the king returned safely to London, his arrival was greeted with cannon fire:

"What mean these loud aërial cracks I hear?
Slumps after slumps, that shake my trem'lous ear?
Zounds! they're the Tow'r bombardments that disgorge
Their roaring thunders for returning George."

A footnote explains "slumps" as "a suppos'd favourite, coin'd word of the author's." There is also a long prefatory note by the printer, which begins as follows:

"These verses were put into my hand by one who thought them something of a curiosity in their kind, and told me that if I would print them, they might possibly afford some little amusement to the public; as being written in that wild, odd style and manner, which is not common to be met with, either in poetry or prose. He assur'd me they were genuine, and that the author, whom he knows, is really disorder'd in his intellect, and has many strange flights and roving of imagination in all his discourse, which is often incorrect, unequal and incoherent, and sometimes full of an excess in the sublime. . . . If the author was not too mad, he might perhaps make a tolerable poet; for, I think it is generally allowed, that some degree of madness is necessary to a poetical imagination."

Whether or not this is all true is difficult to say. The poet at one point makes passing reference to Milton, Dryden, and Pope, and much of his verse is in fact rather conventional. A very good copy of a scarce title. Foxon B155.

71. **Bee.** [Poetical miscellany.] The bee. A collection of choice poems. Part I. London: printed by T. Ilive; sold by S. Popping; and A. Boulter, 1715. iv, 43(1) pp. 12mo, disbound.

£300

First edition. The first of three parts of a rare miscellany, dedicated by the anonymous compiler to Thomas Tyrwhitt. Most of the poems are by well-known writers, including Marvell ("To His Coy Mistress"), Cowley, and Brome from the 17th century, and such younger poets as Swift, Gay, Prior, Addison, Rowe, Tate, and Isaac Watts. The poem by Swift is "Mrs. Harris's Petition." At the end is a list of authors, and an index of subjects. This is a rare miscellany. The ESTC lists six complete sets (CLU-C, CtY, IU, MH, NjP, RPB), two sets of Parts I-II (L, Owo), one copy of Part I only (L), and one copy of Part II only (CaOHM). A very good copy. On the verso of the title-page is the contemporary armorial bookplate of Sir Clement Cottrell, Kt., "Master of the Ceremonies." Case 282 (1); Teerink 605; CBEL II, 349.

The First Use in English of "Pumpernickel"

72. **Beef.** [Anon.] Beef and butt beer, against mum and pumpernickle. H--n--r scrubs, or, a bumper to Old England, -- huzza. A drinking song. London: printed for B. C., 1743. 8 pp. Folio, disbound.

£1750

First edition. Two poetical satires on England's dependence on Hanoverian interests, published at about the time of Walpole's fall from power. This appears to be the earliest use of the word "pumpernickle" in English, and it is defined in a footnote as "German brown bread;" the first recorded use in the OED is in 1756. With a crude woodcut on the title-page, showing a man in an inn with his hand on a beer mug. Foxon gives the date of this folio incorrectly as 1742; the same date should no doubt be assigned to an undated broadside reprint. A fine copy, with the outer margins untrimmed. Rare; the ESTC lists eight copies (L [2], ABu, O, NT; MH, OCU; AuVMOU). Foxon B157 (adding CtY); Simon, *Bibliotheca Gastronomica*, 635 (probably this copy).

To the Land of Seduction

73. **[Behn, Aphra.]** The land of love. A poem. London: printed by H. Meere; for C. King, and A. Bettesworth, 1717. 72 pp. + an engraved frontispiece. 12mo, disbound.

£2500

First edition thus. A revised version of Aphra Behn's free adaptation of the Abbé Paul Tallement's *Voyages de l'Isle d'Amour* (1663), first published in her *Poems upon Several Occasions* in 1684, and reprinted in 1697. The French original was in both prose and poetry; Aphra Behn's version is entirely rewritten in verse, and the result is a seduction poem of more than 2000 lines, "in which the sex act becomes a strenuous journey through Honour, Respect, and Jealousy to Opportunity." -- Janet Todd (Oxford DNB). The source of this altered text, published almost thirty years after her death, is obscure. "The revisions involve deletions and resequencing of the poems so that the conclusion is moral. The reworking of the poems is smooth, and it is hard to find traces of a second hand in this even though it is unlikely that the revisions are Behn's." -- O'Donnell, *Aphra Behn: An Annotated Bibliography*, BA8. The engraved frontispiece shows three persons in a ship approaching shore, where two figures kneel before a statue of Cupid. A very rare and curious edition of a major work by England's first professional woman writer; the ESTC lists three copies only (L; CSmH, KU-S). Foxon B162.

74. **Belhaven.** [Anon.] Belhaven's vision: or, his speech in the Union-Parliament. November 2. 1706. London (i.e. Edinburgh?): printed for E. Beets, 1729. 8 pp. Sm. 8vo, disbound.

£600

First edition. A lament for the loss of Scottish independence, presenting a famous speech in ballad form, many years after the fact. "Of all the speeches ever made against the union in the Scottish Parliament, none achieved the fame of this one by Lord Belhaven. In it he envisioned a Scotland reduced on every level to a most melancholy state -- a church abandoned, a kingdom reduced to servitude, a nobility stripped of its power. It was a most emotional speech, intended in part at least for the express purpose of whipping up public sentiment against the union." -- McLeod, *Anglo-Scottish Tracts, 1701-1714*, p. 70. The predictions of John Hamilton, 2nd Baron Belhaven, were clearly felt by some to have come true:

"I see an independent state,
Repenting, when it is too late,
They did ignobly abdicate
An ancient crown,
Which their ancestors blood and sweat
Had handed down."

The title of the poem harks back to a response to the speech by Daniel Defoe, also in verse, called *The Vision* (1706). This later poem in support of Belhaven achieved a certain popularity, and was reprinted in 1731, 1732, and 1737; there may well have been other printings in periodicals, miscellanies, or political tracts. All separate editions are very rare. Of this one, the earliest recorded, the ESTC records four copies (L, E [2]; IU), along with three copies of the 1731 edition (Di [2], E), one copy of the 1732 edition (O), and one copy of the 1737 edition (ICN). Title-page dust-soiled, with an internal tear in the lower portion, not affecting text; leaves loose, otherwise in good condition, with outer edges uncut. Foxon B165.

The Mouse-Trap

75. [Bellamy, Daniel, the elder.] The Cambro-Britannic engineer: or the original mouse-trapp-maker. A mock-heroic-poem, in commemoration of St. David's-Day. . . . By a gentleman of Oxford. To which are added, some occasional and humorous bubble-letters: written to the merry journalists, in the mad year 1720: in which are inserted, Æsop's Stock-Jobbing Dog; a fable: and the South-Sea-Penitent, a pastoral: never before published. By the same hand. London: printed and sold by J. Roberts, 1722. 36 pp. 8vo, disbound. £1500

First edition. The first piece here is a translation of an enormously popular neo-Latin poem called *Muscipula*, by Edward Holdsworth, first printed without authorization in 1709, and frequently reprinted, translated, and imitated. Contemporary opinion credited Holdsworth's verses "with the purity of Virgil and the pleasantry of Lucian." The second half of this pamphlet has its own title-page, but the signatures and pagination are continuous. Included are humorous letters, and two poems, all relating to the fiasco of the South-Sea Bubble. Daniel Bellamy (1684-1746) was the son of a London scrivener who went as a commoner to St. John's College, Oxford, in 1706; a reversal in fortune compelled him to leave in 1709, and he pursued a career as a poet, dramatist, and translator, with mixed success, until the mid-1740's. Bellamy did an early version of the Holdsworth poem while he was still at Oxford, which was published in 1709 as *Taffy's Triumph . . . in imitation of Milton*; the present text has been much revised. Very scarce; the ESTC lists nine locations (L, AWn, E, Lu, O, Oa, WN; MH, NN). Slight worming in the last few leaves, otherwise a very good copy. Foxon B178; CBEL II, 536.

76. [Belsham, James.] Mors triumphans: ode lyrica. Carmine alcaico. London: prostant apud R. Dodsley; et apud J. Buckland, 1744. 19(1) pp. 4to, disbound. £400

First edition. A neo-Latin poem in which the author summons up the memory of famous men of the classical age. Among the Greeks are Homer, Aristotle, Plato, Callimachus, Pindar, Sappho, Euripides, and Sophocles; the Romans include Julius Caesar, Cicero, Cato, and

Pompey. As Foxon points out, the author is identified by an inscription in a copy in Dr. Williams's Library, bound with other material from the Belsham family. James Belsham also published a Latin ode called *Canadia* in 1760. According to an entry in Strahan's ledger, 250 copies of this earlier poem were printed; of these the ESTC now locates eight (L, C, Ldw, Llp, Om; CLU-C, CtY, WU). In very good condition. Foxon B185.

With a View of Hampstead and Highgate

77. [**Belvidere.**] [Anon.] The Belvidere: a poem. Inscrib'd to Joseph Grove, Esq. of Richmond, in the county of Surrey. London: printed in the year 1749. 14 pp. Sm. 8vo, recent wrappers. £2500

First edition. A description in verse of an 18th-century country house in Surrey. After a brief introduction, the poet turns to a detailed account of the landscape design, beginning with an infelicitous couplet: "All other matters touch us not a farthing, / So let us take a prospect of your garden." In what follows there are many details of flowers and shrubs, vineyards, shaded walks and arbors, decorative statues, and a small summer house, with any ambiguities in the verse explained by footnotes. Of the house itself there is some mention of the art collection and library, and what was evidently a fine view: in the distance were the "rival-hamlets" of Hampstead and Highgate, to the west "pointed Harrow," and nearer at hand Acton, Ealing, and "straggl'g Brentford," while "imperial Thames beneath us rolls unseen." The poem also provides a substantial record of the owner's neighbours, among whom were William Fortescue, Esq., Master of the Rolls, "a gentleman of the greatest worth and integrity," and Mr. Scot, "an honest man . . . who keeps near 200 asses." The poem is dated at the end Richmond, May 31, 1749.

The dedicatee Joseph Grove (d. 1764) was an attorney of considerable wealth whose family came from Chipping Norton, in Oxfordshire. He wrote a number of substantial works of historical biography, among them accounts of Cardinal Wolsey and the Earls and Dukes of Devonshire; these volumes are chiefly notable for their elaborate use of slightly ridiculous copperplates. Grove himself once described *Belvidere* as "a pleasant little seat in Richmond." The house has not survived. In fine condition; as always, A2 is a cancel, on a stub. Very rare; only two other copies are known, at the British Library and Yale. Foxon B188; not in Aubin, *Topographical Poetry* (a rare omission).

78. [**Benson, William, translator.**] Virgil's husbandry, or an essay on the Georgics: being the first book. Translated into English verse. To which are added the Latin text, and Mr. Dryden's version. With notes critical, and rustick. London: sold by William and John Innys; and John Pemberton, 1725. (2), xv(1), 50, (15) pp. + an engraved frontispiece and one other plate. [With:] Virgil's husbandry, or an essay on the Georgics: being the second book. Translated into English verse. To which are added the Latin text, and Mr. Dryden's version. With notes critical, and rustick. London: sold by William and John Innys, 1724. (4), xxviii, 50, (20) pp. + an engraved frontispiece, and one other plate. Together two vols., 8vo, contemporary mottled sheep, gilt, attractively rebacked, spines gilt, brown morocco labels. £600

First edition of both parts. William Benson (1682-1754) had an active career as a politician, but he was a genuine lover of literature, especially of the poems of Milton, and became the patron of a number of writers. In the long prefaces here he discusses Virgil's poetry in general, and the shortcomings of Dryden's translations in particular. Benson's own efforts as a versifier were the occasion of a certain amount of ridicule, especially from Pope, who was not averse to sneering at a Whig. The four plates are engraved by Vander Gucht. Wanting a half-title to the first part, otherwise in fine condition; in our experience, these two parts do not inevitably turn up as a pair. Foxon B195 and B196; CBEL II, 1502 (Book I only).

79. [Bettesworth, John.] The judgment of Paris. A poem. By a student of Christ-Church College, Oxford. London: printed for W. Webster, 1743. 14 pp. Folio, disbound. £1750

First edition. A young man's poetical version of a familiar piece of classical mythology. A printed note from the publisher on the verso of the title-page reads as follows: "I think myself obliged to own this poem is published without the consent or knowledge of the author, for which I hope I shall obtain his pardon; as it would be an injury to the world, to confine a piece, that has been so justly approved, to the hands of his particular friends." Foxon's attribution is from Rawlinson; Bettesworth appears to have published nothing further. "From the date, this must be the 'Judgment of Paris' entered in Strahan's ledger to John Duncan under 22 July, though it is recorded as '2 sheets folio no. 500.'" -- Foxon. A fine copy of a very rare poem; the ESTC lists five copies (Ct, O; IU, KU-S, OCU). Foxon B205.

By a Grub-Street Pest

80. **Biddle, Edward.** A poem on the birth of the young prince. Born at the Royal Palace of St. James's, November the 2d, 1717. To which is added, Augustus. A tragedy. London: printed for S. Baker, 1717. (2), 37 pp. 8vo, disbound. £2000

First edition. An absurd poem on the birth of George II's first child, Frederick Louis, later Prince of Wales (1717-1751); at the baptism there was a great fracas, in which the father, then himself Prince of Wales, almost became involved in a duel with his enemy the Duke of Newcastle, whom George I insisted be one of the godfathers. Of the tragedy only Act I is printed; this equally ridiculous theatrical exercise includes Antony and Cleopatra as leading characters. Biddle himself seems to have been something of a Grub-Street pest. In his dedication to Thomas Tickell he describes his pursuit of a career as a playwright: "I have already writ two tragedies, two comedies, and two farces, each having two acts, and have never been a farthing the better for all my study and pains. And this I now beg your assistance in, I had a thought of laying before Mr. Addison; but he very kindly and condescendingly told me, that being extremely busie, he could not possibly peruse it; but bid me make use of his name to Mr. Cibber, and from him desire he'd peruse it. I carried it to Cibber's house, and left it for him, he not being then at home. I went four days after for his opinion; but to my mortification, he told me, he had no line from Mr. Addison about it; so gave me my play again, because it came without a friend." In fact the only result of Biddle's efforts seems to have been the appearance of a satire on the present pamphlet, entitled *Congratulatory Verses to Edward Biddle*, published within a few weeks and tentatively ascribed to Nicholas Amhurst (Foxon A191; see above, item 31). A very good copy of a very rare piece of nonsense; the ESTC lists five copies (CSmH, CLU-C, CtY, DFO, ICN). Foxon B212.

One of the Rarest of All Swift First Editions

81. **Birth.** [Swift, Jonathan.] The birth of manly virtue from Callimachus. [Colophon:] Dublin: printed by George Grierson, n.d. (1725). (4), 8 pp. Folio, disbound. £12,500

First edition. A poem in praise of Lord Carteret, then Lord Lieutenant of Ireland, and much admired by Swift. Swift's authorship of this poem has been widely accepted, though it was not included in the early collected editions of his writings; it was, however, appended to the third edition of *Cadenus and Vanessa*. It has been suggested that Swift intended the poem to be credited to his friend Patrick Delany, who was seeking preferment in the church; Williams proposes that Delany may even have had a hand in its composition, and adds: "If some doubt be entertained, the evidence of style is in favour of Swift's authorship." A fine copy of one of the rarest of all Swift first editions. The ESTC lists four copies, at Cambridge, Trinity College (Cambridge), Huntington, and the Clark Library. Foxon B221 (cautiously listed under the title); Teerink 653A; Rothschild 2097; CBEL II, 1061.

82. **Birth.** [Swift, Jonathan.] The birth of manly virtue, from Callimachus. Dublin: printed by and for George Grierson, 1725. (4), 4 pp. Sm. 8vo, disbound. £800

First octavo edition; Grierson also printed a folio edition at about the same time, with the imprint in the colophon (see preceding item). Of this smaller format the ESTC records five copies (L, C, D; CaOHM, C5mH). Cropped close at the bottom, with the loss of the date in the imprint, and affecting the second line of the imprint (legible); the last lines of verse on pp. 2-3 are also affected, but can easily be read. Some chipping along the blank inner margins. Foxon B222; Teerink 653; cf. Rothschild 2097 (the folio); CBEL II, 1061.

83. **Birthday.** [Anon.] [Caption title:] A birth-day ode. N.p. (Edinburgh?): n.d. (1746?). 4 pp. Folio, disbound; in a blue cloth folding case, with ties. £1250

First edition. A Jacobite poem in praise of the Young Pretender, clearly printed shortly after the failure of the Rebellion of '45. The author speaks of his hero's bravery, and "soldier's art," and ventures a prediction of another uprising, this time with success:

"But in its vengeance Heav'n is just,
And soon Britannia from the dust
Shall rear her head again;
Soon shall give way th'usurping claim,
And peace and plenty soon proclaim
Again a [Stuart] reign."

A fine copy of a very rare poem, presumably issued without an imprint because of the subject matter; one misprint has been corrected in manuscript. The ESTC lists a single copy, at Harvard, with a note that the poem has been attributed to a Dr. Isaacs of Exeter, who has not been otherwise identified. Foxon B225 (adding Lg, E).

A Philosophical Impossibility

84. **Blacklock, Thomas.** Poems on several occasions. Glasgow: printed for the author; and sold by the booksellers in town and country, 1746. (4), 88 pp. 8vo, 19th-century half calf and marbled boards. £750

First edition. The author's first book. Thomas Blacklock (1721-1791), the son of bricklayer, lost his sight in infancy as the result of smallpox; despite this misfortune he acquired a little education and developed a taste for poetry. As a young man he was assisted by the friendship of David Hume, who did much to encourage his early literary career; Hume was intrigued by the ability of a blind man to describe tangible objects in verse, and later sent a long account of Blacklock to Joseph Spence, who published a biographical account of him in 1754. Boswell reports Samuel Johnson's description of Spence as "that foolish fellow," whose explanation of Blacklock's abilities involved a philosophical impossibility. He also gives a lively account of a conversation between Johnson and Blacklock in August, 1763, in which they discussed poetry, dictionaries, and atheism; Blacklock later claimed that Boswell's report of this exchange was inaccurate. In the end, Blacklock managed to live a busy and productive life; despite occasional bouts of depression he seems to have been a heart a lively and friendly man, who showed considerable kindness to such younger writers as Robert Burns and Walter Scott. In the last analysis his ability to write poetry has been judged by many to be based on artifice. "The explanation, indeed, is easy, for Blacklock's poems are mere echoes of the poetical language of his time, and show little more than a facility for stringing together rhymes." -- Leslie Stephen, in the DNB. This first slim volume contains twenty-four poems, ranging from an imitation of a Horatian ode to an elegy on the death of Pope; included are two odes on the Rebellion of '45, and a poem written before Blacklock was twelve. In very good condition, and very scarce; Foxon says that "most copies" have an errata slip, but there is no sign of one ever having been present here. Foxon, p. 63; CBEL II, 2020.

Sir Richard Blackmore (1654-1729)

85. **Blackmore, Richard.** A collection of poems on various subjects. London: printed by W. Wilkins; for Jonas Browne; and J. Walthoe, Junr., 1718. xvi, 477(3) pp. 8vo, contemporary panelled calf, brown morocco label (joints neatly repaired). £500

First edition. The only collected edition of the author's shorter poems. Sir Richard Blackmore (1654-1729) was a physician by trade, who devoted his leisure to versifying. He is perhaps now best remembered for the very long "heroick" poems with which he began his literary career, *Prince Arthur* (1695) and *King Arthur* (1697). He had great confidence in his own poetic abilities, and stood aloof, on the whole, from the rest of the literary world, much to the annoyance of its professional denizens, who responded in a fashion described by Samuel Johnson in his *Lives of the Poets*:

"Blackmore, by the unremitting enmity of the wits, whom he provoked more by his virtue than his dullness, has been exposed to worse treatment than he deserved; his name was so long used to point every epigram upon dull writers, that it at last became a by-word of contempt."

This volume is divided into two parts. The first contains nine poems, of which five had been published separately: they are, in the order of their appearance here, *Advice to the Poets* (1706; Foxon B238), *Instructions to Vanderbank* (1709; Foxon B254), *A Satyre upon Wit* (1700; Wing B3084), *The Kit-Cats* (1708; Foxon B257), and a long poem called *The Nature of Man* (1711; Foxon B263). These all have been to some extent revised, with occasional lines added or dropped, and adjustments to vocabulary; the basic structure of the poems has, however, been preserved. Blackmore composed his poems sufficiently quickly that the odd technical error was inevitable; in one case at least he has had to rewrite a six-beat line which had inadvertently crept into a passage of pentameter. The second part consists of shorter poems "on moral and divine subjects of great diversity," which Blackmore describes, slightly ungrammatically, as filling a gap: "In this degenerate state of nature, men have so little taste of those spiritual and divine ideas, which they find in moral discourses, whether written in prose or verse, that few English poets, either for want of acquaintance with great and exalted ideas, or of an impulsive divine principle, or because they observe in the people such a deadness and indisposition to all performances of that superior kind, have attempted nothing [sic] considerable on these subjects." A nice copy, from the library of John Brett-Smith. Foxon, p. 63; CBEL II, 470.

86. **Blackmore, Richard.** A new version of the Psalms of David, fitted to the tunes used in churches. London: printed by J. March, for the Company of Stationers, 1721. And are to be sold at Stationer's-Hall, near Ludgate, and by most booksellers. (12), 330 pp. 12mo, contemporary blindstamped panelled calf (traces of rubbing). £450

First edition. This version of the Psalms is dedicated to the King, and provided with a certificate of approval from the leaders of the Church of England: "We conceive it has such an agreement with the original Hebrew, such clearness and purity of English style, as is so well adapted to the capacity and affections of the common people, that in our judgment, it may well be received into the publick congregations within the churches and chappels in this part of your Majesty's dominions." Blackmore's efforts appear to have had little impact, as his translation was never reprinted. "Blackmore's name must be added to those of many others who, by the same attempt, have obtained only the praise of meaning well." -- Johnson, *Lives of the Poets*. There are two variants of the title-page; the other does not have the notice following the date in the imprint. A scarce book in any form, in excellent condition. Foxon, p. 63; CBEL II, 470.

87. **[Blackmore, Sir Richard.]** Advice to the poets. A poem. Occasion'd by the wonderful success of her Majesty's arms, under the conduct of the Duke of Marlborough, in Flanders.

London: printed by H. M., for A. and J. Churchill, 1706. 34 pp. + an errata leaf. Folio, recent black wrappers. £600

First edition. A long poem in celebration of Marlborough's victories at Blenheim and Ramillies, and at the same time an essay on the writing of panegyric, couched in the manner of the "Advice to a Painter" poems which had, since Andrew Marvell, been very popular. Such writers as Prior, Congreve, Granville, Stepney, Walsh, and Hughes are cited as worthy candidates for writing this sort of poem, but most younger contemporaries are not mentioned. A very good copy of a scarce title; the ESTC lists 14 locations (L, Dp, E, Llp; CaOHM, CSmH, CLU-C, DFo, ICU, IU, MH, NcD, OkTU, TxU). Foxon B238; Horn, *Marlborough: A Survey*, 160; CBEL II, 469.

88. **Blackmore, Richard.** Alfred. An epick poem. In twelve books. Dedicated to the illustrious Prince Frederick of Hanover. London: printed by W. Botham, for James Knapton, 1723. (8), xlvi, 456 pp. 8vo, contemporary calf, gilt, spine gilt, dark red morocco label (some rubbing, ends of spine and corners a bit worn, label chipped). £400

First edition. Blackmore's last published verse, and the last of his four epic poems. This attempt to revive the success in the 1690's of his narratives of King Arthur met with little enthusiasm, as Johnson notes:

"The opinion of the nation was now settled; a hero introduced by Blackmore was not likely to find either respect or kindness; *Alfred* took his place by *Eliza* in silence and darkness: benevolence was ashamed to favour, and malice was weary of insulting. Of his four epic poems, the first had such reputation and popularity as enraged the critics; the second was at least known enough to be ridiculed; the two last had neither friends nor enemies."

With a long preface on epic verse, particularly as found in Homer and Virgil; the essay was to some extent intended as a reply to the criticism, years before, of John Dennis. Blackmore's Arthurian poems are still relatively common in the market, but most of his later works have become difficult to find. A very good copy. On the title-page are two early signatures, of Edward Lilly, "ex Aede Christi Oxon, 1743-4," and Michael Evans (1744); on the front flyleaf is the ownership inscription of Ann Wright, dated 1814. Foxon B240; CBEL II, 470.

89. **Blackmore, Richard.** Creation. A philosophical poem. In seven books. London: printed for S. Buckley; and J. Tonson, 1712. (2), lii, (2), 359 pp. 8vo, contemporary calf, gilt, spine gilt, brown morocco label (some rubbing of the spine, joints slightly cracked at the top, but firm). £350

First edition. An attempt to demonstrate the existence of God, in just over 5400 lines of heroic couplets. Of all of Blackmore's poems, this one was the most highly regarded by his contemporaries. Addison gave it high praise in the *Spectator*, and John Dennis, who was not easy to please, called it a "philosophical poem, which has equalled that of Lucretius in the beauty of its versification, and infinitely surpassed it in the solidity and strength of its reasoning." Johnson as well was laudatory, describing the poem as follows:

"Its two constituent parts are ratiocination and description. To reason in verse is allowed to be difficult; but Blackmore not only reasons in verse, but very often reasons poetically, and finds the art of uniting ornament with strength, and ease with closeness. This is a skill which Pope might have condescended to learn from him, when he needed it so much in his *Moral Essays*. In his descriptions both of life and nature, the poet and the philosopher happily co-operate; truth is recommended by elegance, and elegance sustained by truth."

Johnson does at the same time give credit to a statement by Ambrose Philips, "that Blackmore, as he proceeded in this poem, laid his manuscript from time to time before a

club of wits with whom he associated; and that every man contributed, as he could, either improvement or correction; so that there are perhaps nowhere in the book thirty lines together that now stand as they were originally written." As no evidence survives of such emendations, they must remain a matter of speculation. As for Blackmore, he has not survived in the modern imagination as a rival to Lucretius. In very good condition. Foxon B242; CBEL II, 470.

90. **Blackmore, Richard.** *Creation*. A philosophical poem. Demonstrating the existence and providence of a God. In seven books. London: printed for S. Buckley; and J. Tonson, 1712. (2) lii, (2), 359 pp. 8vo, contemporary panelled calf, spine gilt (a bit rubbed, wanting the label). £125

Second edition. This printing was first advertised towards the end of May; the first edition had been entered in the Stationers Register on March 1. A paginary reprint, entirely reset. The errata have been corrected, many of the woodcut ornaments changed, and the line numbering has been dropped; there appear to have been no revisions to the poem itself. Some pale waterstains in the blank lower inner margins in the first part of the volume, but generally in good condition. Early signature on the front flyleaf of E. Rich; 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 B244; CBEL II, 470.

91. **Blackmore, Richard.** *Creation*. A philosophical poem. Demonstrating the existence and providence of a God. In seven books. London: printed for J. Tonson; J. Brown; and O. Lloyd, 1715. (2), lxvi, (4), 237(3) pp. 12mo, contemporary calf, spine gilt, red morocco label (a bit rubbed). £75

Third edition; the first two editions were printed in 1712. The text appears not to have been revised. A fourth edition, in a similar pocket-sized format, followed in 1718. Rather foxed throughout; some light marginal waterstains at the beginning and end, otherwise a good copy. Early ownership stamp of T. Inskip on the title-page. Foxon B245; CBEL II, 470.

92. **Blackmore, Richard.** *Eliza*; an epick poem; in ten books. . . . To which is annex'd, an index, explaining persons, countries, cities, rivers, &c. London: printed for W. Chetwood; T. Jauncy; and S. Chapman, 1721. (2), 305(17) pp. Folio, old half calf and marbled boards, recently rebacked (corners restored). £500

Second edition; in fact a re-issue of the sheets of the first edition of 1705, with a new title-page. The focus of this poem is on Spanish conspiracies against Queen Elizabeth and Protestantism; the portrayal of Roderigo Lopez, the Portuguese physician who made an attempt to murder the Queen, was intended to conjure up the image of the eminent physician John Radcliffe, who was suspected at the start of the 18th century of Jacobite sympathies. This epic failed to repeat the success of Blackmore's two earlier heroic poems, based on the life of King Arthur. "I am afraid that the world was now weary of contending about Blackmore's heroes; for I do not remember that by any author, serious or comical, I have found *Eliza* either praised or blamed. She 'dropped,' as it seems, 'dead-born from the press.' It is never mentioned, and was never seen by me until I borrowed it for the present occasion." -- Johnson, *Lives of the Poets*. There cannot have been many sheets of this book left in stock sixteen years after its first appearance, as this re-issue is now very rare; the ESTC reports three copies only (C, STA; DLC). Some faint waterstains, but generally in sound condition. Foxon B251; CBEL II, 469 (not this issue).

93. **[Blackmore, Sir Richard.]** *The Kit-Cats*. A poem. London: printed for E. Sanger and E. Curll, 1708. (4), 19(1) pp. Folio, recent stiff marbled wrappers. £1250

First edition. A mock-heroic poem on the Kit-Cat Club, a Whig dining club founded by the bookseller and publisher Jacob Tonson, here anagrammatically represented as "Bocaj." The club was formed to promote the principles of the Revolution and the Protestant succession,

but it soon acquired a social and literary purpose, and attracted such Tonson authors as Addison and Steele, Garth, Prior, Halifax, Congreve, and Vanbrugh. The curious name of the club came from the pastry cook Christopher Catling, at whose house near Temple Bar the members often met. Blackmore was very much the outsider. To the modern reader this is one of his most amusing poems. "Some of the lines are rather good, particularly those dealing with the god Dulness and his abode. There is much contemporary satire; names are thinly disguised. The reminiscences of *Mac Flecknoe* and *The Dispensary* are especially interesting." -- Bond, *English Burlesque Poetry, 1701-1750*, 20. A fine copy, complete with the half-title. Foxon B257; CBEL II, 469.

94. [Blackmore, Richard.] The nature of man. A poem. In three books. London: printed for Sam. Buckley; and sold by the booksellers of London and Westminster, 1711. (4), iv, 113 pp. 8vo, contemporary panelled calf, neatly rebacked, dark green morocco label (corners a bit worn). £450

First edition. "A physio-theological poem about the effects of climate on man's intellectual faculties, and a tribute to English prosperity and constitutional freedom." -- Oxford DNB. Book I was intended to demonstrate that "great and wise men [are] not the production of the torrid zone," and to provide "instances of the stupidity of those nations near the Arctick Circle." This expression of British confidence seems to have left little impression on Samuel Johnson, who makes only passing mention of it in his *Lives of the Poets*. Published anonymously, but included by Blackmore, with revisions, in his *Collection of Poems on Various Subjects* (1718). The first edition remains uncommon. Slight worming in the blank lower margins, a little foxing, but a very good copy; with an unidentified aristocratic ownership stamp on the half-title. Foxon B263; CBEL II, 469.

95. [Blackmore, Richard.] The nature of man. A poem. In three books. London: printed for Sam. Buckley; and sold by the booksellers of London and Westminster, 1711. (4), iv, 113 pp. Large 8vo, contemporary speckled calf, spine gilt (lacks label). £900

First edition. One of a small number of copies on large and fine paper, with a Strasburg bend watermark; almost 9 inches tall, as opposed to 7 1/2 inches for copies on ordinary paper. This poem is a good example of the principle that copies on fine paper were normally printed at the end of the press run, as two small technical errors have been corrected. In ordinary paper copies p. iv of the preface is misnumbered "vi;" here the numbering is correct. Similarly A3, the first leaf of the preface, was at first mis-signed "A2;" in fine paper copies is leaf is not signed at all. In fine condition, and rare; only two other copies on large paper can be identified, at Illinois and Harvard (the entries in the ESTC are conflated). Foxon B264; CBEL II, 469.

96. Blackmore, Richard. Redemption: a divine poem, in six books. The three first demonstrate the truth of the Christian religion, the three last the deity of Christ. To which is added, a hymn to Christ the redeemer. London: printed for A. Bettesworth; and James MackEuen, 1722. xxxi(1), 143, 160-368 pp. 8vo, contemporary panelled calf, brown morocco label (spine a little rubbed). £350

First edition. The last of Blackmore's philosophical poems, intended, as his long preface explains, as a kind of supplement to his *Creation*, published a decade earlier. A very good copy of a scarce title. Foxon B268; CBEL II, 470.

*Oft, in the lone churchyard at night I've seen,
The schoolboy with a satchel in his hand,
Whistling aloud to keep his courage up . . .*

97. Blair, Robert. The grave. A poem. London: printed for M. Cooper, 1743. 39 pp. 4to, recent brown paper wrappers; in a cloth slipcase. £750

First edition. One of the most popular poems of the eighteenth century, now principally remembered from Blake's illustrations of 1808. Robert Blair (1700-1746) had a private fortune, and lived a life of leisure devoted to the study of botany and old English verse. This was his only separately published poem, aside from a quarto printed in Edinburgh in 1728, on the death of William Law, a professor of philosophy (now very rare). "The 'Grave' was the first and best of a whole series of mortuary poems. . . . It is very unequal in merit, but supports the examination of modern criticism far better than most productions of the second quarter of the eighteenth century. As philosophical literature it is quite without value; and it adds nothing to theology; it rests solely upon its merit as romantic poetry." -- DNB. "The theme of this didactic poem of 800 lines and the sombre melancholy of its treatment seem to have reflected a mood of the times." -- Hayward. A fine copy, from the library of Richard Jennings, whose books were noted for their exceptional condition; there was a time when "Jennings condition" was a catch-phrase in the book trade (this particular example is nice, without being spectacularly so). This was in fact the copy shown at the Hayward exhibition of English poetry at the National Book League in 1947; later in the collection of Abel Berland, with his book label. Foxon B271; Hayward 166; CBEL II, 537.

98. **Blair, Robert.** The grave. A poem. London: printed for M. Fenner; and sold by M. Cooper, 1743. 45(1) pp. 8vo, disbound. £100

Second edition; first printed as a quarto earlier the same year. There appear to be no revisions in this sixpenny reprint, but a careful proof-reader caught a number of small errors in the new setting of type; a four-line list of errata on the last page makes such corrections as "'Twas" for "T'was" on page 9. A fine copy. Uncommon. Foxon B272; CBEL II, 537.

99. **Blair, Robert.** The grave. A poem. London: printed and sold by J. Waugh, 1749. 45(3) pp. 8vo, disbound. £75

Third edition; first published in 1743. A scarce edition. The ESTC lists nine copies (L, AWn, Ldw, O; CSt, IU, NjP, WU; ZDU). Title a bit dusty, slight foxing, but a very good uncut copy. Foxon B274 (adding LVA-D).

100. **[Bland, Mr.]** The constellation: poems on several occasions. London: printed, and sold by S. Keimer, 1715. 40 pp. 8vo, disbound. £2500

First edition. According to a note in Rawlinson's manuscripts, the poems in this slim collection are by an otherwise unidentified "Mr. Bland," with the exception of a few that are by someone named John Locker, who is also obscure. The text begins with a conventional dedication in verse to "Euphilia," to whom the first two poems of the text proper are likewise addressed. Also included is a poem "To the Memory of Orinda," i.e. Katherine Philips, whose verse is contrasted to that of Dryden, Prior, and Congreve. Among the other poems are imitations of Horace and Virgil, a fable involving a fly, and tributes to the victories of Marlborough. The last piece is an "Epistle to Bion," which the author describes as "occasioned by the ill success of his poem on the arrival of the King, and inscrib'd to Sir Andrew Fountain." This must refer to a very rare anonymous folio published on September 25, 1714, dedicated to Fountain and indeed called *The Arrival of the King* (Foxon A316); the suggestion here is that the author of that ill-fated occasional piece was by profession an apothecary.

The printer and publisher of this pamphlet, Samuel Keimer, was a curious character. He was born in London in 1688, and apprenticed at an early age to the printer Robert Tookey, in Christopher's Court, Threadneedle Street. In 1713 he was caught up in the religious hysteria surrounding the activities of the so-called French Prophets, and of the ecstatic eccentric John Lacy. In 1715 he married, became a Quaker, and set up a printing shop in Pater-Noster Row, where he produced more than a dozen pamphlets for Daniel Defoe. Keimer's business enterprise soon failed, and he was sent to the Fleet for debt; subsequent attempts to straighten out his affairs resulted only in further imprisonment. In 1721 he left

his wife and embarked for Philadelphia, where he acquired a broken press and set up once more as a printer, with Benjamin Franklin as his factotum. Keimer's ventures in America, despite his close association with Franklin, met with mixed success at best. By 1729 competition from Franklin himself, and from William Bradford as well, forced Keimer into bankruptcy, and he went to Barbados, where he started the island's first newspaper. He is thought to have died about 1738. "Keimer was a negligible person, maundering, frowzy, and incompetent, half fool, half knave, and wholly pitiable; but the racy account of him in Franklin's *Autobiography* has kept his memory alive." -- DAB. Keimer is now credited with some fifty-odd Philadelphia imprints, but most of these are very rare; more than half of those which survive are known in one or two copies only. Most of his London imprints are also very difficult to find. He was involved in only one separately published poem, a folio satire on Bolingbroke called *The Scamperer*, also printed in 1715 (Foxon S129). The present collection is very rare; the ESTC lists four copies only (L; CSmH, ICN, MH). In fine condition. Foxon, p. 66.

101. [Bockett, Elias.] Aminadab's courtship: or, the Quaker's wedding. A poem. Being an impartial account of their way of courtship, method of marrying, &c. Dedicated to the members of the Young Friends Quarterly Meeting, held at Bull and Mouth, London. Written by a Friend. London: printed for J. Roberts, 1717. 54 pp., including an engraved frontispiece. 12mo, bound with two other titles as described below, 19th-century half calf and marbled boards, with the spine stamped "Curious Tracts" (a bit worn). £1750

First edition. A good-natured and occasionally slightly bawdy narrative poem about the Quaker rituals of courtship and marriage in early 18th-century London. The poem begins with a description of a young man's efforts to reconcile his spiritual "light within" with his carnal feelings of "love without," as inspired by a pretty Quaker girl called Phebe. The attraction between the two proves mutual, and they begin the process of arranging a wedding, in accordance with the requirements of the Society of Friends. The details in the poem are quite realistic, as in a passage describing the young couple planning to confront their elders:

"She smil'd, and holding out her hand, reply'd,
Friends crave some time, and will not be deny'd;
Use thy discretion, since it is begun,
I shall desire to have it quickly done;
It's true, I'm backward now, because I know,
We several times before the Friends must go.

Nay, says Aminadab, be not asham'd,
Since we do nothing in it to be blam'd;
And when they see us coming, 'tis no more,
Than what the most of them have done before.
Our monthly meeting is the first fourth day
Of the next month; if thou agree, we may
Go to the place, and to the elders tell,
What we intend; no doubt they'll like it well.

Well, I agree, but speak thou to some Friend
To go with us, the Meeting to attend."

The cumulative effect of all this has a certain charm. The author, Elias Bockett (1695-1735), was a distiller by profession, but he had a taste for putting pen to paper, and published occasional Quaker controversial tracts, and a number of others poems, most notably *A Poem to the Memory of Aquila Rose* (1723), celebrating the life of the English-born typographer who worked in Andrew Bradford's printing office in Philadelphia. The present poem, one of his earliest, has a frontispiece of a Quaker meeting, engraved by Vander Gucht after a design by P. La Vergne. A small copy, with some outer edges and

catchwords shaved, but fully legible. Rare; the ESTC lists five copies (Gu, LEu, Lfr; CaQMM, DFo). Foxon B298.

Bound at the front of this volume is a 46-page pamphlet called *The Life and Character of Jane Shore* (third edition, 1714), published as a guide to a popular play by Nicholas Rowe; cf. Lowe (Arnott and Robinson) 4017 (not this edition). At the back is an 88-page work of fiction of the same period, wanting the title-page but called, according to the running headlines, "Nunnery Tales;" this cannot be located in the ESTC, which lists only a much longer novel of the same title published in 1727 (McBurney 219).

102. [**Bockett, Elias.**] Geneva: a poem. Address'd to the Right Honourable Sir R---- W----. By Alexander Blunt, distiller [pseud]. London: printed for T. Payne; and sold by the booksellers of London and Westminster, 1729. 32 pp. 8vo, recent boards, leather spine. £800

First edition. A poem in praise of gin, occasioned by a "presentment" of the Middlesex grand jury, which declared the ubiquitous "Geneva-shops" of London to be a public nuisance. The poem is in blank verse, or as the half-title has it, Miltonic verse; in other respects it seems to owe something to Pope's *Dunciad*, which had first appeared the year before. Somewhat dusty at the beginning and end, otherwise a very good copy of an uncommon parody of Milton. The ESTC lists 12 locations (L, Lu; CSMH, CLU-C, CU-BANC, CtY, InU-Li, MH (2); MnU, NcD, TxU, WaPS). Foxon B304; Bond, *English Burlesque Poetry, 1701-1750*, 104.

By Alexander Pope's Great Dane

103. **Bounce.** [Pope, Alexander, with Jonathan Swift.] Bounce to Fop. An heroick epistle from a dog at Twickenham to a dog at court. By Dr. S----t. Dublin printed, London: reprinted for T. Cooper, 1735. 11 pp. Folio, disbound. £1500

First edition. A charming Scriblerian poem. Bounce was the name of Pope's Great Dane, and Fop belonged to the Countess of Suffolk; the conceit is a contrast, sometimes bawdy, between life at court and life in the country. The authorship of this poem was long in doubt; it was even once ascribed to John Gay. "It is generally agreed that the original idea was Swift's, but that the writing is largely by Pope." -- Foxon. As Harold Williams points out, when Faulkner reprinted this poem in Dublin he omitted the allusion to Swift on the London title-page; he never included it in his collected editions of Swift, "and this is a strong argument against Swift's authorship." If nothing else, the poem's conclusion seems to confirm Pope's hand:

"Yet Master Pope, whom truth and sense
Shall call their friend some ages hence,
Tho' now on loftier themes he sings
Than to bestow a word on kings,
Has sworn by sticks (the poet's oath,
And dread of dogs and poets both)
Man and his works he'll soon renounce,
And roar in numbers worthy Bounce."

As often with Scriblerian verse, there was no prior Dublin printing, despite the imprint. Wanting a half-title, otherwise a very good copy. Foxon B326; Teerink 976; Williams, pp. 1135-6 ("Poems attributed to Swift," No. 24); Rothschild 1628; CBEL II, 507 (under Pope).

104. **Boureau Deslandes, André François.** Poetæ rusticantis literatum otium: sive, carmina Andreae Francisci Landesii. London: impensis Bernardi Lintott, 1713. 52, (4) pp. 12mo, disbound. £200

Second edition, "priori auctior" (enlarged); first published in London earlier the same year (43 pp.). A collection of neo-Latin poetry by a young writer who appears to have been a

member of the retinue of the French ambassador in London, hence the place of publication. The first of two prefaces is dated from London, in May, 1713; one of the poems, entitled "Nugarum Laus Satyrica," is addressed to Isaac Newton. Boureau Deslandes went on to publish a fair number of other books, including novels and works on history and economics, over the next forty years. This collection, however, seems not to have been published in France until 1752. Foxon notes that the copyright formed part of a lot in a trade sale of Lintott in 1739, and that a half share reappeared in the sale of W. Hinchcliffe and J. Carter in 1742. Title-page printed in red and black. Title and last page somewhat dust-soiled; at the top of the title is an old numbering sticker, which covers the first letter of "Poetæ." Rare. The ESTC lists eight copies (L [2], C, Cq, Dt, Op; MNS, NNC); the first edition is similarly scarce. Foxon p. 71 (adding NjP); cf. Cioranescu 13547-8.

105. **Bourne, Vincent.** Poematia, Latinè partim reddita, partim scripta. London: typis J. Bettenham; sumptibus B. Barker, bibliopolæ Westmonasteriensis, apud quem prostant, & apud R. Ware, 1735. (8), 136 pp. 12mo, contemporary panelled calf (most of red morocco label missing, one corner worn). £125

Second edition ("iterum edita"); first published in 1734. The author's principal collection of Neo-Latin verse. Included are Latin adaptations of poems by Matthew Prior, Nicholas Rowe, Joseph Addison, and Walter Pope; among the many original Latin compositions is one poem addressed to William Hogarth. Vincent Bourne (1695-1747) was a fellow of Trinity College, Cambridge, and later a master at Westminster School, a position he held until his death in 1747. He was widely regarded by his contemporaries as the best writer of Latin verse of his generation, and he had later admirers as well. William Cowper, one of his pupils at Westminster, wrote in a letter to John Newton (1781): "I love the memory of Vinny Bourne. I think him a better Latin poet than Tibullus, Propertius, Ausonius, or any of the writers in his way except Ovid, and not inferior to him." Walter Savage Landor, who also wrote much Latin verse, agreed with this judgment, and Charles Lamb was an enthusiast as well. "The charm of Bourne's poems lies not so much in the elegance of his Latinity (though that is considerable) as in the genial optimism and homely touches of quiet pathos. He had a quick sympathy for his fellow-men, and loving tenderness towards all domestic animals." -- DNB. For a discussion of Bourne's poems, see D. K. Money's *The English Horace: Anthony Alsop and the Tradition of British Latin Verse* (1998), pp. 223-227 ("The discreet charm of Vincent Bourne"). Front flyleaf partly stuck down, otherwise a good copy. Foxon, p. 71; CBEL II, 1824.

106. **Bourne, Vincent.** Miscellaneous poems: consisting of originals and translations. London: printed for W. Ginger; and sold by J. Dodsley; and E. Johnson, 1772. xvi, 352 pp. 4to, contemporary calf, gilt, rebaked, spine gilt, brown morocco label (corners worn). £125

First edition. The most substantial early collection of Bourne's Neo-Latin poetry, slightly marred by the inclusion of a number of poems which he did not write. This is probably the edition William Cowper used to render Bourne's Latin verse into English, as Ashley Cowper, his uncle, appears in the 14-page list of subscribers. A very good copy. CBEL II, 1824.

107. [**Bourne, Vincent.**] Corydon querens; carmen pastorale, Latine redditum. London: typis E. Say; & prostant venales apud B. Barker, T. Combes, J. Clarke, & J. Lacy, 1722. 7 pp. Folio, disbound. £750

First separate edition ("editio altera"); first published in *Carmina Comititalia Cantabrigiensia* (1721), an academic Neo-Latin miscellany edited by Bourne. A Latin translation of an earlier pastoral poem by Nicholas Rowe, *Colin's Complaint*, of which there had been several engraved printings with music. With the English and Latin versions on facing pages. A very good copy of a very rare title; the ESTC lists five copies (L, MRu; CtY, IU, MH). Foxon B329.

108. **Bowden, Samuel.** Poems on various subjects; with some essays in prose, letters to correspondents, etc. And a treatise on health. Dedicated to Charles Boyle, Lord Viscount Dungarvan. Bath: printed by T. Boddely, for the author; and sold by Mr. Leake and Mr. Frederick; Messrs. Cadell, Hickey, and Palmer (Bristol); Mr. Raikes (Gloucester); Mr. Collins (Salisbury); Mr. Goadby (Sherborne); and by Messrs. Hitch and Hawes (London), 1754. xxi(1), (10), 390 pp. 8vo, contemporary half calf, spine gilt (some rubbing). £400

First edition. A lively collection by a physician of Frome, in Somerset. Included are poems on inoculation and smallpox, education, etc., and such light pieces as "To a Young Lady, on Her Plotting a Paper Hat," an alphabet in verse for the use of children, an epitaph on a negro servant ("who died at Governor Phipps's, at Haywood, near Westbury"), and "An Allegorical Dialogue, between the Huck-Muck, and the Beesom, which is lately introduc'd by some brewers, instead of the old huck-muck." The volume also contains a number of substantial and not uninteresting poems by an unnamed "young lady." Included as well are seven essays contributed to a Bath periodical called the *Monitor*, examples of Bowden's literary correspondence, and several pieces on medical subjects. Not a lot is known of Dr. Bowden, beyond what appears in this volume, and in a very scarce earlier collection published in two parts in 1733-5. A note in the *Gentleman's Magazine*, to which he was evidently an occasional contributor, reveals that by 1761 he was no longer alive, and that he had at one time been friendly with the nonconformist bluestocking Elizabeth Rowe (confirmed by the presence here of a poem called "Pleasure," by "the late Reverend Mr. John Bowden," and "written at the request of Mrs. Elizabeth Singer, afterwards Mrs. Rowe"). With a nine-page list of subscribers, mostly provincial. A very good copy. Foxon, p. 72; NLM, p. 61.

*Bodley's vast dome, supported by some star,
Despises all its rivals, big with treasure.*

109. **[Bowyer, William.]** The beau and the academick. A dialogue in imitation of Bellus Homo and Academicus, spoken at the late Publick Act at Oxford. Addressed to the ladies. London: printed for J. Roberts, n.d. (1733). (4), 12 pp. 4to, disbound. £3500

First edition. An adaptation of a Latin poem by William Hasledine, which had just been recited at the Sheldonian Theatre in Oxford; the preface is signed "Bellamant," a pseudonym which John Nichols authoritatively identifies as William Bowyer. This is the only separately published poem by the great "learned printer" of the 18th century; Bowyer was 34 when it appeared. The purpose of the poem is to contrast, in a light-hearted way, the frivolity of fashionable travel to France and Italy with the more substantial pleasures of a sedentary life at Oxford, especially as afforded by "Ashmole's powerful lure" and "Bodley's vast dome." A record in Bowyer's own ledgers indicate that 500 copies of this poem were printed. It is now, however, exceedingly rare. The ESTC lists four copies (L, MRu; CtY, OCU), to which Foxon adds a fifth at the Bodleian itself. Pale waterstain in the lower portion, but a very good copy. Foxon B337.

The Author's Copies: With a Manuscript History of the Poem

110. **[Boyle, John, Earl of Cork and Orrery.]** [Caption title:] Verses by a young nobleman, on the death of His Grace the Duke of B-----. [London: 1736] 8 pp. [Bound with:] A poem to the memory of Edmund Sheffield, Duke of Buckingham, Duke and Marquess of Normanby, Earl of Mulgrave, and Baron of Butterwick. By John Boyle, Earl of Orrery. Dublin: printed by George Faulkner, 1741. (2), 8 pp. Two vols. in one, 8vo, contemporary red morocco, covers with wide gilt borders of crowns and stylized leaf tools, and lettered "A Poem on Edmund Duke of Buckingham," spine gilt in six compartments, each with a backward-facing bird on a branch in gilt, a.e.g., probably by James Brindley (just a trifle rubbed, joints slightly cracked). £9000

First edition, privately printed, bound with a copy of the first Dublin edition of the same poem. The author's own copies, signed ("Orrery"), and annotated with an explanation of the history of the poem on the first four and a half of the sixty-four pages with which this elegantly bound volume has been interleaved:

"The printed contents of this book are two different editions, one in London, the other at Dublin, of the same poem. The first, which was published at London, was printed by the direction of her Grace the Dutchess of Buckingham, in the year 1736. The second, was printed at Dublin from a copy I gave to Falkner at his repeated request, in the year 1741. I cannot apprehend the reason why the Duke of Buckingham's name, in the first copy is not printed at full length, but B-----, and again in page the 3d S-----d's, and in page the 7th S-----d, since the whole poem is entirely in his honour: nulla venenato litera mista joco: especially as the Duke of Berwick's name is inserted without any abbreviation, and of the two it is certainly esteemed less disloyal to praise the Duke of Buckingham than the Duke of Berwick. As I could take no notice of this circumstance to the Dutchess, who did me great honour, in thinking the poem worth publishing at any rate, I imagine the whole conduct of the press was left entirely to the bookseller who thought he could not be too circumspect and wary upon the occasion. He considered with equal gravity and wisdom that the verses were not only in praise of King James the second's grandson, but dedicated to that king's daughter, and to screen me from the Tower, this learned typographer has secreted my name, and only distinguished me as a young nobleman; a device which, amidst the innumerable writers of that class, must inevitably save me from all danger: but to be serious, Falkner's edition is by much the most correct (for there is one in folio) of any extant."

This is all, as the writer admits, rather tongue-in-cheek; the Latin phrase is from Ovid ("no venomous jest lies in what I have written"). The Earl of Orrery (1707-1762) took his seat in the House of Lords in November, 1735, where he began his political career as a Tory and a Jacobite, and an associate of Bolingbroke, whence, as he suggests, the printer's overzealous prudence in suppressing his name. He is now chiefly remembered for his close friendship, beginning in the early 1730's, with both Pope and Swift; his biography of Swift, published in 1751, was popular, but at the same time elicited a great deal of hostile criticism. Samuel Johnson rather liked Orrery, but once described him as "feeble-minded," and said that "he grasped at more than his abilities could reach." In recent years his reputation has risen considerably, as can be clearly seen in the strikingly different assessments of him in the DNB and the Oxford DNB.

This 118-line poem, Orrery's first publication, is an elegy for Edmund Sheffield, 2nd Duke of Buckingham and Normandy, who died of consumption in Rome, in 1735, at the age of 19. The differences between the versions printed in 1736 and 1741 are chiefly matters of layout and punctuation, though there are also two substantive alterations in lines 30 ("baneful" for "blasting") and 48 ("vanquished" for "feeble"). Of the Duchess of Buckingham's private printing two copies are recorded, one at the British Library, the only one listed in the ESTC, and the other at Cincinnati (cited by Foxon). The British Library copy is, as here, bound with Faulkner's Dublin printing, of which the ESTC records five other examples (L, D, O; NjP [also annotated], PP). The volume was acquired in 1982 at the Christie's sale of the Gerald E. Slater collection, where it formed part of a group of six similarly bound titles originally sold in the dispersal at auction of the Cork and Orrery library in 1905. It also has four and a half pages of Orrery's notes at the front, but the text is entirely different, concluding with a touching assessment of the subject of the poem: "The Duke of Buckingham was a young nobleman of great hopes; of an excellent heart; a very good understanding; and a judgement uncommon at his years . . . He came into the world, as it were, an old man."

The present volume first surfaced at an auction in London in 1998, where it was understandably, but incorrectly, described as the Slater copy, because of the similarity of contents and binding; in fact it is clear that Orrery had more than one copy of his various poems specially bound for his own use. This example is enhanced by a further inscription on

the front flyleaf: "Lucy Boyle, the gift of my honoured father, May 1st, 1756." The elaborate morocco binding of each copy has been described as the work of an unassigned Irish binder; it is more probable that both are the work of James Brindley, the London bookseller and publisher who printed the folio edition of Orrery's poem, which he mentions parenthetically in his note. An exceptional survival, in fine condition. Foxon B354 and 355; O'Donoghue, p. 35 (noting Brindley's folio only).

By a Persistent Failure

111. **[Boyse, Samuel.]** Translations and poems on several subjects. Edinburgh: printed by Mr. Thomas and Walter Ruddimans, 1731. (2), xviii, 195 pp. 8vo, original green Dutch floral wrappers (a bit worn, much of the spine perished). £900

First edition. The author's first book, preceded only by an elegy published in 1721, and reprinted here. Samuel Boyse (1708-1748), the son of a well-known dissenting clergyman, was born in Ireland but educated at Glasgow University. In 1730 he moved to Edinburgh, but he had a feckless nature, and eventually fell into debt. He then fled to London, where he lived the squalid life of a Grub-Street hack, sponging off friends and acquaintances, and persistently failing to take advantage of whatever opportunities presented themselves. The most vivid description of him is provided by Theophilus Cibber in his *Lives of the Poets*:

"It was about the year 1740 that Mr. Boyse, reduced to the last extremity of human wretchedness, had not a shirt, a coat, or any kind of apparel to put on; the sheets in which he lay were carried to the pawnbrokers, and he was obliged to be confined to bed with no other covering than a blanket. During this time he had some employment in writing verses for the magazines, and whoever had seen him in his study must have thought the object singular enough. He sat up in bed with a blanket wrapped about him, through which he had cut a hole large enough to admit his arm, and placing the paper upon his knee, scribbled, in the best manner he could, the verses he was obliged to make. . . . Whenever his distresses so pressed as to induce him to dispose of his shirt, he fell upon an artificial method of supplying one. He cut some white paper in slips, which he tyed round his wrists, and in the same manner supplied his neck. In this plight he frequently appeared abroad, with the additional inconvenience of the want of breeches."

This youthful volume contains imitations of Horace, paraphrases of the Book of Job, and a number of occasional poems, including "To Mr. Thomson, on his Sophonisba." There is also a group of five poems "sacred to conjugal love," and addressed to his wife, who was then living in Dublin and, as Boyse well knew, having a number of affairs. Included as well is an interesting nine-page list of subscribers, containing a fair number of members of the Scottish aristocracy whose patronage Boyse failed to take advantage of, and such literary figures as Ambrose Philips, Thomas Tickell, and Henry Brooke; the Dublin bookseller William Bruce subscribed for thirty copies. The dedication is to Susanna, Countess of Eglington; on the front flyleaf of this copy is the signature of Charles Kirkpatrick Sharpe, the Scottish antiquary, artist, and friend of Walter Scott, who was her great grandson. In excellent original condition, entirely uncut. Foxon, p. 75; O'Donoghue, p. 36; CBEL II, 537.

112. **[Boyse, Samuel.]** Deity: a poem. London: printed for C. Corbett, 1749. 56 pp. 8vo, 19th-century half calf, rebacked, spine gilt, pale red spine label. £450

A revised edition of a poem first published in 1739, and reprinted in 1740. This poem, inspired by Pope's *Essay on Man*, has always been considered the author's most successful literary work. It was reprinted in 1749, with some alterations, because of a quotation from it in the introduction to Book VII of *Tom Jones*. Fielding praises the lines, and says that the quote "is taken from a poem called the Deity, published about nine years ago, and long since buried in oblivion. A proof that good books no more than good men do always survive the

bad." The earliest editions of this poem are very rare, and this one is not particularly common. In very good condition. Tipped to a flyleaf (now loose and chipped around the edges) is a charming oval water-color portrait of Boyse, rather better dressed than one might have expected; a note in a 19th-century hand says that it was "painted by Robt. H. Morland, father of George Morland." This is clearly Henry Robert Morland (c. 1716/19-1797), father of the more famous genre painter George, who could certainly have known Boyse. The watercolor does, however, seem to be on later paper, and may be a copy; that being said, the Oxford DNB contains no reference to any likeness of Boyse. Foxon B361; O'Donoghue, p. 36; CBEL II, 538.

113. [Boyse, Samuel.] *Deity: a poem*. London: printed for C. Corbett, 1752. 56 pp. 8vo, disbound. £75

"Third edition." A paginary reprint of the revised edition of 1749; the source of the edition statement is unclear. A very good copy of a scarce printing. CBEL II, 538.

114. **Brady, Nicholas.** *Proposals for publishing a translation of Virgil's Æneids in blank verse. Together with a specimen of the performance*. London: printed for the author, 1713. (7)8, 8 pp. 8vo, disbound. £1250

First edition. Brady proposes here to publish a volume every three months, each to contain one book of the *Aeneid*, and to pay for the printing by subscription. A subscriber was to pay four guineas, two in advance, and two at the end. Volumes were to be delivered quarterly, "handsomely bound, and fit for the pocket" (i.e. in octavo). Generous subscribers were to be suitably rewarded: "If any persons are pleased to distinguish themselves by a larger subscription, they shall have a due distinction and respect paid them, in the binding and beautifying of their books." The proposals are followed by the first hundred lines of the poem, with Latin and English versions on facing pages. In fact Brady's scheme was not successful. Book I appeared on schedule, but no other books were printed separately; in 1716 Books I-III were printed as a group, in English only, and Books IV-VI were published the following year, but there the project came to a halt. Samuel Johnson seems never to have seen a copy of any part, and merely reports the translation's existence from "some old catalogue," adding, "When dragged into the world it did not live long enough to cry." Nicholas Brady (1659-1726) is best remembered for his metrical version of the Psalms (with Nahum Tate) which, by contrast, was very successful. A fine copy, complete with the half-title. Very scarce; the ESTC lists twelve locations (L, AWn, LAM, O, Oc; CLU-C, CtY, DFO, IU, MH, MnU, TxU). Foxon B374; CBEL II, 1502 (inaccurate entry).

115. **Brady, Nicholas.** *Virgil's Æneis translated into blank verse*. London: printed for the author, 1714. (2), (1)2-56, 2-56(1), viii pp. 8vo, contemporary vellum, gilt, spine gilt (soiled). £500

First edition. The first book only, with Latin and English on facing pages. The celebrated opening seven lines of Virgil's poem are rendered thus:

"Arms, and the hero, who from ruin'd Troy,
Chief of her wand'ring sons, by fate's decree,
Sail'd to Lavinium on th'Italian shore,
I sing: much was he toss'd by land and sea,
Long struggled with celestial pow'rs, incens'd
By Juno, mindful of her antient wrongs:
Much too by war he suffer'd, whilst he strove
To build Lavinium, and with pious zeal
To fix his Trojan gods in Latian shrines:
Hence sprung the Latin race, the Alban father,
And hence the lofty walls of empress Rome."

At the end are eight pages of desultory notes, four on the Latin text, and four on the translation. As Foxon notes, E2 and F2 are cancels, with the stubs clearly visible; in this copy, both leaves are loose. Some light waterstains, otherwise in very good condition. On the title-page is the early signature of Richard Parsons. Uncommon. Foxon B375; CBEL II, 1502.

116. **Brady, Nicholas.** Virgil's *Æneis* translated into blank verse. London: printed for Bernard Lintott, 1716. (4), 54, vi, 54, iii, (2)-52, iii pp. [With:] Virgil's *Æneis* translated into blank verse. . . . Volume II. London: printed for Robert Gosling, 1717. (4), 50, iii, 57, iii, 61, vi pp. Together two vols., 8vo, contemporary panelled calf, neatly rebacked. £900

First editions. These two volumes contain the English text only of Books I-III and IV-VI. Having made a false start, Brady here attempted to revive his project in a new format, with Virgil's Latin text omitted; the fact that he needed to find a new bookseller after the appearance of the first volume suggests that he was still struggling. The translation of Book I has been lightly revised, with changes to the odd word or two. In very good condition, complete with a preliminary leaf of bookseller's advertisements in each volume. As might be expected, the bindings are similar but not identical, though the rebacking is uniform. These volumes by no means always come as a pair, and the second one is rare; the ESTC lists only seven locations for both volumes (L, E, Owo; CLU-C, MH, PPL, WaSpStM). Foxon B376-7; O'Donoghue, p. 37; CBEL II, 1502.

Not the Father but the Son

117. **[Bragge, Francis, Jr.]** Two odes from the Latin of the celebrated Rapin, imitated in English Pindaricks. By a gentleman at Cambridge. London: printed by J. M. for Robert Mawson, 1710. (8), 23(1) pp. Sm. 8vo, half calf and marbled boards. £900

First edition. Foxon lists this rare pamphlet as if it were by Francis Bragge, the vicar of Hitchin in Hertfordshire and the author of a number of popular books on the parables and miracles of Christ; the name appears at the end of the dedication to the Hertfordshire historian, antiquarian, and lawyer Sir Henry Chauncy. Bragge was Chauncy's son-in-law, but the signatory here is in fact Bragge's son and namesake, born in 1690, as the inscription from "your most dutiful grandson" makes clear. Chauncy is also remembered for having issued in 1712 a warrant for the arrest of an old woman named Jane Wenham, of Walkern, which led to the last trial in England for witchcraft. Francis Bragge, Junior, appeared as a witness in this trial, and published several pamphlets about the case, but these too are commonly credited to his father (e.g. in the ESTC). These two poems are the younger Bragge's only published verse. A preface to the reader, designed to ward off "snarling criticks," begins: "All the account I shall at present give of this translation, or rather as I call it in the title-page, imitation of that celebrated Rapin, is, that about two years ago I wrote it for my own diversion at leisure hours, and having lately heard that a copy taken at the second or third hand was going to the press, I chose rather to print it my self, than suffer for the faults of a hasty transcriber." The subjects of the two odes are "Jesus playing with his mother in the garden," and "The suffering God" (Rapin's "Christus Patiens"). One headline and a few page numbers shaved, slight foxing, but a very good copy a very rare title; the ESTC lists three copies only (L; Dfo, MWH), to which Foxon adds two more (DUu, O), noting that the copy at the British Library is on fine paper. Foxon B380.

*What's not destroyed by time's devouring hand?
Where's Troy, and where's the maypole in the Strand?*

118. **[Bramston, James.]** The art of politicks, in imitation of Horace's Art of Poetry. London: printed for Lawton Gilliver, 1729. (2), 45 pp. + an engraved frontispiece. 8vo, recent stiff paper wrappers. £400

First edition. An exceptionally clever and amusing pastiche of the *Ars Poetica*. James Bramston (1694?-1743) was a Sussex clergyman with a reputation for wit and an ability to find favor in high places. This, his first published poem, was many times reprinted and anthologized. The object of the satire is simple enough: to expose the absurdities of contemporary political life, as expressed in Parliament, the press, and the literary world, without favoring any particular party or faction. The poem is full of allusions to contemporary celebrities -- Walpole and Pulteney, Addison and Thomas Tickell, Jacob Tonson and Edmund Curll, and Pope, Swift, and "Johnny Gay." Pope had already described Bramston in his *Dunciad* (1728) as a clever preacher, and he has praise for this poem in one of his letters. The Latin of Horace is printed at the foot of each page; the curious frontispiece, referring to the opening lines, has the face of a man, the mane of a gelding, the feathers of a macaw, the bosom of a lady, and the tale of a cod.

The first attempt to sort out the various printings of this poem was by Iolo Williams, in his *Points in Eighteenth-Century Verse* (pp. 63-67): "Of all the books investigated for the purposes of the present volume, that to give the most curious result is the successful imitation of Horace's *Art of Poetry* written by James Bramston. Mr. P. J. Dobell was kind enough to lend me, for examination, twelve copies of the poem, Messrs. Pickering and Chatto lent me five more, and I already possessed another. What was my surprise to find, on laying these eighteen copies together, that they belonged to at least six different editions, each of which, seen by itself, might pass for the first edition." Williams's conclusions have essentially been accepted by Foxon, though the bibliography is made somewhat more complicated by the existence of copies with mixed sheets from different impressions. This first edition is the only printing to have the text paged separately from the preliminaries (often a positive sign of precedence); the woodcut ornament on the title-page is a head with scroll-work at the sides and a dish of flowers on top. What Williams did not notice is that some copies, as here, are printed on fine paper, with an eagle and crown watermark, as opposed to the letters "FS." Foxon cites a corresponding notice in the *Monthly Chronicle*: "There's for the curious a small number on royal paper. Price 1s. 6d." A very good copy, from the library of John Brett-Smith, with his pencilled note (but not recognizing that this is a copy on fine paper); as often the plate is trimmed close at the left, touching the border. Foxon B384; CBEL II, 538.

119. **[Bramston, James.]** The art of politicks, in imitation of Horace's *Art of Poetry*. London: printed for Lawton Gilliver, 1729. 47(1) pp. + an engraved frontispiece. 8vo, recent light green cloth. £100

Probably the second edition, with the woodcut ornament on the title-page replaced by an engraved bust of Homer within an oval frame, and the last page devoted to advertisements for ten books. This is Iolo Williams's "Edition C" (a Dublin piracy is "Edition B"), the variant with two rules over the imprint as opposed to one, and signs of slippage of type in the page of advertisements, with the loss of several capital M's, so that "J. Mitchel," for example, appears as "J. itchel." Williams adds the following: "Great typographical variation also occurs in the text of the poem, but I have not, in the limited investigation I have carried out, been able to establish any constant combination of differences, nor even how many of the formes from which the book was printed, are affected by this variation. The book is a common one, and someone may care to investigate the question more fully." Foxon does not take up the challenge, but simply observes that "copies contain variant readings which are probably related to two impressions . . . but so many copies have mixed sheets that they cannot readily be distinguished." A little dusty at the beginning and end, otherwise a very good large copy, with outer margins untrimmed, and no loss to the frontispiece. Foxon B386; CBEL II, 538.

120. **[Bramston, James.]** The art of politicks, in imitation of Horace's *Art of Poetry*. London: printed for Lawton Gilliver, 1729. 47(1) pp. + an engraved frontispiece. 8vo, disbound. £100

Presumably the third edition. The bust of Homer on the title-page now has a surrounding scroll, and there are only seven books listed in the last page of advertisements. This is Iolo

Williams's "Edition D," perhaps most easily identifiable by the misprint "Jamss" in the first line of the poem. What seems not to have been noticed before is that there is another misprint in this line, as the ornamental initial letter is a "T" rather than an "I," the first word of the poem being "If." A fine copy. Foxon B387; CBEL II, 538.

121. [**Bramston, James.**] The art of politicks, in imitation of Horace's Art of Poetry. Humbly address'd to the Right Honourable * * * * * and James Duke Heidegger, Esq. Written by Messieurs A. Pope and J. Gay. London printed; and Dublin: re-printed, and sold by James Hoey, and George Faulkner, 1729. 24 pp. Sm. 8vo, disbound. £250

A rare Dublin edition, inexpensively produced in a small format, without a plate. The ESTC lists five copies (Di, Dt, Lse; IU, NIC), along with two copies of a similar printing (C, O), unknown to Foxon, in which "fourth edition, carefully revised and corrected," has been added to the title-page, which is of course a fiction. These are the only editions to bear the fanciful attribution to Pope and Gay; neither is noted by Iolo Williams. In very good condition. Foxon B390; ; CBEL II, 538.

122. [**Bramston, James.**] The art of politicks, in imitation of Horace's Art of Poetry. London: printed for Lawton Gilliver, 1731. 47(1) pp. + an engraved frontispiece. 8vo, disbound. £75

The last separate edition, two years after the first printing; designated by Iolo Williams "Edition F." The text has been entirely reset, as might be expected, with the errors in the first line of the preceding edition corrected; there is also a different type ornament at the beginning of the poem, but curiously the list of seven titles on the final page of advertisements, dated 1729, has been retained. The 1729 12mo printing that Williams calls "Edition E," it should be added, has now been identified by Foxon as "printed in Edinburgh by Ruddiman on the basis of ornaments," despite retaining Gilliver's London imprint. A very good copy. Foxon B391; CBEL II, 538.

Mock-Scholarship

123. [**Bramston, James.**] The crooked six-pence. With a learned preface found among some papers bearing date the same year in which *Paradise Lost* was published by the late Dr. Bently [sic]. . . . The original manuscript will be deposited in the Cotton-Library. London: printed for R. Dodsley; and sold by M. Cooper, 1743. 24 pp. 4to, recent green cloth. £850

First edition. Bramston's last poem, published a year before his death. A parody of John Philips's *Splendid Shilling*, a mock-heroic poem in Miltonic blank verse first printed in 1705 and much imitated in the years to follow. The full text of the Philips poem is printed here as well. "The famous parody . . . is here imitated in extremely exact fashion, the situation being changed from masculine to feminine. The doctor displaces the dun, the apothecary the catchpole. There is the caution on account of health instead of the watching bailiff. The poor girl passes her days without a lover; she dreams of men, not drink. Her petticoat is wearing out, not her galligaskins. The concluding simile (to illustrate the hoop-petticoat) is that of a cupola of a great church which succumbs to a fire. Thus the structure and phraseology of *The Splendid Shilling* are mimicked very closely." -- Bond. The mock-scholarly preface attempts to demonstrate that *The Crooked Shilling* was written at an earlier date by Katherine Philips ("the matchless Orinda"), and was then imitated by a group of Grub-Street hacks, with the result then falsely attributed to John Philips; the satire on the great scholar Richard Bentley, who had died the year before, and his curious edition of *Paradise Lost*, was perhaps by this time a bit lame. Stain in the margin of two leaves towards the end, otherwise a very good copy of a scarce poem. Foxon B392; Bond, *English Burlesque Poetry, 1700-1750*, 179; CBEL II, 538.

124. [**Bramston, James.**] The man of taste. Occasion'd by an Epistle of Mr. Pope's on that subject. By the author of the Art of Politicks. London: printed by J. Wright, for Lawton Gilliver, 1733. 19(1) pp., including an engraved frontispiece. Folio, disbound. £400

First edition. A clever satire in heroic couplets on the fashions of the day, inspired by Pope's *Epistle to Burlington* ("Of False Taste"), first published in 1731. The sketch is in the first person, and the humor has an air of truth:

"True taste to me is by this touchstone known,
That's always best that's nearest to my own.
To shew that my pretensions are not vain,
My father was a play'r in Drury-Lane.
Pears and pistachio-nuts my mother sold,
He a dramatick-poet, she a scold.
His tragick muse could countesses affright,
Her wit in boxes was my lord's delight.
No mercenary priest e'er join'd their hands,
Uncramp'd by wedlock's impoetick bands.
Laws my Pindarick parents matter'd not,
So I was tragi-comically got.
My infant tears a sort of measure kept,
I squal'd in distichs, and in triplets wept.
No youth did I in education waste,
Happy in an hereditary taste."

The poem goes on to touch upon the fads and fancies of the day, including the "bog-house miscellanies" of Swift, the plays of Colley Cibber, the sensation-seeking publications of Edmund Curll, the morals of Mandeville, the pamphlets of Eustace Budgell, art auctions, Italian opera, the lavish masquerades orchestrated by Heidegger, gambling at White's, and "Fig the prize-fighter."

Bramston's verses proved popular and, as has long been recognized, went quickly through several editions, partly from standing type, with no indication of sequence. Iolo Williams makes a convincing argument that this printing, with 15 titles advertised on the last page, including Bramston's own *Art of Politicks*, came first. Foxon gives it precedence on the evidence of the deposit copies, despite an earlier argument by William B. Todd to the contrary. It should also be added that copies of this poem show variations in the way in which the page numbers are enclosed in parentheses; in this copy, the parentheses on pp. 5, 11-13, 15, and 19 are in italics. The engraved frontispiece by Vander Gucht is printed on the verso of the half-title, and shows a town fop, surrounded by emblems of the fashionable world. A fine copy. Foxon B396; Iolo Williams, *Points in Eighteenth-Century Verse*, pp. 67-69; Hayward 157; CBEL II, 538.

125. [**Bramston, James.**] The man of taste. Occasion'd by an Epistle of Mr. Pope's on that subject. By the author of the Art of Politicks. London: printed by J. Wright, for Lawton Gilliver, 1733. 19(1) pp., including an engraved frontispiece. Folio, recent marbled wrappers. £200

One of at least two re-impressions of the first edition, largely reset, but with portions printed from standing type. The most obvious difference here is that the advertisement for Bramston's *Art of Politicks* has been moved from the last page to the foot of the title-page. In addition, two new titles by Pope have been added to the list of advertisements, *The Use of Riches*, and *The First Satire of the Second Book of Horace*; as Iolo Williams points out it hardly seems likely that Lawton Gilliver would have dropped these two popular poems, as opposed to adding them. There is one substantive change in the text: the phrase "eight parts of speech," in the fourth line from the bottom of p. 6, is now set in italics, which is probably what was intended. In this copy, the parentheses surrounding the page numbers on pp. 7-8, 11-12, 15-16, and 19 are in italics. A very good copy. Foxon B398; CBEL II, 538.

126. [**Bramston, James.**] The man of taste. Occasion'd by an Epistle of Mr. Pope's on that subject. By the author of the Art of Politicks. London [i.e. Edinburgh]: printed by J. Wright, for Lawton Gilliver, 1733. 19 pp. + an engraved frontispiece. 8vo, disbound. £200

First Edinburgh edition; a pirated printing, with a false imprint. Iolo Williams was aware of this octavo edition, and describes it as follows: "It is a cheap-looking production, having the frontispiece somewhat crudely engraved in reverse, without Van der Gucht's signature, and can have no pretensions to being the first edition." Bibliographers at that period, however, were wholly unaware of the great number of Edinburgh reprints in the first half of the 18th century that falsely maintained the appearance of a London origin; as Foxon points out, copies of this octavo are found bound up with other identifiable Edinburgh piracies. There are, of course, no Gilliver advertisements at the end; the fact that the phrase "eight parts of speech" is printed in roman rather than italics may indicate the this piracy was set from a copy of the first edition. Slight soiling, but a very good copy. Scarce. Foxon B399.

On the Genius of Isaac Newton

127. [**Brereton, Jane.**] Merlin: a poem. Humbly inscrib'd to Her Majesty. To which is added, The Royal Hermitage: a poem. Both by a lady. London: printed by Edward Cave, 1735. 16 pp. + an engraved frontispiece. Large 4to, 19th-century half black morocco and marbled boards, gilt, spine gilt (spine worn). £4000

First edition. A large and fine-paper copy, with no price on the title and the date in Roman numerals; ordinary copies have a price of sixpence, and the date in Arabic. Curiously, the only other copy reported on large paper, at Huntington, has the date misprinted "MDCCXXV," and the title-page is described by Foxon as a cancel; in this copy, the date is printed correctly, and there is no sign of cancellation. Jane Brereton was an interesting woman. She was born in Bryn-Griffith, near Mould, Flintshire, in 1685, the second daughter of Thomas and Ann Hughes; she received a good education, and showed an early talent for writing verse. In 1711 she married Thomas Brereton of Brasenose College, Oxford, who had a considerable fortune, which allowed her to pursue a literary life in London. Aside from various periodical contributions, she published two pamphlet poems, one an imitation of a Horatian ode in 1716 (Foxon B408), and the other a verse epistle to Steele on the death of Addison in 1720 (Foxon R273, wrongly attributed to Elizabeth Rowe). Her husband, however, turned out to have a violent temper, and in 1721 the couple separated. Mrs. Brereton eventually settled with her two small daughters in Wrexham, where she formed a circle of women friends, with whom she exchanged verse. "From 1734 [she] began to contribute regularly to the newly established *Gentleman's Magazine* under the name of 'Melissa', particularly in a humorous verse debate (1734-6) with other contributors such as 'Fidelia' and 'Fido'. It was only after his death that she learned that her mock-antagonist 'Fido' was a neighbour in Wrexham to whom she had shown her poems before sending them to the *Magazine*. He can be identified as Thomas Beach, a wealthy Wrexham wine-merchant, the author of a poem called *Eugenio* (1737), which had been corrected by Jonathan Swift [Foxon B122]. Beach at times suffered from 'a very terrible disorder in his head' and cut his throat in May 1737. After this blow, Edward Cave, publisher of the *Gentleman's Magazine*, put her in touch with 'a young lady of eminent merit and learning, an ornament to her sex . . . so learn'd and universally admir'd', with whom she corresponded from 1738. This was Cave's protégée, the youthful Elizabeth Carter." -- Roger Lonsdale, *Eighteenth-Century Women Poets*, p. 79. Mrs. Brereton died in 1740. Her *Poems on Several Occasions* was published by Cave in 1744; the list of subscribers contains only about 100 names.

The subject of the title-poem in this slim quarto is not so much Merlin as Isaac Newton, for whom Mrs. Brereton had a high regard. The full title of the last of the three poems is "On the Bustoes in the Royal Hermitage;" the five sculpted heads to whom the poet pays tribute are those of John Locke, Robert Boyle, William Wollaston, Samuel Clarke, and, once

again, Isaac Newton. This is the first published verse to bear the name of Edward Cave in the imprint, either as publisher or printer; there were only a handful of other poetical titles to follow; the title-page bears Cave's handsome printer's device, a woodcut of St. John's Gate, where his premises were located. The unsigned engraved frontispiece shows Merlin in an arcade with three arches, examining an astrolabe, with four ladies and a young man looking on. The structure is clearly a representation of Merlin's Cave, a well known London attraction: "'Merlin's Cave,' with its ancient associations of native British magic, was well established in the nomenclature of the eighteenth-century London entertainment business. In 1735 Queen Caroline commissioned William Kent to build a showplace of her own at Richmond. Merlin's Cave, a strange thatched mixture of Gothic and Palladian architecture and décor which housed wax figures representing Merlin and his 'secretary,' Queen Elizabeth and her nurse, Henry VII's queen, and Minerva. The resident guide was the Wiltshire thresher-poet Stephen Duck." -- Altick, *The Shows of London*, p. 75n. This large-paper copy, in very good condition, has been extra-illustrated with two later engravings of Merlin's Cave; with a 19th-century armorial bookplate of James Comerford. A rare title in any form; the ESTC lists nine locations for copies on ordinary paper (L, O; CU-BANC, CtY, ICU, OCU, OGK, TxHR, TxU), but we have never seen one for sale. Foxon B410.

For another poem that may well be by Jane Brereton, see above, item 48.

128. **Brereton, Thomas.** Charnock Junior: or, the coronation. Being a parody upon Mac-Flecknoe. In three cantos. Now first publish'd correct and intire. By Thomas Brereton, Gent. Late of Brazen-Nose College, Oxon. London: printed for William Chetwood, 1719. 31(1) pp. 8vo, disbound. £1500

Second (first authorized) edition, with substantial additions and alterations; first published in 1713. A clever imitation of a famous satire by Dryden, here adapted as a contribution to the extraordinary controversy of 1710-11, involving the trial of Dr. Henry Sacheverell, and the clash between high churchmen and low churchmen, and between Tories and Whigs. A preliminary "advertisement" to this edition gives a bit of background: "This piece was for the most part written in the year of a late celebrated tryal [i.e. 1711, in the House of Lords], being the twentieth year of the author's age; and afterwards printed from a very imperfect and anonymous copy. But as the writer was known to many, he has gladly lay'd hold on the new exploit of the extraordinary person he describes, to give it the publick revis'd and finish'd in such a manner, as he may no longer be asham'd to own it." The conceit of this poem is the resurrection of the late Jacobite conspirator Robert Charnock (1663?-1696), who had been a fellow of Magdalen, Sacheverell's own college. "Charnock, who had been active for Popery in the time of James II and had finally been hanged for the Assassination Plot, here selects Sacheverell as his successor because of the preacher's High Church doctrines and supposed Romish leanings. Upon arrival at Tyburn the coronation takes place; Charnock's speeches occupy a major portion of this copy of a very famous and effective satire. . . . Comparison with its great original is obviously unfair; however much below Dryden this satire stands, we must congratulate the poet in his decision to follow good example. Nor does he do his job badly." -- Bond. The alterations in this edition are considerable; some of the characters have been changed, and the additions include a passage on Oxford and the creation of Francis Higgins, the "Irish Sacheverell," as Prince-Royal. "The opening and closing passages of this poem . . . are very close to the original, while the rest owes little to Dryden except inspiration and metre." -- Madan.

Thomas Brereton (1691-1722) inherited a considerable fortune, and while still at Oxford embarked upon a literary career. His publications include the first English translation of Racine's *Esther* (1715), an evocative poem called *A Day's Journey from the Vale of Evesham to Oxford* (1717), which contains autobiographical glimpses, and a short-lived but interesting weekly periodical, *The Criticks* (1718). In 1711 he had married Jane Hughes, who also had an interest in poetry; he proved to be, however, an abusive husband, and in 1721 she left him to raise their two daughters and pursue her own literary career (see Jane Brereton, above). Brereton's early death was the result of his involvement in an election in

Chester, in which a kinsman was a parliamentary candidate, for whom Brereton published what a contemporary source describes as "a sort of libel." "In February 1722, to evade arrest, Brereton, a strong swimmer, abandoned his horse in a fatal attempt to swim the Saltney estuary as the tide was coming in . . . His body was recovered by his friends and interred at Shotwick Chapel, near Parkgate, Chester, overlooking the River Dee." -- Oxford DNB. This interesting early poem is rare; the ESTC lists six copies (L, O; DFo, ICN, MH, TxU). The corrupt version printed in 1713 is also very uncommon. A few headlines slightly shaved by the binder, otherwise a very good copy; the last page includes an advertisement for the collected edition of Brereton's weekly, with a table of contents. Foxon B414; Bond, *English Burlesque Poetry, 1700-1750*, 34; Madan, *Sacheverell*, 1071.

The Invention of the Hoop-Petticoat

129. **[Breval, John Durant.]** The art of dress. A poem. London: printed for R. Burleigh, 1717. (8), 35(3) pp. + an engraved frontispiece. 8vo, disbound. £750

First edition. The author's first publication, an amusing account in verse of the history of English fashion. The following describes some of the changes that took place in the reign of Queen Anne, including the introduction of the hoop-petticoat (with a passing allusion to the poems etched on the drinking glasses used by the Kit-Cat Club):

"Love's goddess now the furbeloe displays,
 Invents the flounces, and reforms the stays;
 Her handmaid sisters leave their old abodes,
 And make this town metropolis of modes.
 By faction guided, ladies patch the face,
 And to the watch now add the twezer case.
 White breasts, and shoulders bare, invade the eye,
 And legs no more conceal'd, our jests defy,
 Those pretty legs to taper, and so smart,
 By which men guess at ev'ry other part.
 The petticoat remain'd a point in doubt
 Till Wren was forc'd to help our beauties out;
 A Roman cupola he show'd in print,
 And thence of modern hoops, they took the hint;
 The vast circumference gives air below,
 At large they tread, and more majestick show:
 Thro' lanes of ravish'd beaus the wonders pass,
 And names of toasts are cut on conscious glass."

John Durant Breval (1680?-1738) attended Westminster School, and proceeded to Trinity College, Cambridge, in 1697, where in 1702 he was made a fellow. In 1708 he was involved in an amorous intrigue, and was expelled by Richard Bentley (who is sneered at in the dedication here). Bentley conceded that Breval was "a man of good learning and excellent parts," but said his "crime was so notorious as to admit of no evasion or palliation." With his reputation ruined, Breval eventually drifted to Grub Street, where he began to publish poetry for some of the less savory London booksellers, including Edmund Curll, sometimes under the pseudonym "Joseph Gay" (presumably to capitalize on the celebrity of John Gay). Breval later became involved in quarrels with Pope, who took revenge in his *Dunciad*. At the end here, with its own fly-title, is another poem, entitled "Apple-Pye;" this is assigned to "Dr. King," but in fact it is by Leonard Welsted, and was reprinted in his *Epistles* (1724). A fine copy, complete with the half-title (often missing) and three pages of ads at the end; the frontispiece is in two compartments. Foxon B418; CBEL II, 538.

130. **[Breval, John Durant.]** Calpe, or Gibraltar. A poem. . . . By the author of The Art of Dress. London: printed, and sold by R. Burleigh, 1708 [sic, for 1718]. (8), 16, (3) pp. 8vo, disbound. £1250

First edition. An unusual topographical poem, no doubt inspired by the surge in public interest which occurred after sovereignty over Gibraltar was ceded to the British by the Treaty of Utrecht, in 1713. Breval describes "Calpe's rock" in considerable detail: "I shall, to avoid tautology, refer the reader to the poem for particulars, and only in few words assure him that, in what relates to the town, (as it stood before the late war,) to the old Moorish castle, and bathing place, I exceed the truth not so far as poetical liberty might allow; and as for the cave, it is so romantick a place, and so far exceeding our famous Darbyshire Peak, that I have rather come short, than been too extravagant in my account of its natural wonders." -- Preface. At the end of the poem are three pages of historical notes. Breval's verses appear not to have attracted much notice, for the sheets of the original printing were twice re-issued, with new title-pages, in 1720 and 1727. All three issues are rare; of this first one the ESTC lists five copies only (L, O; CtY, MH, NcD). In fine condition. Foxon B420 (adding NN); Aubin, *Topographical Poetry*, p. 160; CBEL II, 538.

131. [**Breval, John Durant.**] Mac-Dermot: or, the Irish fortune-hunter. A poem. In six canto's. By the author of the Art of Dress. London: printed for E. Curll, 1717. (8), 48 pp. 8vo, disbound. £1500

First edition. "A witty but extremely gross piece." -- DNB. To the modern reader this poem is rather an expression of a persistent prejudice. MacDermot, born into a world of bogs and potatoes, is picked out during the course of a hunt by an Anglo-Irish baron impressed with his physical dexterity and handsome appearance, and introduced to the fashionable world of London; the rest is a kind of Hibernian "Rake's Progress:"

"Well, 'tis resolv'd my country I'll forsake,
And to Lud's famous town a ramble take;
'Tis nothing strange for heroes far to roam,
And seek new mansions, when distress'd at home;
For in past ages, if we credit fame,
Flying from hence, great Fergus did the same."

A fine copy of an uncommon poem; the ESTC lists eleven copies (L, Dk, LEu; CtY, DFo, ICN, ICU, IU, KU-S, MH, TxU), but this is a title that in recent years has been exceedingly difficult to find. Foxon B425; CBEL II, 538.

132. [**Brewster, Thomas, translator.**] The satires of Persius, translated into English verse. Satire the first. London: printed by J. Bettenham; and sold by T. Cooper, 1741. (4), 28 pp. [With:] Satire the second. London: printed by J. Bettenham; and sold by T. Cooper; Mess. Clements (Oxford); Thurlbourne (Cambridge); Leake and Frederick (Bath), 1741. 16 pp. [With:] Satire the third and fourth. London: printed by J. Bettenham; and sold by T. Cooper, etc., 1742. (4), 30 pp. [With:] Satire the fifth. London: printed by J. Bettenham; and sold by T. Cooper, etc., 1742. 34 pp. [With:] Satire the sixth. London: printed by J. Bettenham; and sold by T. Cooper, etc., 1742. 20 pp. Together six vols. in one, 4to, disbound. £750

A complete set of first editions. The anonymous translations are by Thomas Brewster (b. 1705), a physician at Bath. While a student at Oxford he had published a version of the second satire (1733); the present text has been substantially revised. "Henry Fielding paid his compliments in his 1743 Miscellanies, both to the physician, whom he terms the 'glory of his art' ('To Miss H—and at Bath') and to the translator. In his 'Essay on Conversation' in that volume, Fielding quotes from Brewster's translation of Persius, which he describes as 'thus excellently rendered by the late ingenious translator of that obscure author.' Despite the ambiguous phrasing, it seems that Brewster was still alive: he was one of the subscribers to Miscellanies, and it is very probable that he was the Dr Brewster mentioned at the end of *Tom Jones* (1749) as being in attendance on the philosopher Square during his last illness at Bath (Fielding, xviii, 4). It is not known when Brewster died, although the phrasing of the address to the second edition of Persius in 1751 suggests that he was still

alive then, and in 1757 his name is found in the list of subscribers to Sarah Fielding's *Lives of Cleopatra and Octavia*." -- Oxford DNB. The poems of Persius do present significant difficulties; the most famous early English version is that of Dryden (along with the satires of Juvenal), first printed in 1694. In excellent condition, and quite uncommon; sold at sixpence a satire over a period of a year or more, and not inevitably found in complete sets. Foxon B432-B436; CBEL II, 1499.

133. **Britannia**. [Anon.] *Britannia excisa: Britain excis'd*. A ballad to be sung in time, and to some tune. London: printed by T. Reynolds, 1733. 8 pp. Folio, recent marbled wrappers. £600

One of two similar editions of uncertain priority. In this printing there is no headpiece at the beginning of the text on p. 3, and the title is in large lettering; the other printing has a small landscape headpiece. An amusing poem on Walpole's proposed Excise Bill of 1733, which sought to raise new taxes on wine and tobacco. There was a great public outcry against this measure, and in the end the Bill had to be withdrawn. The whole affair was the subject of an outpouring of street literature, including more than twenty poems listed by Foxon. This one ridicules Walpole, and by extension the King, but the protesters are made fun of as well. A striking feature of this poem is the large satirical woodcut on the title-page, showing Walpole in a carriage drawn by the "Excise Monster." From the political stance of the verses, and the fact that they are clever, William Pulteney has been suggested as the author, but there is no particular evidence to confirm this attribution. This printing is more common than the one with the ornament at the start of the text, which may indicate, albeit in a unscientific way, that it has precedence; Foxon, however, lists the two in reverse order, for no stated reason. In very good condition. Foxon B460.

On the Pantomimes of John Rich

134. **British**. [Anon.] *British frenzy: or, the mock-Apollo*. A satyr. London: printed for J. Robinson, 1745. 10 pp. Folio, recent wrappers. £2500

First edition. An attack in verse on John Rich and his harlequinades. John Rich (1692-1761) was the originator of the English pantomime; his productions involved elaborate scenery and lavish costumes, and as a performer he himself became the most celebrated comic dancer of his time. His pantomimes first began to be staged in about 1715, and introduced to the English stage such characters from the Italian *commedia dell' arte* as Harlequin and Columbine. Rich's gift of expressing emotion through dance proved highly popular, but the comic settings of his performances were seen by some as essentially frivolous, and a corruption, or degradation, of the traditional world of British theater: "At Orpheus' name, ye swarm like clust'ring bees, / And Shakespeare, Dryden, Otway, fail to please." Nonetheless, Rich prospered, and his fortunes were vastly enhanced in 1728 by his staging of a new form of musical entertainment, the ballad opera; John Gay's *Beggar's Opera*, which had been turned down at Drury Lane, proved an enormous success, and, according to a witticism that had wide currency, "it made Gay rich, and Rich gay." With his profits, and with proceeds from a subscription campaign, Rich was able in 1732 to open a sumptuous new theater in Covent Garden, where he continued to stage both pantomimes and new ballad operas.

The focus of this poem is on Rich's pantomimes, the supposed absurdities of which are described in some detail, as in this description of Harlequin's antics, which begins:

"In silent grief, for Columbine, he sighs,
The clown accession to the maid denies;
Thrice he disrobes, and varies thrice his dress,
To gain admittance, but without success;
His tinker's habit is his first disguise,
And next, the chimney-sweeper's garb he tries,

The baker's then, and in the baker fails,
The dwarf-duenna, with her eggs prevails."

Rich was widely regarded as semi-literate, with an irritating habit of mispronouncing words and forgetting names. The last part of this poem consists of a mock-dialogue between "Harlequin" and "Bard," in which the crudity of his manners, and his taste, is ridiculed. The exchange begins with Harlequin's rejection of an offering from an aspiring author: "The work's too tedious, too prolix to do, / Where ten words are, you need have us'd but two." The unflattering portrayal of Rich in this poem was by no means a unique phenomenon, as he was satirized as well, at various times, by such notable writers as Pope and Fielding. At the same time he had many admirers, and in his later years he proved a worthy rival to Garrick, who took over the management of Drury Lane in 1747. Garrick himself was not unappreciative of Rich's abilities, and wrote in the prologue to a piece called *Harlequin's Invasion* (1759), "When Lum appeared, with matchless art and whim, / He gave the power of speech to every limb." This interesting anonymous poem is rare; the ESTC lists eight copies (L, C, O, NT; DFo, KU-S, MH, NIC). Slight tears in the blank margins, a bit dusty at the beginning and end, but a sound copy. Foxon B478; not in Lowe (Arnott and Robinson).

135. **Brooke, Henry, translator.** Tasso's Jerusalem, an epic poem. Translated from the Italian. By Henry Brooke, Esq. Book I. London: printed by J. Hughs; for R. Dodsley, 1738. 47 pp. [With:] Book II. London: printed by J. Hughs; for R. Dodsley, 1738. 48 pp. [With:] Book III. London: printed by John Hughs; for R. Dodsley, 1738. 35 pp. Together three vols. in one, 4to, disbound. £750

First edition of this translation. A complete set of three "books," published separately at a shilling each. Henry Brooke (1703?-1783) was born in Ireland, and is said to have been educated by Swift's friend Thomas Sheridan. When he first came to London he was well received by Lyttleton, and by Pope as well, with whom he lived for a time at Twickenham. Pope is said to have revised Brooke's first publication, a poem called *Universal Beauty* which was printed in six parts in 1735 (see below). This translation was his second appearance in print; Brooke's version was much commended by Hoole, whose translation of Tasso appeared subsequently. In excellent condition, and very uncommon; Book III seems often to be missing. Foxon B488-B490; O'Donoghue, p.41 (Books I-II only); CBEL II, 1550.

136. **[Brooke, Henry.]** Universal beauty. A poem. London: printed, and sold by J. Wilcox, 1735. (4), 20 pp. [With:] Universal beauty. A poem. Part II. London: printed, and sold by J. Wilcox, 1735. (4), 20 pp. [With:] Universal beauty. A poem. Part III. London: printed, and sold by J. Wilcox, 1735. 24 pp. [With:] Universal beauty. A poem. Part IV. London: printed, and sold by J. Wilcox, 1735. 24 pp. [With:] Universal beauty. A poem. Part V. London: printed for J., Wilcox; and L. Gilliver, 1735. 24 pp. Together five parts, folio, disbound. £400

First editions. The first five parts (of six) of the author's first publication. This ambitious but slightly chaotic philosophical poem attracted some notice; Pope is credited with having approved of it, and to have provided revisions, though whatever contributions he may have made can not be identified; the whole is purportedly the source of inspiration for Erasmus Darwin's *Botanic Garden*. Publication in parts appears to have caused a certain amount of confusion, and the bookseller John Wilcox felt the need to provide a note of explanation at the beginning of Part II:

"Whereas some persons have complain'd of the discouragement they are under, from buying a work of this nature in scatter'd papers, where their expectations may at length be disappointed, and the whole never render'd compleat -- I am advised by the author to advertise the publick, that this, with the two next ensuing papers (speedily to be published) contain and finish the general survey or epitome of the whole, promis'd in the author's first proposal, being a piece in itself distinct and compleated, were he never to proceed farther: -- He then commences *de novo*, and proposes to answer every doubt, and illustrate at full every part of the foregoing

abridgement; and though he expects that the whole, when finish'd, will be far from a miscellaneous work; yet, for the most part, every single paper will contain a branch of distinct learning, which the reader may pitch upon at his election."

No doubt this somewhat garbled statement was not entirely reassuring. In Part IV there is a long note on the verso of the title-page, called "The Contents and Connection," setting out the themes of the verses to follow, but this attempt to provide help to the reader was not continued in Part V. For some reason Part VI is not infrequently missing, as here. The first part is a bit dog-eared, with the title-page slightly dusty; Parts II-V are in very good condition. Very scarce. Foxon B491-5; O'Donoghue, p. 41; CBEL II, 785.

Pope's Collaborator

137. **Broome, William.** Poems on several occasions. London: printed for Bernard Lintot, 1727. xiii(3), 248 pp., including an engraved frontispiece portrait. 8vo, contemporary calf, gilt, spine gilt, dark red morocco label (traces of restoration to the spine). £1250

First edition. Presentation copy, inscribed on the front flyleaf, "For Sir Edmund Bacon." From a comparison with the MSS of Pope's Homer in the British Library, a translation with which Broome was much involved, this inscription appears to be in his hand. Sir Edmund Bacon, Bart., was a landowner in Garboldisham, in the southern part of Norfolk, only a few miles from Sturston, where Broome was the incumbent. William Broome (1689-1745) is described on the title-page here as "Chaplain to the Right Honourable Charles Lord Cornwallis, Baron of Eye, Warden, Chief Justice, and Justice in Eyre, of all His Majesty's parks, &c. on the south side of Trent." He is now chiefly remembered for his contributions to Pope's version of the *Odyssey*, and for the quarrel that followed when Pope conspicuously failed to acknowledge the assistance he had received. Broome's marriage to a rich widow, however, put him beyond the need to scabble for crumbs from the booksellers. This book is his principal collection of original poetry. A preliminary "advertisement" states, with significant phrasing, that "the author has not inserted into this collection any part of his translation of the *Odyssey*, published by Mr. Pope: he thought it an imposition on the public to swell this volume with verses taken from a work that is already in the hands of almost every reader." The text begins with a 17-page "Essay on Criticism" in prose. Among the poems that follow are occasional verses, Biblical paraphrases, attempts at pastoral, and two substantial excerpts from the *Iliad*, translated in the style of Milton (and not, conspicuously, in the style of Pope); at the end are translations from Hesiod and Apollonius Rhodius. Among the more amusing pieces are "A Dialogue between a Lady and her Looking-Glass while she had the Green-Sickness," "To Mr. Pope on his Works, 1726," "Prologue to Mr. Fenton's excellent Tragedy *Mariamne*," and "An Epistle to my Friend Mr. Elijah Fenton, 1726." Fenton, of course, also collaborated with Pope on his translation of Homer, and he and Broome became friends and allies. A fine copy of an interesting collection of verse; copies inscribed by the author cannot be common. On the front pastedown is a 19th-century armorial bookplate signed Wodehouse, and dated Kimberly, 1838. Foxon, p. 87; CBEL II, 539.

138. **Broome, William.** Poems on several occasions. London: printed for Henry Lintot, 1739. xxiii(1), 280 pp., including a frontispiece portrait. 8vo, contemporary calf, gilt, spine gilt, brown morocco label (some rubbing of the spine). £225

Second edition, "with large alterations and additions." This new edition, published after a gap of twelve years, contains about a dozen new poems, the most important of which are "To Mr. A. Pope, who corrected my Verses" (no doubt indicative of a thaw in their relations), "On the Death of my Dear Friend, Mr. Elijah Fenton" (1730), and "A Poem on Death," dedicated to another friend, Thomas Marriot. Most of the poems do not seem to have been subjected to "large alterations," though two have been noted in which the revisions are in fact substantial, "To a Lady, Playing with a Snake," and "On a Flower which Belinda gave me from her Bosom." In very good condition; on the front pastedown is the early signature of

Elizabeth Bingham, and the recent bookplate of Oliver Brett, Viscount Esher. This appears to be a fine paper copy; on p. 24 is a manuscript alteration of three words, which is very possibly in the author's hand. Foxon, p. 88; CBEL II, 539.

139. **Broome, William.** Poems on several occasions. London: printed for Henry Lintot; and sold by J. Wren, 1750. xiii(3), 248 pp., including an engraved frontispiece portrait. 8vo, recent half calf and marbled boards, red morocco label. £125

"The second edition, with large alterations and additions." Curiously, this is nothing of the sort, being merely a re-issue of the sheets of the 1727 first edition, with a new title-page (in red and black). Even more odd is that fact that other copies, with the same date and imprint, consist of the sheets of the genuinely revised and enlarged second edition of 1739, again with a cancel title-page. It seems possible that all of these sheets may have remained unsold in the Lintot stock, and that five years after the poet's death, it was felt worth trying to offload them indiscriminately, with misleading title-pages. A good copy; old signature on the title-page of Henry Scott. Foxon, p. 88 (not aware that some copies were re-issued with 1739 sheets); CBEL II, 539.

140. [**Broome, William.**] The oak, and the dunghill. A fable. London: printed, and sold by J. Roberts, 1728. (4), 5 pp. Folio, disbound. £300

First edition. A verse fable on false friendships, and the rise and fall of political fortunes. The attribution is from a note on a copy in the British Library, which is bound in a volume with seemingly knowledgeable annotations throughout; this poem was not, however, included in the second edition of Broome's *Poems on Several Occasions*, published in 1739, and the evidence of a single ascription should perhaps be regarded as insufficient. The Wrenn catalogue attributes the poem to Gay, but this is no doubt an invention of T. J. Wise, who provided many of Wrenn's books. Broome published nothing under his own name aside from the collected edition of his poems, save for two very rare sermons, one in 1707 and the other in 1723. Slight signs of prior folding, but a very good copy, complete with the half-title. Foxon B499; CBEL II, 539 ("attributed to Broome").

Contempt for White Bread

141. **Brown.** [Anon.] Brown bread and honour, a tale. Moderniz'd from an ancient manuscript of Chaucer. London: printed for John Morphew, 1716. 8pp. Folio, disbound. £1250

First edition. A curious and somewhat ill-tempered lament for the passing of old-fashioned virtues, and the days when "honour was not an empty word." The corruption of the times is symbolized by changing tastes in bread. The poem consists in part of a soliloquy by "Brown-Bread:"

"If bread be deem'd of life the staff,
Brown-Bread is sure the better half!
My birth-right ravish'd by another,
I'm cured by my younger brother;
Who now presumes, before my face,
At the best tables to take place!
Nay, which is stranger still, tho' truth,
At High-Gate I'm abjur'd by oath!
Forbid it Jove, since it is known,
That quality, of late, are grown
So much corrupt, in heart and head,
Chiefly, because they love White-Bread!"

Blank margins a bit trimmed, without approaching the text. Old patch repair to the verso of the title-page. two small ink spots on the last leaf, but a sound copy of a very rare poem. The ESTC lists five copies (L, LEu, O; CLU-C, IU). Foxon B501.

142. **Brown, John ("Estimate").** An essay on satire: occasion'd by the death of Mr. Pope. London: printed for R. Dodsley, 1745. 32 pp. 4to, disbound. £300

First edition. The author's second publication, a poetical attempt to define the pre-eminent literary genre of the first half of the 18th century:

"Hence satire's pow'r: 'Tis her instructive part,
To calm the wild disorders of the heart:
She points the arduous height where glory lies,
And teaches mad ambition to be wise;
From foul example kindles fair desire,
Draws good from ill, from flint elicits fire."

The poem concludes with an appraisal of some of the masters of satire, from Horace and Juvenal to Dryden and Pope, in the course of which there are four rather surprising lines on John Donne, whose verse was not widely recognized at this period:

""Twas then plain Donne in honest vengeance 'rose,
His wit refulgent, tho' his rhyme were prose:
He 'midst an age of puns and pedants wrote
With genuine sense, and Roman strength of thought."

This poem was not much noticed when it was first published, no doubt in large measure because the author had yet to gain the literary renown afforded by the work with which his name will always be associated, *An Estimate of the Manners and Principles of the Times* (1757). In time the poem did come to the attention of William Warburton, who said in a letter to the publisher Robert Dodsley that he was "surprized to see so excellent a piece of poetry;" he subsequently included Brown's poem in his major edition of Pope's *Works*. For a full account of the writings of John Brown (1715-1766), see Donald D. Eddy, *A Bibliography of John Brown* (1971), a small masterpiece of 18th-century literary bibliography. A fine copy; with an allegorical vignette on the title-page. Foxon B502; Eddy 2; CBEL II, 826.

143. **[Brown, John ("Estimate").]** Honour. A poem. Inscribed to the Right Honble the Lord Viscount Lonsdale. London: printed for R. Dodsley; and sold by M. Cooper, 1743. 23(1) pp. 4to, disbound. £400

First edition. John Brown's first publication, which appeared when he was 28. Eddy prints the text of three letters from Brown to Robert Dodsley, which reveal that the edition of this poem was printed at Brown's expense, probably in a relatively small number of copies. The theme of the poem involves the various ways in which both true and false honor are acquired. The fair number of explanatory footnotes suggest an inexperienced writer, unsure of the power of his verse to persuade. The note to "Verse 1 &c." reads: "The various and ridiculous pretensions of mankind to honour and fame enumerated." A fine copy of a scarce poem, complete with the half-title. Foxon B504; Eddy 1; CBEL II, 826.

144. **Browne, Isaac Hawkins.** Poems upon various subjects, Latin and English. . . . Published by his son. London: printed for J. Nourse and C. Marsh, 1768. (10), 160 pp. + an engraved frontispiece portrait. 8vo, contemporary calf, spine gilt (lightly rubbed). £150

First edition. The only collection of the author's poems, published eight years after his death. Isaac Hawkins Browne (1706-1760) was born in Lichfield, three years before Samuel Johnson, but unlike Johnson he came from a wealthy family, and was never called upon to earn a living or pursue a profession. To his contemporaries he was best known for his Neo-

Latin poem *De Animi Immortalitate* (1754) which, together with an English translation by Soame Jenyns, takes up more than half this volume. Browne was a convivial companion. Mrs. Piozzi reports Johnson as saying that Browne was "of all conversers . . . the most delightful with whom I ever was in company: his talk was at once so elegant, so apparently artless, so pure, and so pleasing, it seemed a perpetual stream of sentiment, enlivened by gaiety, and sparkling with images." In his *Tour to the Hebrides* (1773), Boswell writes:

"Johnson told us that Isaac Hawkins Browne drank hard for thirty years, and that he wrote his poem, *De Animi Immortalitate*, in the last of these years. I listened to this with the eagerness of one who, conscious of being himself fond of wine, is glad to hear that a man of so much genius and good thinking as Browne had the same propensity."

Browne is said to have died of consumption, but that may be a euphemism. The portrait here is engraved by Ravenet after a painting by Joseph Highmore. A fine copy, printed on thick paper; with the early armorial bookplate of William Downes (1751-1826), a prominent Irish judge. Foxon, p. 89; CBEL II, 539.

Parodies of Pope and Swift

145. [**Browne, Isaac Hawkins.**] A pipe of tobacco: in imitation of six several authors. London: printed for L. Gilliver, 1736. (4), (7)-23 pp. 8vo, half dark green morocco, gilt, spine gilt, a.e.g. £500

First edition. One of the most successful 18th-century attempts at parody; included here are imitations of Colley Cibber, Ambrose Philips, James Thomson, Edward Young, Alexander Pope, and Jonathan Swift, all of whom are summoned up to versify on tobacco. According to Spence, Pope thought this parody of his style was "just and well taken:"

"Blest leaf! whose aromattick gales dispense
To templars modesty, to parsons sense:
So raptur'd priests, at fam'd Dodona's shrine
Drank inspiration from the stream divine.
Poison that cures, a vapour that affords
Content, more solid than the smile of Lords:
Rest to the weary, to the hungry food,
The last kind refuge of the wise and good:
Inspir'd by thee, dull cits adjust the scale
Of Europe's peace, when other statesmen fail.
By thee protected, and thy sister, beer,
Poets rejoice, nor think the bailiff near.
Nor less, the critic owns thy genial aid,
While supperless he plies the piddling trade."

All six parodies had originally been printed in various magazines. A fine copy, complete with the half-title, on which an 18th-century owner has transcribed a note about the author from Cibber's *Lives of the Poets*; later bookplate of Oliver Brett, Viscount Esher. Scarce. Foxon B520; Bond, *English Burlesque Poetry, 1700-1750*, 151; CBEL II, 539.

146. [**Browne, Joseph.**] The British court: a poem. Describing the most celebrated beauties at St. James's Park, and the Mall. The ladies characteris'd. 1. Dutchess of Marlborough. 2. Dutchess of Ormond. 3. Dutchess of Bolton. 4. Countess of Ranelagh. 5. Lady Ryalton. 6. Mrs. Collier, Maid of Honour. 7. Mrs. Forester, Maid of Honour. 8. Countess of Sunderland. 9. Countess of Bridgewater. 10. Mrs. Cludde. 11. Mrs. Spanheim. 12. Lady Hyde, Lady of the Bedchamber. 13. Mrs. Dunch and Digby. 14. Lady Cowper. 15. Countess of Manchester. 16. Lady Colvert. 17. Lady Harper. 18. Mrs. Price. 19. Marchioness of Monthermer. 20. Mrs. Gibbons. 21. Dutchess of Somerset. 22. Countess of Orrery. 23. Mrs. Wortley. 24. Mrs. Long. 25. Dutchess of Beauford. 26. Mrs. Newington. 27. Dutchess of St. Albans. 28. Countess of

Essex. 29. Lady Woodstock. 30. Mrs. Wyndham. 31. Countess of Wharton. 32. Lady Elizabeth Seymour. 33. Dutchess of Bucks. And Normandy. London: printed [for Samuel Bunchley], and sold at the Publishing Office, in Dove-Court, near Bearbinder Lane, 1707. 16 pp. Folio, half dark blue cloth and light blue cloth boards (traces of rubbing). £900

Second edition, "with additions;" first published a month earlier with only 29 ladies described. A series of sketches in verse of some of the most prominent women of the British aristocracy. The portraits are so consistently flattering as to be almost indistinguishable: "Bolton's bright image raises soft delight, / And like Prometheus, kindles fire at sight." "Ranelagh has airs still to delight mankind, / That yet, no equal to her charms we find." "Godolphin so engaging does appear, / That angels only can resemble her." Such indiscriminate flattery can only have been intended to elicit the odd hand-out. Joseph Browne (1673-1721?) was both a quack physician and a Grub-Street hack. His various medical ventures brought him occasionally into conflict with the Royal College of Physicians; his publications in this field were generally dedicated to the great and good, in an effort to secure patronage. In the political arena he took over the editorship of the *Examiner*, after it has been discontinued by Mary de la Riviere Manley, the successor to Swift; there was, unsurprisingly, a corresponding decline in quality. His various ventures into verse veered between flattery, which earned him little, and satire, which got him into trouble. His poetical publications, which were not inconsiderable, receive no mention at all in either the DNB, or the recent Oxford revision. Not a lot is known of Browne's later life; in 1721 he disappears from view. Most of his poetical productions are rare; of this one the ESTC lists four copies (CtY, KU-S, NjP, TxU), along with six copies of the shorter first edition (L, LEu; CaOHM, CLU-C, MH, PBL). The name of the bookseller who published this poem can be inferred from the address in the imprint. Samuel Bunchley was involved in about ten titles, mostly by Browne and Ned Ward; they were all issued in 1707. In very good condition. Foxon B527.5.

The Demi-Monde of London

147. [Browne, Joseph.] St. James's Park: a satyr. London: printed, and sold by John Morphew, 1708. 16 pp. Folio, red cloth, roan spine (spine rubbed). £2500

First edition. A vivid depiction in verse of London's demi-monde at the start of the 18th century. St. James's Park, for centuries a site of royal recreation, had been redesigned and newly laid out at the command of Charles II. It was for a time a highly fashionable venue, but by the time of William and Mary, and the reign of Queen Anne, the tenor of the place had changed, and it became a haunt for prostitutes and the raffish sort of aristocrats known as Mohocks. Many of the more conspicuous denizens of the park are named here, and described, though a few are identified only by initials. Of particular interest are some of the passages on the participation of the lower classes:

"The footmen of the town an't half so lewd.
These play their wit upon the orange wenches,
And pester the poor masks upon the benches;
'Till having rak'd about 'till it is dark,
They scour away, and cry G--d damn the Park:
Then to some bawdy-house, or tavern go,
And sport off their loose coins, 'till one or two."

Browne's verse satire attracted a good deal more attention than some of his other publications; this poem was pirated by Hills, and widely circulated under his imprint in 1708-9. The original printing, the only one in folio, is rare; the ESTC lists six copies (L, E, NT; CSmH, IU, MB). Slight foxing, a few page numbers shaved, but a very good copy, from the collection of John Brett-Smith. Foxon B530.8 (adding MRu, Yu).

148. **Browne, Moses.** Poems on various subjects. Many never printed before. London: printed by and for Edward Cave, 1739. (10), x, 460 pp. + an engraved frontispiece. 8vo, contemporary calf, spine gilt (spine rubbed, joints cracked, lacks label). £200

First edition. The author's principal collection of poems. Not a lot is known about the early life of Moses Browne (1704-1787), but for a time as a young man he was reduced to working as a pen-cutter to support a large family. In time he became a contributor to the *Gentleman's Magazine*, and received the assistance of Edward Cave; Samuel Johnson had the happy notion that Browne should produce a new edition of the *Compleat Angler*, which proved successful. In time he became a clergyman, and his later verse is on religious themes. This lively volume begins with his *Piscatory Eclogues*, first published in 1729. The longest new piece is an ambitious "Essay on the Universe," dedicated to the Countess of Hertford, who became a patron. The volume also includes a poem addressed to Richard Savage, a series of descriptive poems on Scarborough, and a group of "Little Essays on Little Things," among which are "Small-Beer," "The Shrimp," and "The Barber." Frontispiece cut round and mounted; small tear in the title-page, without loss, otherwise a sound copy. Foxon p. 93; not in NCBEL.

149. **Browne, Moses.** The works and rest of the creation: containing, I. An essay on the universe. Designed to promote a familiar, pleasing, and religious knowledge of the earth and heavenly bodies. In four books. II. Sunday thoughts. Adapted to the various parts of the Christian Sabbath; and its different duties, exercises, and employments. In three parts. London: printed for A. Millar, 1752. xiv, viii, (2), 240 pp. 12mo, contemporary calf, gilt, spine gilt, red morocco label. £225

First edition. Entirely in verse. The first poem had originally appeared in *Poems on Various Subjects*, in 1739; two parts of *Sunday Thoughts*, were separately published in 1749-50, but are very rare in that form. Minor worming in the blank upper corners towards the end, but a fine copy. Foxon, p. 93; CBEL II, 540.

150. [**Browne, Moses.**] Piscatory eclogues: an essay to introduce new rules, and new characters, into pastoral. To which is prefix'd, a discourse in defence of this undertaking. With practical and philosophical notes. London: printed by C. Ackers, for John Brindley, 1729. (14), 129(1) pp. 8vo, old half calf (scuffed, a bit worn). £450

First edition. This volume begins with an intelligent essay on pastoral verse, with comments on such writers as Phineas Fletcher, Edmund Spenser, and John Milton; Eclogue V is an imitation of "Lycidas." Browne wrote these poems when he was 23; they are creditable as verse, and display an extensive knowledge of angling, shown particularly in a number of long footnotes. Title-page a trifle soiled, with a repair to a small tear in the outer margin; slight signs of damp at the end. With the armorial bookplate of Sir Charles Hamilton, Bart. Foxon B531; Westwood and Satchell, *Bibliotheca Piscatoria*, pp. 43-4; CBEL II, 540.

151. **Browne, Moses.** The Richmond beauties. A poem. Inscribed to their Royal Highnesses the young Princesses. London: printed for E. Curll, 1722. 32 pp. 8vo, disbound. £1250

First edition. The title-poem is a pastoral addressed to the royal family, published when Browne was only 18. Toward the end he alludes to another literary project: "O! when hereafter I shall sing, / A virtuous, brave, unhappy King." A footnote describes this as "a play, which will speedily be brought on the stage, call'd, -- The Tragedy of Refan, Prince of Kent." What did in fact appear the next year was *Polidus, or Distress'd Love: A Tragedy*, to which was appended a farce. Included at the end here are three other poems, one a pastoral by William Derham, and the other two by Browne, "The Wanton Tamed" and "On the Death of Mr. Prior." Slight worming in the blank lower margins, but a very good copy. Uncommon; the ESTC lists 13 locations (L; CCC, DLC, ICN, IU, InU-Li, KU-S, NjP, NIC, NIC, NBSu, OkU, RPJCB). Foxon B532; CBEL II, 540.

Beset by Worldly Affairs

152. **Brownsword, William.** On prophecy, as pointing out the Messiah. A divine ode. Humbly inscrib'd to the Right Reverend Father in God, Francis Lord Bishop of Chichester. To which are annexed some suitable notes both explanatory and instructive. London: printed for L. Gilliver and J. Clarke, 1739. 22 pp. Folio, disbound. £1750

First edition. A poem in 42 four-line stanzas, with an envoi, and a dense section of annotations, by the vicar of Sompting, in Sussex, near the modern town of Worthing. The last two pages are devoted to a rather charming postscript in verse, "being the author's address to his books, on being occasionally divorced from his studies, by a perplexing incumbrance of worldly affairs," which concludes:

"Of bookish studies tho' bereft,
Still my soliloquies are left;
With thee, my God, with thee, my soul,
Still I'll converse without controul:
Still intermix'd my thoughts shall be
With this world and eternity.
And now and then mine eye shall glance
On your fair pages, tho' by chance;
'Til time me to my-self restore,
And you to me, as heretofore."

At about the time this poem was published, William Brownsword (b. 1712 or 13) had a brief flirtation with light verse as well. Lawton Gilliver also published his *Laugh and Lye Down*, on gout, later the same year, and his *Laugh upon Laugh* in 1740. A very good copy of a very rare poem. The ESTC lists two copies, at Johns Hopkins and Yale, to which Foxon adds a third at the Bodleian. Foxon B540.

The Break-Up of a Marriage

153. [**Broxholme, Noel.**] A letter from a lady to her husband abroad. Dublin: printed by S. Powell; for George Risk; George Ewing; and William Smith, 1728. 15 pp. Sm. 8vo, old wrappers. £300

First Dublin edition; first printed shortly before in London. A poem which appears to have captured the public imagination, going quickly through five editions in London; there was also a pirated edition. The poem is reportedly based upon the break-up of the marriage between Margaret Hollings, the daughter of the London physician John Hollings, and Edward Walpole, the second son of Sir Robert Walpole; apparently the young man's father objected to the marriage, and forced his son to abandon his wife, and travel abroad, whence this lament in verse. The author, Noel Broxholme (1686-1748), was himself a physician, who trained under Richard Mead after graduating from Christ Church, Oxford. William Stukeley, a fellow student of Broxholme at St. Thomas's Hospital, said that Broxholme "was a man of wit and gayety, lov'd poetry, was a good classic . . . got much money in the Misisipi project in France. At length he came over and practised, but never had a great liking to it, tho' he had good encouragement." Horace Walpole once described him in a letter as follows: "He was always nervous and vapoured, and so good-natured that he left off his practice from not being able to bear seeing so many melancholy objects. I remember him with as much wit as ever I knew." Broxholme was adept at writing Neo-Latin verse, and was part of the circle surrounding Anthony Alsop; for this aspect of his life see D. K. Money's *The English Horace: Anthony Alsop and the Tradition of British Latin Verse* (1998). Broxholme committed suicide in 1748. All editions of this poem, the only one he published in English, are uncommon; of this printing the ESTC lists six locations (Ct, D, Dt; CLU-C, CtY, WaPS). In very good condition. Foxon B543.

154. **[Broxholme, Noel.]** A letter from a lady to her husband abroad. London: printed for J. Roberts; and sold by A. Dodd; and E. Nutt, 1729. (4), 13 pp. Folio, disbound. £400

Fourth edition, "corrected;" the first edition had appeared four months earlier, in September, 1728. This is the first printing to describe itself as "corrected;" the text appears to be the same as that of the Dublin edition listed above. Of this edition the ESTC lists five copies (C, O; IU, InU-Li, TxU). In very good condition. On the blank verso of the last leaf of this copy are some early pen trials, including a rather elaborate strip of lace, beneath which are the names "Hollins" and "Walpole;" evidently the story behind this poem was common knowledge. Foxon B546.

155. **Buck, Stephen, of Stock's-Market [pseudonym].** Geneva. A poem in blank verse. Occasioned by the late act of Parliament for allowing liquors compound of English spirits. Written in imitation of Philips's *Splendid Shilling*. With a dedication to all gin-drinkers in Great Britain and Ireland. London: printed for T. Cooper, 1734. 16 pp. 4to, disbound. £2250

First edition. A mock-panegyric on gin, and a satire on the government's hugely unpopular attempt to curb the consumption of spirits by imposition of an excise tax. With a facetious five-page dedication, ascribing British courage to the effects of gin, and casting aspersions on the efficacy of "insipid tea." The author's name here is clearly a pseudonym; the reference is to the thresher-poet Stephen Duck, whose working-class origins made his verses the subject of much ridicule. Despite the title-page, there is little resemblance between this poem and *The Splendid Shilling*, though Philips was celebrated for his love of liquor. Faint waterstain in the lower portion, otherwise a very good copy of an extremely rare poem. The ESTC lists three copies (C, O; CSMH). Foxon B554 (no further copies); Bond, *English Burlesque Poetry, 1700-1750*, 139.

156. **Bulkeley, John.** The last-day. A poem in XII books. By the late J. Bulkeley, Esq; of Clare-Hall, in Cambridge; author of the Letters to the Revd. Dr. Clark, on liberty and necessity. London: printed for J. Peele; R. King; C. Rivington; and W. Chetwood, 1720. (2), xvi, 389 pp. + an engraved frontispiece. 8vo, half calf, and dark green cloth boards (rubbed, a bit soiled). £350

First edition; the first book only had been published anonymously as a 20-page folio in 1717, while the author was still alive, but the version here is quite different. A poem on Biblical themes in blank verse, remarkable if for nothing else than for its length; presumably the author owed a debt to Milton. The preface, written by a friend, gives an account of the late author:

"Our author dyed in September, 1718; in the 24th year of his age . . . Near his first admission to Cambridge, the Rev. Mr. Law was moderator there: 'tis the custom for such to speak and publish a copy of Latin verses; the subject was here (*materia nequit cogitare*). The genius of Mr. Law inclining rather to disputation than to poetry, he resolv'd to pitch upon the most excellent Latin poet (as is usual) in the university, to compose the lines which he was to publish. Mr. Bulkeley (tho' a tyro at that time) was the person by all recommended for the work. He undertook it; perform'd it; the verses were read before the learned society of Immanuel, master, president, and fellows being present: they were surpriz'd at the unusual spirit that appear'd in the lines, and wondered at Mr. Law having so uncommon a talent for poetry; but he soon undeceived them, and threw their commendation upon Mr. Bulkeley."

The preface goes on to say that Bulkeley died of consumption at Kensington-Gravel-Pits, shortly after handing over to his friend his long manuscript. In some copies of this book the introduction is signed in type by Thomas Purney, a schoolfellow, whose *Pastorals* were published in 1717 (Foxon P1172). The letters to Dr. Clark referred to on the title-page have not been identified. The allegorical frontispiece is engraved by Vander Gucht after a design

by L. Cheron. Title-page and frontispiece dust-soiled, otherwise a sound copy in a modest binding. Uncommon. Foxon B562.

157. **Bull, Roger [pseud?].** Grobianus; or, the compleat booby. An ironical poem. In three books. Done into English, from the original Latin of Friderick Dedekindus. London: printed for T. Cooper, 1739. xiii(1), (2), 276, (12) pp. 8vo, contemporary mottled calf, spine gilt (joints neatly repaired). £450

First edition. A long poetical satire on contemporary manners, in the style of Jonathan Swift, to whom the book is dedicated. Freely adapted to an English 18th-century setting from a Neo-Latin poem first published in Frankfurt in 1549; the name of Roger Bull appears in no other book, and is almost certainly a pseudonym. The emphasis throughout the poem is on food and drink, and the text provides a comprehensive, if often bawdy view of English table manners in the early 18th century. Included are passages on "sneezing, coughing, belching, [and] filthy wit," deportment at dinner, greed and vomiting, "how to eat soop, sops, and shell-fish," the art of drinking, and a good deal more. A very good copy, with the bookplate of Frances Mary Richardson Currer, England's first great woman book collector. Foxon B564; Teerink 1318; Rothschild 513; Cagle, *A Matter of Taste*, 645.

158. **[Burgh, James.]** An hymn to the Creator of the world. The thoughts taken chiefly from Psal. civ. To which is added in prose, an idea of the Creator from his works. London: printed, and sold by M., Cooper, 1750. (2), iii(1), (2), 44 pp. 8vo, blue buckram cloth. £350

First edition. A curious poetical expression of awe in the face of the wonders of the universe. A preliminary note says that the poem was "the amusement of some leisure hours in the country several years ago," and was eventually published "for the benefit of a very amiable child, an orphan." In fact much of the tract is devoted to rather technical descriptions of the planets, and other features of the solar system, and the use of the telescope and microscope. James Burgh (1714-1775) was the son of a Scottish clergyman, and a cousin of the historian William Robertson. After studying at St. Andrews University he came to London in the early 1740's, where he briefly had a job as a corrector of the press for William Bowyer, before moving on to become a schoolmaster. In 1747 he published a treatise on education, which showed the influence of Locke. He also formed a close friendship with Richard Price, and in time became more and more involved in social and political issues. In the aftermath of the Stamp Act he was a propagandist for various radical causes, and as a supporter of the American Revolution came into contact with Benjamin Franklin. This pamphlet was his only published verse. In very good condition. Foxon B575.

A Slanging-Match

159. **[Burridge, Richard.]** Hell in an uproar: occasion'd by a scuffle that happen'd between the lawyers and the physicians, for superiority. A satyr. N.p. (Dublin): printed in the year 1725. 15 pp. 8vo, disbound. £1250

First Irish edition; first published in London in 1700. A very lively and amusing dream vision in verse, in which the author describes a kind of slanging match between various lawyers and doctors, all of whom are consigned to Hell. Some of those who appear are named only by initials, but a number can be identified, such as the physician Sir George Wakefield, who was accused by Titus Oates in 1679 of having been offered a huge bribe to poison Charles II; Wakefield was acquitted in a remarkable trial heard by Lord Chief Justice Scroggs, who also appears here (as "S----s") in defence of the legal profession. Richard Burridge was born in 1670, and in 1700 he first appeared on the literary scene with four folio poems, two of them signed, on the King of Poland and the Duke of Gloucester, and two of them, including this one, anonymous, in the manner of Ned Ward. In subsequent years he issued a couple of other congratulatory poems, along with a survey of London, and a pamphlet in which he describes himself as a converted atheist. In 1712 he was tried, along

with two boon companions, a butcher and a peruque-maker, for drinking a toast to the devil. What happened to him afterwards is not clear. All printings of the present poem are very rare. Of the original edition the ESTC reports three locations (L; CLU-C, ICU), along with three copies of this Dublin reprint (L; CtY, IU), and a single copy of a London edition of 1750 (DNLM). Traces of wrinkling from damp, but a very good copy. Foxon B586; cf. Wing B5977A.

Unrecorded

160. [**Burton, John.**] [Caption title:] In obitum principis desideratissimi Georgii I. N.p. (Oxford?): n.d. (1727). 4 pp. Folio, two leaves, disbound. £750

First edition. A hitherto unrecorded Neo-Latin poem on the death of George I; the author's name is printed at the end of the text. Presentation copy, with an inscription on a blank leaf at the front to Thomas Parker, 1st Earl of Macclesfield: "Honoratissimo viro Thomæ Comiti de Macclesfield hoc quicquid est manusculi, quod tum suæ erga Principem desideratissimum pietatis, tam etiam erga patronum munificum gratitudinis esset monumento, D. D. D. Johannes Burton." John Burton (1696-1771) was educated at Corpus Christi College, Oxford, and became a fellow there in 1723. "As college tutor he acted with great zeal, and acquired a greater reputation than any of the Oxford 'dons' of his day." -- DNB. He went on to become a respected theological and classical scholar, and as an educator he was also closely associated with Eton. During his long career he published a large number of Biblical commentaries, poems in Latin and Greek, sermons, and other tracts. This newly discovered poem was printed two years earlier than anything by Burton listed in the ESTC. In very good condition. Not in Foxon.

161. [**Burton, John.**] *Sacræ Scripturæ locorum quorundam versio metrica. Sive exercitationum poeticarum quæ pro disciplinæ solennis ratione adolescentibus C.C.C. longæ vacationis tempore præcipiuntur elaborandæ delectus.* Oxford: e Theatro Sheldoniano, 1736. (16), 79 pp. 8vo, recent boards. £200

First edition. A collection of metrical versions of the Psalms, and other passages from the Bible, in Latin, Greek, and English. These poems comprise a set of exercises which Burton compiled for students at Corpus Christi College, for use during the Long Vacation. The English poems include a chapter from Isaiah, part of a chapter of Deuteronomy, and a paraphrase of Psalm 104. A very good copy of a scarce book; on the title-page is the signature of John Parker, from the 1740's. Foxon, p. 100; Case 408 (wrongly listed as a miscellany); CBEL II, 365 (wrongly listed as a miscellany).

162. **Byrom, John.** *Miscellaneous poems by John Byrom, M.A. F.R.S. sometime fellow of Trinity College, Cambridge, and inventor of the universal English short-hand.* Manchester: printed by J. Harrop, 1773. (4), vi, 352; (4), vi, 353 pp. Two vols., 8vo, contemporary half calf, spines gilt, red morocco labels (some rubbing). £200

First edition. The principal collected edition of the author's poems, published ten years after his death. John Byrom (1692-1763) came from a prosperous Manchester family of merchants and linen-drapers. He began teaching his shorthand method in the 1720's; his pupils paid five guineas, and took an oath of secrecy. In 1739 he printed proposals for publishing his system by subscription, but difficulties arose, and instead he obtained an Act of Parliament giving him the sole right of publishing and teaching his system for twenty-one years. The first full description of Byrom's system was printed in 1767; it includes an interesting list of his students, among whom were the printers John Baskerville and Joseph Clowes, the poet Isaac Hawkins Browne, the philosopher David Hartley, and Rev. Charles Wesley; others who learned the system were Gibbon's father, Horace Walpole, and, purportedly, Lord Chesterfield. Byrom also wrote a great deal of very popular poetry, both serious and humorous, as collected in these two volumes. He will always be

remembered for his "Epigram of the Feuds between Handel and Bononcini," written in 1727, and reprinted here towards the end of the first volume:

"Some say, compar'd to Bononcini,
That Mynheer Handel's but a ninny;
Others aver, that he to Handel
Is scarcely fit to hold a candle:
Strange all this difference should be,
'Twixt Tweedle-dum and Tweedle-dee!"

A very good set; early signature in each volume of Rathbone of Greenland. Foxon, p. 101; CBEL II, 1655.

163. C----. [Anon.] The c---- unmasqu'd: or, the state puppet-shew. London: printed for J. Irons, 1734. 16 pp. Folio, disbound. £1500

First edition. A satire in dramatic form, published at a time of high political tension, when rumors were circulating of Sir Robert Walpole's impending fall from power. Walpole is the principal character here, in the guise of Sir Politick Blunder, who is represented as handing out money to a throng of party scribblers and place-seekers. This passage, introduced by the stage direction "He gives 'em money," contains an ironical allusion to the *Craftsman*, the enormously popular opposition paper, edited by Nicholas Amhurst under the name Caleb D'Anvers:

"Here, let me see how gold inspires the muse,
'Tis a rich cordial, and of sov'reign use;
Elates the mind, and gives the thought a rise,
Makes vice a virtue, and a virtue vice:
Blazon my work, gloss ev'ry failing o'er,
Lessen my faults, and aggrandize my pow'r;
Thro' distant climates let my merits ring,
My motto this, my country, and my King:
Here let my conduct, there my faith be told,
My small possessions, my contempt of gold;
My love for D'Anvers, and my hate to strife,
But not one word of pensions for your life,
This when I read the publick papers o'er,
Shall soon convince me if you merit more.

Walpole in fact remained in power for another eight years. A very good copy of a rare poem; the ESTC lists seven copies (C; CSMH, CtY, DFo, MH, NN, OCU). Foxon C1 (adding TxU).

164. **Callipaediae.** Quillet, Claude. *Callipaediae*; or, the art how to have handsome children: written in Latin by the Abbot Quillet. To which is added, *Pædotrophiae*; or, the art of nursing and breeding up children: written in Latin by Monsieur St. Marthe, physician to Henry III of France. Now done into English verse. London: printed for John Morphew, 1710. (8), 264 pp. 8vo, recent half calf, red morocco label. £250

First edition of this anonymous translation. A poem about conception, pregnancy, childbirth, and the rearing of infants, originally written in about 2000 Latin hexameters and published in 1655, by a physician and protégé of Cardinal Mazarin. The market for this sort of literary treatise on "the facts of life" was sufficiently robust in London that a rival version appeared the same year, versified by William Oldisworth and others (Foxon O142), and published by Bernard Lintot (without the additional poem by St. Marthe). Two years later Nicholas Rowe entered the lists, and produced yet another translation, which in the end became the most popular (Foxon R280). The present version was reprinted only once, in 1718. The translator cannot be identified. In his dedication to Samuel Garth, he

reveals his awareness of his competitors: "I declare not to have done mine with any view of emulation or rivalry, but believing a work of this length cou'd not be perfected by a gentleman so much and so honourably employ'd otherwise." Some foxing; lower portion of the last leaf repaired, without loss of text. Foxon C4.

The Charms of an Adulteress

165. [Campbell, Archibald, 3rd Duke of Argyll.] A pastoral elegy on the death of the Lady Hilaretta. In a dialogue between two lords. London: printed for A. More, n.d. (1730). 6 pp. Folio, blue cloth, dark blue morocco spine (a little rubbed). £3500

First edition. An amusing and well-written poem on the scandalous life of Lady Abergavenny, a notorious adulteress. Katharine Tatton was born ca. 1705, the daughter of Lieutenant-General William Tatton. On May 6, 1724, she married Edward Neville, 13th Lord Abergavenny (or Bergavenny); the fact that the groom was two days short of his 19th birthday, and that the marriage took place at Fleet Chapel in London carries certain implications. Whatever the circumstances, the unfortunate young man died of smallpox five months later. His young widow, however, did not grieve long, for on May 20, 1725, she married her late husband's cousin and heir to his title, William Neville, 14th Lord Abergavenny. By the time of her death on December 4, 1729, she had borne him three children, and at the same time had become celebrated for her love affairs, the most scandalous of which was with a certain Richard Lyddel, who, remarkably, was tried on February 16, 1730, "for carrying on a criminal conversation with the late Lady Abergavenny." Such "posthumous" prosecutions were not common.

This poem, in the form of a dialogue between two aristocratic admirers, "Lord Toupet" and "Lord Brilliant," is in effect a tribute to her charms, which were apparently considerable. Lord Toupet describes her thus:

"Shall then no more my Hilaret impart
Envy or joy to each beholder's heart?
Oft have I seen when cook has call'd aloud,
My Lady Hilly's servant, ----- all the crowd
Stand hush'd, attention fix'd on ev'ry face,
While, with a charming unaffected grace,
Thro' dying beaus you swam into your place.
No matter what was acted on the stage
Nor Cibber, Booth, or Oldfield cou'd engage,
Nor Harlequin, skipping fav'rite of the age:
In vain did even Polly Peachum sing
My Hilaret monopoliz'd the ring:
Each beau by love, each belle by envy tost,
Strove who shou'd praise, and who malign her most.
But now, O everlasting shame to Justice!
For lying down -----, she lying in the dust is.

To which Lord Brilliant rather abruptly replies: "For lying down I've heard her blam'd, but more / Censur'd, because she did not shut the door." A little farther on he calls a halt to such reminiscences, and the poem draws to a close:

"Enough of this, Toupet, -- now let's away,
'Tis time to steal the last act of the play;
For Woolfleet oysters thro' the streets they cry,
And now, with greater haste, the coaches homeward fly."

This copy is inscribed on the title-page in a contemporary hand, "by Lord Isla," i.e. Archibald Campbell, subsequently the 3rd Duke of Argyll. This is in fact the copy,

formerly in the collection of J. R. B. Brett-Smith (and later of his son John Brett-Smith), which is cited by Foxon as providing plausible evidence of authorship. Campbell is not primarily remembered for his verse. He did, however, play a major role in public life, and was for many years an important ally of the government of Robert Walpole; Walpole virtually put him in charge of the management of Scottish affairs, and his authority was such that he came to be known as "the King of Scotland." "He possessed wide and varied accomplishments, and collected one of the most valuable private libraries in Great Britain." -- DNB. In these verses he contrives to capture, in a rather charming way, an unexpected aspect of the spirit of his age. In 1975 Foxon was able to locate only two other copies of this poem, at Worcester College, Oxford, and at Harvard; these copies are still the only ones located by the ESTC. Slight signs of prior folding, but essentially in very good condition. Foxon C10.

*"Let your little verses flow
Gently, sweetly, row by row;
Let the verse the subject fit,
Little subject, little wit."*

166. **Carey, Henry.** Poems on several occasions. London: printed by E. Say, 1729. (14), 226, (4) pp. + a mezzotint frontispiece portrait. 4to, contemporary panelled calf, brown morocco label (slight signs of wear, small crack in upper joint). £900

Third edition, "much enlarged;" in fact quite different from the two preceding pamphlet editions of 1713 and 1720, with 86 pp. and 88 pp. respectively, and both very rare. The principal collection of verse by the leading "ballad-maker" of his generation (though this was an epithet he disliked). Henry Carey (1687?-1743) is now best remembered for his "Namby-Pamby," a satire on the poetry of Ambrose Philips, and his "Sally in our Alley," a ballad whose origins he explains here in a long introductory note. A great many of the poems in this collection come from the world of musical theater, including "Polly Peachum." "Calliope to her Skylark" is dedicated to Alexander Pope, whose name appears in the six-page list of subscribers. This list is perhaps a little thinner than one might have expected, though it does contain such familiar names as Colley and Theophilus Cibber, George Frederick Handel, and the celebrated actress Mrs. Anne Oldfield. The attractive mezzotint portrait is engraved by Faber after a painting by James Worsdale; this plate is not present in all copies, and was presumably available at additional cost (an option rather more common at this period than is generally recognized). A fine copy; on the verso of the title-page is the early armorial bookplate of David Smyth of Methven (1711-1764). This is not a rare book in absolute terms, but good copies are no longer readily available. Foxon, p. 107; CBEL II, 783.

167. **[Carter, Elizabeth.]** Poems on several occasions. London: printed for John Rivington, 1762. vi, (2), 104 pp. [Bound with:] Carter, Anna Maria. Selections from the letters, &c. of the late Miss Carter, of Little Wittenham, Berks. By William Palmer, A.B. Balliol College, Oxford. To which are added, some compositions in consequence of her death. Exeter: printed by R. Trewman and Son, 1793. 53 pp. + an inserted errata slip. Two vols. in one, sm. 8vo, early 19th-century blue calf, gilt, spine gilt red morocco label. £750

First edition of both titles. Elizabeth Carter (1717-1806) was perhaps the most learned of England's 18th-century "Bluestockings." When she was still a teenager her father's friendship with the bookseller Edward Cave led to her becoming a regular contributor to the *Gentleman's Magazine*, and in 1738 Cave published her *Poems upon Particular Occasions*, an immature 24-page quarto of which only a few copies survive. Through the *Gentleman's Magazine* Miss Carter met Samuel Johnson, who became a lifelong friend, and paid her the unfortunate compliment of saying that she "could make a pudding as well as translate Epictetus" (her version was published in 1757). This volume, her only important collection of verse, was the last work of any substance that she published. Included at the end are the two numbers she contributed to Johnson's *Rambler*; the dedication, which is

signed, is to the Earl of Bath. Miss Carter remained a prominent figure in literary circles for another forty years or more, but having done much to make the role of the woman writer respectable, she did not always approve of her younger followers. "Although she had an 'extreme partiality for writers of her own sex,' believing that the mental powers of women were underrated, she 'highly disapproved' of the writings of Charlotte Smith and detested Mary Wollstonecraft's 'wild theory' about the rights of women." -- Lonsdale.

Bound at the end of this volume is a small collection of extracts from the writings of an unrelated namesake, Anna Maria Carter, who had died in 1791 at the age of 24. The compiler was a young clergyman who had been in love with her; he has added at the end some verses which he describes as "the offspring of my moments of agony." This rather touching little Exeter imprint is very rare; the ESTC lists two copies only (L; NjP). A very attractive volume, in fine condition; on a front flyleaf is the signature of Mary Anne Duncan, "Broadway, March, 1837," repeated just below as Mary Anne Carter Duncan, "Ilfracombe, August 26, 1837." Foxon, p. 109; CBEL II, 1595.

168. [**Carter, Elizabeth.**] Poems on several occasions. London: printed for John Rivington, 1766. vi, (2), 104 pp. Sm. 8vo, recent wrappers. £150

Second edition; first published in 1762. A paginary reprint; the errata have been corrected, and the printer's ornaments are different, but there appear to be no other changes to the text. A very good copy. Cf. Foxon, p. 109; CBEL II, 1595.

169. [**Carter, Elizabeth.**] Poems on several occasions. London: printed for John, Francis and Charles Rivington, 1776. vi, (2), 120 pp. Sm. 8vo, contemporary calf, spine gilt, red morocco label (tips of spine very slightly chipped). £300

Third edition. An important edition, with notable additions. One poem, "To Miss -----," has been expanded from one stanza to ten, and pp. 90-105 contain seven entirely new poems, "To Miss Sutton, 1763," "Elegy, 1768," "To Mrs. Vesey, 1766," "To the Hon. Thomas Dawson, Ætat. 2, 1773," "To the Right Hon. Lady Dartrey," "To Mrs. Montague," and "Inscription on Lady Ann Dawson's Monument." There are a few other signs of authorial intervention as well, such as the identification of Rev. Dr. Carter as the addressee of a poem on p. 62. The fourth and final edition of Mrs. Carter's collection, published in 1789, added nothing further. In very good condition; on the verso of the title-page is an unidentified early and unusual stencilled ownership mark, consisting of a monogram G. G. within a wreath, surmounted by a lion rampant. The significance of this edition appears often to have been overlooked, and it is missing from a number of major collections. Cf. Foxon, p. 109; CBEL II, 1595.

In "a Special Good Cover," as Desecrated by Swift

170. **Carthy, Charles.** A translation of the second book of Horace's epistles, together with some of the most select in the first, with notes. A pastoral courtship, from Theocritus. One original poem in English, and a Latin ode spoken before the government on His Majesty's birth-day, 1730. Dublin: printed by Christopher Dickson, 1731. (8), 116 pp. 4to, contemporary full red morocco, gilt borders, spine and inner dentelles gilt, a.e.g. (binding a trifle dull). £3500

First edition. The principal collection of verse by a young Irish clergyman and schoolmaster; the book later became the object of a good deal of raillery by Swift and his friends. Charles Carthy was in his mid-twenties when this book was published, and he appears to have had certain amount of encouragement, as the four-page list of subscribers includes not only Swift himself, but also several members of his circle -- Thomas Sheridan, William Delany, William Dunkin, Dan Jackson, William Rochfort, and Matthew and Laetitia Pilkington; there were also a fair number of Swift's enemies, including Dick Tighe, as well as such prominent literary figures as Ambrose Philips and Thomas Tickell. The

book turned out to be a serious disappointment, as Carthy's imitations of Horace, which occupy almost the entire volume, were labored, and dull. The fact that the Latin and English versions were printed on facing pages earned the author the nickname Mezentius, after the king of Cære in Etruria, who was famous for his cruelties, one of which was to tie the living to the dead. The joke is the source of an epigram by Swift, which has often been wrongly quoted as if it were some sort of compliment:

"This I may boast, which few e'er cou'd,
Half of my book at least is good."

In 1734, for reasons which are no longer clear, Carthy became involved in a squabble with Swift's young protégé William Dunkin, who published two small pamphlets of satirical epigrams, *An Account of a Strange and Wonderful Apparition Lately Seen in Trinity-College, Dublin* (Foxon D514), and *Mezentius on the Rack* (Foxon D523). Many of the poems in these little collections have to do with Carthy's unfortunate volume, and it is likely that Swift had a hand in a fair number of them; Harold Williams (Vol. II, pp. 665-672) prints a selection of them as "Epigrams against Carthy, by Swift and others." The following is typical:

"Creech murder'd Horace in his senseless rhymes,
But hung himself to expiate his crimes.
What then must Carthy do in proper season,
Who murder'd Horace without rhyme or reason?"

A fine copy, in what is undoubtedly an Irish presentation binding; there appears to be a copy bound in a similar fashion in the Bodleian. Indeed, Swift himself was presented with such a copy, as Laetitia Pilkington records in her *Memoirs*:

"I remember in one of these periodical fits of deafness, for they returned on certain seasons with him, he sent for me early one morning; he told me when I came, he had found employment for me, so he brought to me out of his study a large book, very finely bound in turkey leather, and handsomely gilt; 'This,' says he, 'is a translation of the Epistles of Horace, a present to me from the author, 'tis a special good cover! But I have a mind there be something valuable within side of it;' so taking out his penknife, he cut out all the leaves close to the inner margin. 'Now,' says he, 'I will give these what they greatly want,' and put them all into the fire. He then brought out two drawers fill'd with letters: 'Your task, Madam, is to paste in these letters, in this cover, in the order I shall give them to you; I intended to do it myself, but that I thought it might be a pretty amusement for a child, so I sent for you.'"

On the front cover of this copy is the ownership stamp, "I. Phellipps Y." Rare; the ESTC lists 15 locations (L, C, D, Dm, Dp, LEu, MRu; CaOHM, CaBViV, CSmH, ICN, IU, KU-S, NIC, PP). Foxon, p. 109; O'Donoghue, p. 61.

171. **Catcott, Alexander Stopford.** *The court of love, a vision from Chaucer.* Oxford: printed at the Theatre for Anthony Peisley; and are to be sold by James Knapton, William Taylor, Henry Clements, William Meadows, and John Morphew (all London), 1717. 32 pp. 8vo, disbound. £300

First edition. A modernized version, in heroic couplets, of a pseudo-Chaucerian poem; the original text had first appeared in Stow's edition of 1561. Alexander Stopford Catcott (1692-1749) was born in Long Acre, Westminster, and educated at Oxford, but he spent most of his adult life in Bristol, where he obtained a post as headmaster of Bristol Grammar School. Catcott attained distinction as well as a pulpit orator and a Biblical scholar; in his later years he became preoccupied with the views of the Hutchinsonians, a sect founded by the theologian John Hutchinson, whose interpretations of various Biblical texts were controversial. Catcott's poetical writings were for the most part confined to his youth.

Title-page a bit dust-soiled, with a tear in the center (no surface loss, but paper a bit limp). Scarce. Foxon C69.

172. [Catcott, Alexander Stopford.] The poem of Musæus, on the loves of Hero and Leander, paraphras'd in English heroick verse. Oxford: printed at the Theatre for Anthony Peisley; and are to be sold by James Knapton, William Taylor, Henry Clement, William Meadows, and John Morphew, booksellers in London, 1715. (4), 28 pp. 8vo, old wrappers. £500

First edition. The author's first published poem, an adaptation from the Greek dedicated to Lady Mary Wortley Montagu; the dedication also acknowledges a debt to the patronage of Lord Halifax, the cousin of Lady Mary's husband, who died later in the year. Some adhesion to the flyleaves at the beginning and end along the blank inner margins, otherwise a very good copy of a rare poem; the ESTC lists nine copies (L, LEu, O; CaOHM, C-S, CtY, MiU, MnU, NjP). Foxon C70; CBEL II, 1493.

173. Catherall, Samuel. Cato Major. A poem. Upon the model of Tully's essay of old age. In four books. London: printed for J. Roberts, 1725. xvi, 88 pp., including an engraved frontispiece. 8vo, contemporary calf, gilt, spine ruled in gilt (a bit worn, joints cracked, but cords firm). £600

First edition. A versification of one of Cicero's most famous essays. The author describes himself in his preface as having been inspired by a rather better known version from the 17th century:

"About three years ago, lighting on Sir John Denham's translation of that celebrated piece (Tully's book De Senectute) and, not without some wonder and pity, seeing that great genius fall so much below the spirit of the Roman orator, in his English metre; I was so vain, as to think a kind of paraphrase of the same essay, would succeed easier and better: and therefore, at my leisure hours, when severer studies became tedious, I undertook to build a poem (if it is worthy to be call'd so) on Tully's most exquisite model; taking special care to follow his exalted sentiments, as closely as I could, and not presuming to add much of my own, unless where I am fond of spinning out a Ciceronian thought to the utmost."

The result is a long poem in blank verse, with frequent and not always very happy use of feminine endings. Samuel Catherall is identified on the title-page, as "M.A. Fellow of Oriel College, in Oxford, and Prebendary of Wells." His dates are given in the ESTC and Worldcat as "1661?-1723," but this cannot be correct. Another source states that he was elected a fellow of Oriel in 1715, and remained long in residence there, playing a prominent part in the governing body of the college; the same source adds that "he held a canonry at Wells, and was vicar of Englishcourt, in Somersetshire, from 1722 until 1764." Catherall also published poems on Socrates (1717) and on the Last Judgement (1720), but nothing further after his adaptation of Cicero. A very good copy of a scarce title, printed by Samuel Richardson. Foxon C72; Sale 34.

174. Catherall, Samuel. Εικον Σοκρατικε. Or, a portraiture of Socrates, extracted out of Plato. In blank verse. Oxford: printed by L. Lichfield, for A. Peisley; and are to be sold by J. Knapton, H. Clements, J. Morphew, and W. Meadows, booksellers in London, 1717. (6), 53 pp. + an engraved frontispiece. 8vo, contemporary panelled calf (edges rubbed, some wear to spine). £400

First edition. A composite portrait of Socrates in verse, adapted from several Platonic dialogues. The poem is divided into four parts, "Socrates at the bar," "Socrates *solus* in prison," "Socrates discoursing on the immortality of the soul with Crito, and Simmias," and "Socrates about to drink the poyson, discoursing with Crito in the presence of all his friends." In his preface, Catherall apologizes for his use of blank verse, "which requires a strength, and majesty of diction; or else from the true sublime, degenerates into flat, and

insipid metre." The unsigned frontispiece is a bust of Socrates. Slight waterstain to the lower corner of the first few leaves, otherwise a very good copy of a scarce title. Foxon C73.

175. [Cavendish, William, Duke of Devonshire.] [Poetical miscellany.] The charms of liberty: a poem. By the late Duke of D----. To which is added, The Battle of Audenard; Royal Health, and Wife; ingenuous poems. Written by several hands. London: printed by Benj. Bragg, 1709. 16 pp. Sm. 8vo, disbound. £500

First edition. A very rare little twopenny miscellany. Two pirated printings by Henry Hills which appeared later the same year are, like most of his pamphlets of this period, quite common; Bragg's original edition, however, was long known only from a single badly imperfect copy, cited by Foxon, at the Royal Irish Academy in Dublin; the ESTC now reports a complete copy at Monash. The first poem here, by the Duke of Devonshire, was first printed as a folio in 1706, as *An Allusion to the Bishop of Cambray's Supplement of Homer*. Also included are several pieces by Tom Brown, one short poem by the Earl of Rochester, one by "Mr. Walker," and two by unidentified hands. Page 6 has been printed at an angle, and the last line is slightly trimmed (but legible); pieces chipped from the blank inner margins from disbinding, otherwise a sound copy. Foxon C82; Case 250 (the Hills reprints only); CBEL II, 345 (the Hills reprints only).

176. Cawthorn, Rev. James. Poems. London: printed by W. Woodfall; and sold by S. Bladon, 1771. (7)iii, (5)-226 pp. + a final leaf of publisher's advertisements. 4to, old marbled boards (rubbed), recent calf spine £250

First edition. A posthumous collection. James Cawthorn (1719-1761) was born in Sheffield, in Yorkshire; he later became the headmaster of the Tonbridge School in Kent, and died there after being thrown from his horse. Included in this volume is a satire called "Poverty and Poetry," a verse essay entitled "Of Taste," an "ethic epistle" called "The Vanity of Human Enjoyments," and an allegory called "Wit and Learning;" from some of the references, Cawthorn appears to have had Whig sympathies. The last poem is a tale entitled, "The Antiquarians." Cawthorn's poetry in later years was quite widely anthologized; during his lifetime he only published one poem separately, his *Abelard to Eloisa* (1747, and very rare). With a three-page list of subscribers, many of them from Kent or Sussex. A very good copy of a scarce book. Foxon, p. 112; CBEL II, 646.

By a Woman in Trade

177. [Chandler, Mary.] A description of Bath: a poem. In a letter to a friend. London: printed for J. Roberts; J. Jackson; J. Gray; and J. Leake, and S. Lobb (Bath), n.d. (1733). 18 pp. Folio, half calf and marbled boards, gilt, spine gilt, red morocco label. £750

First edition. The author's first publication. Mary Chandler (1687-1745) was born in Malmesbury, in Wiltshire. She was the eldest daughter of a dissenting minister, who moved his family to Bath when she was still a girl; she had a congenital deformity of the spine, which ruled out marriage. "Family circumstances obliged her to set up a milliner's shop in Bath, probably by the time she was 20. Successful in business and fully occupied in the fashionable Bath season, she still found time for self-education by reading and writing. Her wide acquaintance among those of 'reputation and fortune,' some of whom invited her to visit their country houses, makes clear that she was treated as more than a tradeswoman. Her friends included Elizabeth Rowe and the Countess of Hertford, whom she visited at Marlborough, and her verses refer to other titled acquaintance." -- Lonsdale. This poetical description of Bath was reprinted under her own name, in a revised version, in 1734; there were a number of further editions to follow. Mary Chandler took pride in the fact she had been complimented on her poem by Alexander Pope; he once visited her in Bath, probably at the suggestion of their common friend Dr. Oliver, a local physician who gave her medical advice and helped her with her poetry. Wanting a half-title, otherwise a very good copy. Foxon C107; Aubin, *Topographical Poetry*, pp. 164-5; CBEL II, 540.

178. **Chandler, Mary.** The description of Bath. A poem. Humbly inscribed to Her Royal Highness the Princess Amelia. . . . To which are added, several poems by the same author. London: printed for James Leake, 1736. (12), 77 pp. + a ten-page publisher's catalogue at the end. 8vo, 19th-century half red morocco and marbled boards (joints rubbed). £500

Third edition. The first printing in a small format, and the first to contain 18 additional poems; there is also a new dedication to the author's brother, John Chandler, an apothecary, in which she notes that "my chief motive for printing now any thing besides the third edition of the Bath poem, was, to put an end to the troublesome employment of writing out copies, without disoblging my friends." Among the new pieces here are "To Dr. Oliver, who corrected my Bath Poems," "To Mrs. Boteler: A Description of her Garden," "To Miss Moor: On her Fire-Screen," and "To Mrs. Jacob, on her Seat called the Rocks in Gloucestershire." Perhaps the most attractive poem is "My Own Epitaph," which begins:

"Here lies a true maid, deformed and old;
Who, that she never was handsome, ne'er needed be told.
Tho' she ne'er had a lover, much friendship had met;
And thought all mankind quite out of her debt.
She ne'er could forgive, for she ne'er had resented;
As she ne'er had deny'd, so she never repented."

An early hand has crossed out "Who" in the second line, which does perhaps improve the meter. Printed by Samuel Richardson, who had also printed the second edition, and who went on to print others that followed; he was a friend of the Bath bookseller James Leake, whose long catalogue at the end of this volume lists 32 titles. Outer margins trimmed a bit close, touching some letters on a few pages but with no significant loss, otherwise a good copy, complete with the half-title. Bookplate of Henry Fullwood Rose; later inscription on the half-title of Mrs. G. Rose Laglen of Bath, along with a few old pen trials. Foxon C109; Aubin, *Topographical Poetry*, pp. 164-5; Sale 190; CBEL III, 540.

Full of Blanks and Dashes

179. **Characteristics.** [Anon.] Characteristicks: a dialogue. London: printed for Charles Corbett, 1741. (4), 14 pp. Folio, disbound. £800

First edition. A dialogue in verse between an author and his friend, satirizing the tendency of poets to curry political favor:

"What! neither bite nor fawn -- 'tis passing hard;
Who, that cou'd be a dog, wou'd be a bard?
In all yon crowd, not one believing fool,
To snuff the incense, or to tip the cole!
'Tis but to try, -- I've read how verse prevail'd,
When gold, when glory, and when honour fail'd."

Included are allusions to many prominent political figures, and to such writers as Cibber, Chetwood, and Fielding. Most of the names are provided with first and last letters only, as the anonymous author explains in a facetious preliminary letter to his publisher Corbett: "I know by experience, that without dashes and blanks, no poem, let it have never so great merit, if it has not a very great name to recommend it in the title-page, can sell; and as I have no name or reputation in poetry, I bethought myself of a method of supplying both, by a reasonable number of blanks and dashes." In this copy, most of the blanks have helpfully been supplied in manuscript (once with a long note); the marginal annotations are by John Hackett of Balliol College, the compiler in 1757 of two collections of epigrams and epitaphs (there is no signature, but the poem was extracted at some point from a volume bearing his bookplate). A fine copy of a scarce and amusing literary poem. Foxon C128.

180. **Chester.** [Miscellany.] The Chester miscellany. Being a collection of several pieces, both in prose and verse, which were in the Chester Courant from January 1745, to May 1750. Chester: printed by and for Eliz. Adams; and sold by S. Newton (Manchester); and M. Cooper (London), 1750. iv, 416 pp. 12mo, 19th-century half green morocco, spine gilt. £850

First edition. An interesting provincial miscellany; the *Chester Courant* began under another title in 1732, and ran throughout the 18th century, but for the early years only a scattering of original issues survive. The first third of this collection of excerpts is devoted to an account of the Jacobite Rebellion of 1745. The remainder of the volume consists of poems and light essays, often reprinted from recently published books, pamphlets, and periodicals. Among the more notable poems are William Mason's *Isis* (Foxon M123) and Thomas Warton's *Triumph of Isis* (Foxon W247), both first printed in 1749. Less expected perhaps is an early poem by William Dodd, *Diggon Davy's Resolution on the Death of His Cow*, first printed as a folio in 1747, and almost immediately copied in Chester. Of particular interest is a poem by John Byrom, *The Bellman and the Captain*, cited by Foxon (B611) from a broadside reprint in London, with a note that the text had in fact first appeared in the *Chester Courant*. Among the prose pieces is an article entitled, "The speech of Miss Polly Baker, before a court of judicature, at Connecticut, near Boston in New-England, where she was prosecuted the fifth time for having a bastard child." There was very little separate printing of verse in Chester during the first half of the 18th century; Foxon notes only a single pamphlet, and two rare broadsides. A very good copy of a very scarce title. Case 468; CBEL II, 364.

On a Dublin Bookseller's Refusal of a Knighthood

181. **Chivalry.** [Stevens (or Stephens), Rev., attributed author.] Chivalry no trifle -- or, the knight and his lady: a tale. . . . Address'd to the Earl of Chesterfield. Dublin printed; London: reprinted for A. Freeman; and to be had at all the booksellers and pamphlet-shops, 1747. 8 pp. Folio, disbound. £2500

First London edition, with the addition of "the London bookseller's preface," and a fair number of explanatory footnotes; there were also Dublin printings of 1746 and 1747. An extraordinary poem about George Faulkner, the best known and most important Irish bookseller and printer of the 18th century; the poem has to do with Faulkner's reported refusal of a knighthood offered to him by Lord Chesterfield during his highly successful eight-month term as Lord Lieutenant of Ireland. "Chesterfield, L. Lieut. Aug 1745-Apr 1746, writing years later credited GF with literary ability and many virtues (*Miscellaneous Works*, ed. M. Maty [Dublin, 1777], I, 321-2); he may have laughed at him but there was evidently some genuine friendship; evidence is slight for the widely accepted story of an offer of a knighthood: in comparing GF to the 'celebrated Atticus' Chesterfield said, 'it is true he was a knight and you are not, but that, you know, is your own fault (p. 316, 15 Sep. 1753); GF's refusal was the subject of a satirical poem, *Chivalrie, no trifle*, 1746 (Foxon C152)." -- Pollard, *Dictionary of the Members of the Dublin Book Trade, 1550-1800*, p. 200. The poem itself is cast in the form of a monologue, in which Faulkner frets about the benefits and disadvantages of the honor he has been offered. The text is sufficiently allusive that the unidentified London publisher -- A. Freeman is undoubtedly a pseudonym -- felt the need to offer an explanatory preface:

"The hero and heroine of this poem are Mr. George Faulkner of Dublin bookseller and printer, and his wife, or lady. Mr. Faulkner is a thriving citizen, not only of good esteem among his neighbours and brother-trade, but has the honour to be known to, and well received by many persons of distinction and even of very high rank: particularly he is said to have been introduced himself, to a most honourable person, late Lord-Lieutenant in that kingdom. Whether it happened that his Excellency (who has more wit than any other man living) chose to divert himself by giving our honest printer such a view of fool's paradise, as Camillo Querno [cf. Pope's *Dunciad*]

when crowned in the capitol was blessed with; or that the main of the story and its incidents were invented by arch wags, and have only the same foundation as Sancho Pancha's island government, we shall not take upon us to determine; in either case the following pages will equally entertain the reader with wit and general satyr. And we congratulate him on the appearance of a genius so much in the manner of another lately lost there [i.e. Swift]."

The stream of consciousness which follows begins with Faulkner's description of his unexpectedly cordial relationship with Chesterfield, to whom he presented a set of a six-volume edition of Swift's works which he had printed a few years earlier. He decides in the end, however, that the honor to be conferred involved a financial burden, in the form of a new carriage, servants, and the like, which he was not prepared to shoulder:

"Though highly I value a title my dear!
Precedence, respect, and what not? Yet I fear,
Should the feather take place, 'twould in time quite undo me!
Such a train of disbursement at once would pursue me!"

Faulkner ends with an allusion to his wife's impending disappointment: "How impatient my lady still waits the reply; / For a lady she swears she must live! and will die!" The poem is clearly written in the manner of Swift, but the writer's identity is obscure. O'Donoghue states without explanation that these lines were "written by a parson named Stevens or Stephens;" Foxon notes that "there is no reason to doubt the attribution, but it has not been possible to identify the author."

In essence, the poem provides a seemingly accurate and not unaffectionate portrait of one of the major figures in the early 18th-century Dublin book trade. "George Faulkner was undoubtedly the most enterprising, energetic and successful bookseller in 18th century Dublin, and perhaps the most noncommittal in his journalism, though in such matters as religion his personal opinions appear to have been liberal. His newspaper was dull, dependable and useful . . . His publishing output, on his own and with others, was the largest of the century; as a printer he was conservative and competent, and apparently a good master. . . . In character GF appears to have been a curious mixture of pomposity, prudence, vanity, wit and ability. He became an object of considerable satire, especially when he became an alderman, but he had a wooden visage as well as a wooden leg." -- Pollard, pp. 201-2. A fine copy of a rare and highly entertaining poem. The ESTC lists five copies in four libraries (CaOTU, IU [2], MH, TxU), along with two copies of a second London edition, apparently a reimpression, under a somewhat different title (ICN, OCU); the Dublin printings, which lack the useful explanatory notes, are also rare. Foxon C154; O'Donoghue, p. 439.

182. **Choice.** [Poetical miscellany.] The choice: being a collection of two hundred and fifty celebrated songs. Vol. I. Number 1, 2, 3. London: printed for Weaver Bickerton, Thomas Astley, Stephen Austen, and Robert Willock, 1733. (10), 276 pp. [With:] Volume II. London: printed for W. Bickerton; T. Astley, and S. Austen; R. Willock; and J. Watson, 1733. (10), 276 pp. [With:] Volume III. London: printed for W. Bickerton; T. Astley; and R. Willock, 1733. (10), 275 pp. Three vols., 12mo, contemporary marbled boards (edges worn), recently rebacked. £900

Third edition of Vol. I (though not so designated), with prior editions in 1729 and 1732; first edition of Vols. II and III. From the signature marks it is clear that this pocket-sized three-volume songster was originally issued in nine parts, presumably monthly, with a general title-page and index issued after each three numbers, and each volume then sold as well at "price 1s 6d stitch'd, 2s bound," as revealed by the first title-page. The first two volumes each contain 250 songs, as advertised; the third volume falls slightly short at 237 songs. No author is identified for any of the poems in this miscellany, but a cursory examination reveals songs by such prominent writers as Dryden, Marvell, Congreve, Lord Lansdowne, Henry Carey, Swift, and Gay; there are also a good many anonymous poems from

miscellanies dating back as far as the early 17th century. This is a very uncommon songster in any form. The listings in the ESTC are incomplete, but it appears that there are similar sets at five libraries (L, O [2]; ICN, IU, MH), with only a set at the Bodleian having the 1733 edition of Vol. I. Bound without half-titles in Vols. II-III (which list numbers and prices as on the first title-page). In very good condition. Signatures on the first two front flyleaves of J. Chapman, dated July 13, 1737. Case 252 (2)-(3) (not listing Vol. I); CBEL II, 362 (noting the Harding copy of Vol. I).

The Fair Concubine: A Scandal at Court

183. **Christening.** [Anon.] The christening. A satirical poem. In which are contain'd the humorous transactions, speeches, and behaviour of the guests who were present at the ceremony and entertainment. London: printed by W. James, 1732. 12 pp., including an engraved frontispiece. Folio, disbound. £2000

First edition. A ribald poem on a court scandal. Anne Vane was maid of honor to Queen Caroline, and mistress of Frederick, Prince of Wales. In 1732, after a very public confinement in St. James's Palace, she gave birth to a son, whose paternity was the subject of much speculation. Horace Walpole reports that Lord Hervey and Lord Harrington each confided to Sir Robert Walpole that he was the father. The poet here assumes that "Fitz-Freddy" was responsible for Mrs. Vane's pregnancy, and describes the baby's christening, at which fawning courtiers seek advancement, and more immediate nourishment:

"Sometimes the guests do eat, and sometimes drink;
They talk, but don't allot a time to think;
Fitz-Frederick is their subject for discourse,
While the priest, feeding like a horse,
For ham and chickens does shew no remorse."

The baby died in 1736, and the unhappy mother a few weeks later. Anne Vane is now perhaps best remembered from a reference to her in Samuel Johnson's *Vanity of Human Wishes*: "Yet Vane could tell what ills from beauty spring." On the last page is another rude poem, "The Happy Exchange, or a Maidenhead well dispos'd of." The striking frontispiece to the principal poem is entitled "The Court Gossops." It shows the mother seated on a canopied bed, with the Prince of Wales next to her, and a nurse approaching with the baby. The room is filled with courtiers, whispering to one another. On the far left is a bookcase filled with such titles as "The Art of Love" and "The Fair Concubine" (which was in fact the title of a piece of thinly-veiled scandal fiction which had just been published); on a shelf are five pamphlets with ribald titles, two of which include the name "Vanela." This plate is not listed in the British Museum Catalogue of Political and Personal Satires (but cf. 1905, the frontispiece to *The Fair Concubine*). Title-page a bit dusty, but a very good copy of a rare poem. The ESTC lists seven complete copies (L, O; CaOHM, CU-BANC, IU, MH, NjP), along with four copies missing the frontispiece (CSmH [2], DLC, ICU). Foxon C164.

Designed for Ladies: In Contemporary Black Morocco

184. **Chudleigh, Mary, Lady.** Poems on several occasions. Together with the Song of the Three Children paraphras'd. London: printed by W. B. for Bernard Lintott, 1703. (16), 125(1), (16), 73 pp. 8vo, contemporary black morocco, covers panelled in gilt, with fleurons at the corners and leafy ornaments at the sides, spine gilt, a.e.g. (spine a bit faded and a little rubbed at the tips). £3000

First edition. The author's first and only collection of poems and her most important book. Mary, Lady Chudleigh (1656-1710) lived a life of comparative isolation in Devon; her marriage was not a happy one, and she sought consolation in writing poetry. Her poems cover a wide range, from lyrics and satires of the age of Dryden, to philosophical and

meditative verse of a more private nature. In her preface, she describes her poems as follows: "If the ladies, for whom they are chiefly design'd, and to whose service they are intirely devoted, happen to meet with any thing in them that is entertaining, I have all I am at. They were the employment of my leisure hours, the innocent amusement of a solitary life." She had indeed an abiding interest in what would now be called feminist themes, and was an admirer of the works of Mary Astell; she also corresponded for a number of years with the poet Elizabeth Thomas. Perhaps the single most striking piece in this volume is the short poem called "To the Ladies," which begins,

"Wife and servant are the same,
But only differ in the name:
For when that fatal knot is ty'd,
Which nothing, nothing, can divide:
When she the word *obey* has said,
And man by law supreme has made,
Then all that's kind is laid aside,
And nothing left but state and pride."

This book was widely noticed, and several times reprinted. Copies of the first edition are not uncommon, but this one, in contemporary black morocco, is exceptional. There is no sign of early provenance, but it was formerly in the library of John Brett-Smith, almost certainly inherited from his father H. F. B. Brett-Smith, an Oxford don and a keen book collector in his own right. Foxon, p. 121; CBEL II, 471.

185. **Chudleigh, Mary, Lady.** Poems on several occasions. Together with the Song of the Three Children paraphras'd. London: printed for Bernard Lintot; and sold by Charles Rivington, 1713. (16), 126, (14), 75 pp. [Bound with, as issued:] *The ladies defence: or, the bride-woman's counsellor answered: a poem. In a dialogue between Sir John Brute, Sir Wm. Loveall, Melissa, and a parson.* London: printed by D. L. for Bernard Lintott, 1709. xxix(3) pp. 8vo, contemporary panelled calf (slight wear at top of spine, gilt lettering large rubbed away). £750

Second edition; first published in 1703. Second issue; the sheets of the edition of 1709, with a cancel title-page. This edition of the author's collected verse includes for the first time her first published poem, *The Ladies Defence*, first published as a folio in 1701, but very rare in that form. This important poem was influenced by Mary Astell's *Some Reflections on Marriage* (1700), and was written in response to a sermon called *The Bride-Woman's Counsellor* (1699), preached at a wedding at Sherborne by the nonconformist minister John Sprint, who advocated the subordination of women to their husbands. "Her poem is a verse-debate in which Melissa argues vigorously about female education, male attitudes, and the duties of a wife with three variously prejudiced men, representative of those who, according to her preface, had 'express'd an ill-natur'd sort of joy,' at seeing women ridiculed by Sprint." -- Lonsdale. The text of the poems from the first edition of 1703 has been entirely reset, but is not revised. The second edition is not a common book in any form, and a number of copies lack *The Ladies Defence*; this re-issue is very rare, with three copies only reported in the ESTC (L, NOu, NT). A very good copy. With the bookplate and signatures of Eirene Marion Chudleigh, who received this volume as a gift in 1923. Foxon p. 121; CBEL II, 471.

186. **Chudleigh, Mary, Lady.** Poems on several occasions. London: printed for Bernard Lintot, 1722. (12), 269(7) pp. 12mo, contemporary calf, gilt, rebacked, red morocco label. £200

Third edition, "corrected;" first published in 1703, with a second edition in 1709. A posthumous edition in a small format, which despite the title-page, does not appear to incorporate any revisions. A very good copy. With the 19th-century bookplate of William Stirling. Foxon, p. 121; CBEL II, 471.

The Best Cider in London

187. [Churchill, William.] October: a poem: inscrib'd to the fox-hunters of Great-Britain. In two books. London: printed by Richard Harbin, 1717. 55 pp. 8vo, recent marbled wrappers. £1250

First edition, and no doubt the first issue. An advertisement for this poem in the *Daily Courant*, on July 22, advises subscribers to send for their copies to Mr. Halford's "on Thursday next" (i.e. July 25). Another issue, with "sold by John Morphew" added to the imprint, and possibly a variant setting of sheet B (pp. 9-16), was advertised in the *Post Boy* on October 22: there seems no reason to question Foxon's decision to give precedence to the issue with the shorter imprint. This poem is addressed to fox-hunters, but it is largely about wine, beer, and, particularly, cider; in passages indebted to Virgil's *Georgics*, the orchards of Dorset are highly commended, In Book II of the poem the scene shifts to London, and the author provides some practical advice for the thirsty:

"Abstain from Drury courts, shun fatal signs,
Decry'd for bloating ales, or vicious wines.
Fly dang'rous rooms, where saucy sharpers roar,
And empty bubbles luckless mains deplore.
But Mawle's frequent; at Compton's ev'nings pass;
Where Dorset sparkles in the harmless glass."

Two footnotes specify the recommended taverns as Jack Mawle's, at the Trumpet in Sheer-Lane, and Charles Compton's, at the Harrow and Horns in Bell-Yard ("they sell Dorset in perfection"). The author of this poem has been identified from an inscription in a copy at Rice University. He also published a poem in 1709 on Marlborough's victories in Flanders, where he is described as "an officer of Major General How's regiment." Horn, in his Marlborough bibliography, adds that he was a son of Marlborough's brother General George Churchill. This poem is rare in any form. The ESTC lists only the Rice copy of this subscribers' issue, to which Foxon adds two more, at York University and the New York Public Library; four copies are listed of the later issue (L, O; CSmH, CtY). Wanting a half-title; some browning and a few minor marginal chips, otherwise a good copy. This poem has been overlooked by all bibliographers of food and drink, including Simon, Gabler, and Cagle. Foxon C185.

188. [Chute, Francis.] The petticoat: an heroi-comical poem. In two books. By Mr. Gay [pseud]. London: printed for R. Burleigh, 1716. (4), iii(1), 39 pp. 8vo, full polished calf, gilt, spine and inner dentelles gilt, brown morocco label, a.e.g., by Riviere & Son. £600

First edition. A bawdy poem, describing the pursuit by Thyrasis of Chloe, who dresses up in a hoop-petticoat, or crinoline, as was then the new fashion in London; at one point Chloe displays this "machine" to an assembly of women, who applaud it as useful device for concealing the evidence of amorous adventures. "*The Petticoat* can hardly be of intense interest to any but the specialist in the erotic and salacious." -- Bond. As has long been known, the imprint here is false, as there is a document in the Upcott MSS. in the British Library, dated July 4, 1716, containing an assignment of title to this poem from Francis Chute to Edmund Curll and a colleague named Hooke for a payment of six guineas. "By Mr. Gay" on the title-page is a deliberately misleading attempt to capitalize on the popularity of John Gay, whose *Trivia*, published earlier same year, is alluded to in a preface "to the Ladies;" for the sake of safety, this introductory note is signed "Joseph Gay," a pseudonym also adopted by Curll for poems by another writer in his stable, John Durant Breval. Francis Chute (1697-1745) was born in Sherburne, in Hampshire. He seems to have written a number of other poems in his youth -- his authorship is difficult to pin down -- but went on to a respectable career as a barrister, and briefly served as an MP for Hedon in Yorkshire, in 1741; as a supporter of Walpole he was unseated the following year. Chute's younger brother John Chute (1701-1776) was an architect and art connoisseur who was much involved with Horace Walpole in the design of Strawberry-Hill. A fine copy,

complete with the half-title, from the library of Ross Winans, with his bookplate. Foxon C189; Bond, *English Burlesque Poetry, 1700-1750*, 48; Straus, *The Unspeakable Curll*, pp. 241-2.

189. [**Chute, Francis.**] The petticoat: an heroi-comical poem. In two books. By Mr. Gay [pseud]. London: printed for R. Burleigh, 1716. (4), iii(1), 39 pp. 8vo, disbound. £250

Second edition, "corrected;" first printed about ten days earlier. This edition has been entirely reset, but the revisions are limited; two lines have been inserted on p. 27, and there are three new lines on p. 30. These slight additions necessitated the removal of an ornament above the word "Finis." In very good condition. The half-title is present, but has been covered over by an early owner, who has pasted on an article from an unidentified newspaper, on ladies wearing "large hoops and long shifts," dated in manuscript August, 1719. Foxon C190.

190. [**Chute, Francis.**] The petticoat: an heroi-comical poem. In two books. By Mr. Gay. Dublin: printed by G. Risk, 1716. 23 pp. 12mo, 19th-century roan (spine rubbed). £300

First Dublin edition. The text follows that of the first London edition. Very scarce; the ESTC lists seven copies (L; CLU-C, CtY, FU, KU-S, MH, NjP). Title-page a little dusty, but a very good copy; with the early signature of Christopher Irvine. Foxon C191.

The Amorous Politician

191. **Circumvention.** [Anon.] The circumvention, or, the amorous successful politician; a tale. Being a very ivDerting [sic] account of a pleasing disappointment, which happen'd. To a lady of quality, outwitted by Lord Crafty: a bashaw, in the present Turkish court. Render'd into English. London: printed for A. Moore, and sold by the booksellers of London and Westminster, n.d. (1727). 16 pp. 8vo, old boards (tips of spine chipped). £1500

First edition. A very rare amatory poem, and not, of course, a translation. Lord Crafty takes a fancy to a certain married lady, and manages to insinuate himself into her bedroom, just prior to the appointed hour for her usual lover; in the end she is not displeased with the result. The poem can be dated by an entry in the *Monthly Catalogue*. A reference at this period to a Turkish "bashaw" is usually satirical, with Robert Walpole the intended target, but in this poem no political purpose is apparent. The bookseller's name in the imprint is a fiction, frequently used for politically or morally questionable publications. With two small burn holes in the first four leaves, and a similar hole in the last two, evidently caused at an early date by candle wax; a number of letters are affected, but they are all completely obvious. The ESTC lists four copies only (L; ICN, NjP, OCU). Both Foxon and the ESTC wrongly call this a quarto; it is a sixpenny octavo. Foxon C202.

192. **Citizen.** [Anon.] The citizen's procession, or the smugler's success and the patriots disappointment. Being an excellent new ballad on the Excise-Bill. London: printed for A. Dodd, 1733. 8 pp. Folio, 19th-century half calf and marbled boards, spine gilt. £750

First edition. A spirited ballad on the proposed Excise Bill of 1733, by which Walpole proposed to reduce the tax burden on country gentlemen, who formed the backbone of his political support, by reducing the land tax to a shilling in the pound, and replacing the lost revenue with an excise tax on wine and tobacco. Walpole had already successfully introduced such taxes on tea, chocolate, and coffee in 1724, and had revived the salt tax in 1732, so that he expected no great difficulty in expanding this form of taxation. There was, however, a great outburst of opposition, and the streets of London became the scene of mob demonstrations. The shopkeepers and tradesmen of England were no less powerful as an electoral class than the country gentry, and such were the cries of protest that came in from all parts of the country, from both Whigs and Tories, that Walpole's majority in the House of Commons fell to seventeen, and an aristocratic revolt in the House of Lords seemed

probable. In the end, Walpole was forced to withdraw the Excise Bill. The whole affair provoked a blizzard of street literature, in prose and verse, of which this poem is a good example; it is one of twenty or more such pieces listed by Foxon that were published in the first few months of 1733. The anonymous writer of this ballad calls into question the motives of the opposition, and in doing so vividly depicts the turmoil created:

"The procession was aukward, but made a great show,
For the coaches like cuckolds were all in a row:
Their arms the most uniform ever were borne,
For each for his crest wore a gallant Stag's horn!

Derry &c.

Would you know in this cavalcade who led the van?
It was my L--d M-y-r, a true Perkin's man:
Phenomenon Wilkins (pert coxcomb) was there,
And surly old Harris snarl'd loud in the rear.

Derry &c.

This rabble, as rabbles are brave 'gainst a few,
When they saw themselves forty to one, good and true,
Insulted the members as by them they pass,
If those offer'd reason, these bray'd like an ass.

Derry &c."

A fine copy of a scarce poem. Foxon C203.

The Only Known Copy

193. **City.** [Anon.] Miss Prue, in her tempting pinner; or, the true character of a citizens daughter, come piping hot from the boarding-school: ready dish'd out for a husband. A satyr. London: printed by E. B., n.d. (1706?). 8 pp. 8vo, marbled boards, tan cloth spine, by Maltby, of Oxford. £4000

First separate edition. The only known copy, from the library of Arnold Muirhead, with his book label; this is the sole copy cited by Foxon, and as far as we can determine, no other has shown up since. A bawdy character sketch in verse, describing a typical young lady of the town, in her absurd finery:

"Dress is her study, and fine cloaths her pride,
Patches and paint, her true complexion hide;
Her garb so ruffl'd from the top to th' toes,
With such stupendous wings of furbeloes;
As if (ambitious to ascend on high)
She'd deck'd her person not to walk but fly.
More pleats and folds, her antick dress adorn,
Than in reforming ruffs were ever worn,
Which makes her ladyship's fantastick train,
Hang, like a bunch of tripes, in Old Field-Lane."

The poet goes on to ridicule her penchant for plays, singing, and dancing, and her conspicuous lack of any domestic accomplishments; her absurd appearance at church on Sunday is sketched in some detail. The satire here is neither kind, nor gentle. In the end the young woman is deflowered by one of the sparks she is trying to attract, and ends up an old hag:

"Devour'd by ulcers, rotten e're her time,
Mow'd down by pox and famine in her prime,

She falls lust's martyr, and at last expires,
In some vile garret, by venereal fires."

This poem was first printed in 1702, as the first of two pieces in a folio called *The City Madam, and the Country Maid* (Foxon C207). The Harvard copy of this bears a manuscript attribution to a "Mr. More," who cannot be further identified. The title is also listed in the Rawlinson manuscripts with a tentative attribution to Tom Brown, and it has been ascribed to Ned Ward as well, e.g. in Lowndes. This is not poetry of a high order, but neither is it the work of a beginner. In fine condition. Foxon C208 (this copy).

Laid in is a letter from Foxon to Arnold Muirhead, dated August 26, 1963, about a reprint of the second poem in *The City Madam*, called *An Answer to Miss Prue*, and dated 1706: "I think you will be more pleased than I am to know of the following poem. . . . As you will gather, it is in favour of the innocent rustic lass as opposed to her sophisticated urban counterpart. I saw it over the weekend in the collection of Harold Forster, now writing a life of Edward Young -- he, I think, had it from Tim Munby at the price of 1/- in the thirties. Heigh ho!" This is of course Foxon C209, recording the Forster copy only; the ESTC now lists it as being at Cambridge.

194. **City.** [Anon.] The city triumphant: or the burning of the excise-monster. A new ballad. To the tune of, King John and the Abbot of Canterbury. London: printed for T. Reynolds; and sold by the booksellers of London and Westminster, 1733. 8 pp. Folio, disbound. £900

First edition. To defeat Walpole's proposed Excise Bill of 1733, which sought to raise new taxes on wine and tobacco, the citizens of London took to the streets, bearing grotesque effigies of the "Excise-monster." This ballad was sold for sixpence:

"From thence they conducted him to a large gate,
Where traitors heads manifest what was their fate;
A gallows, erected, soon made his heart ache,
He strove, but not one single word cou'd he speak,
Derry down, down, &c.

Down with him, down with him, some people then cry'd.
Up with him, up with him, some others reply'd;
With countenance rueful, then up he was haul'd,
Huzza was the word, by the mob he was maul'd,
Derry down, down, &c.

Half-hang'd, he was let down again, and o! then
To deck him with ribbands officious were men;
A pipe of Virginia was plac'd in his jaws,
And a bottle of port in his hand, with applause.
Derry down, down, &c."

For a woodcut of the monster, see *Britannia Excisa* (Foxon B460; item 133, above). A fine copy of a rare poem. The ESTC lists six locations (L [2]; CaOHM, CSmH, CU-BANC, CtY, NNC). Foxon C212.

The Preferred Re-Issue

195. **Cobb, Samuel.** Poems on several occasions. With imitations from Horace, Ovid, Martial, Theocritus, Bachylides, Anacreon, &c. To which is prefix'd a discourse on criticism, and the liberty of writing. In a letter to a friend. . . . To which is added, poems on the Duke of Marlborough, Prince Eugene, the Electoral Prince of Hannover, with other poems. Never before printed. London: printed, and sold by James Woodward, 1710. (14), 48, *49-*50, 59-283(3) pp. 8vo, contemporary panelled calf, spine gilt, red morocco label. £1500

"Third edition;" in fact a re-issue the sheets of the first edition of 1707, with a new title-page and eleven additional leaves of verse added at the end (the "second edition" of 1709 was similarly augmented). The author's major book, and the only collection of his poetry published during his lifetime. Samuel Cobb (1675-1713), the son of a cooper and citizen of London, received his early education at the famous charitable school Christ's Hospital. He was then given a small grant to attend Trinity College, Cambridge, where he studied under England's greatest classicist, Richard Bentley. Samuel Johnson reports that Bentley "found his criticisms upon a Greek exercise . . . refuted one after another by Pindar's authority," and in the end cried out in exasperation, "Pindar was a bold fellow, but thou art an impudent one." Nonetheless Cobb received his B.A. in 1698 and his M.A. in 1702, whereupon he returned to Christ's Hospital as an "under grammar master," and he remained in that post for the rest of his life, though school records describe him as "often disguised with strong liquors."

Cobb was much involved in the literary life of London as a versifier and translator; *The Mouse-Trap*, an English version of Edward Holdsworth's mock-heroic *Muscipula*, was particularly popular, and was many times reprinted. The present collection begins with an interesting preface, addressed to Richard Carter, "late of the Middle-Temple, now living in Barbadoes," which is in part upon the proper construction of a Pindaric ode: "Mr. Congreve, an ingenious gentleman, has affirm'd, I think too hastily, that in each particular ode the stanza's are alike, whereas the last Olympick has two monostrophics of different measure, and number of lines." Among the poems in this volume are Cobb's own Pindaric odes, along with attempts at pastoral, paraphrases of the Psalms, and imitations of various Greek and Roman poets as indicated by the title-page. Of particular interest is the longest poem (pp. 176-225), "Of Poetry," containing a survey of 17th-century verse, from Spenser, Shakespeare, and Ben Jonson, to Milton, Dryden, Cowley, Waller, and others; included are passages on such contemporaries as Congreve, Wycherley, Blackmore, and Thomas Creech. The 22-page supplement at the end contains "On the Duke of Marlborough," "Eugenius," "On the Electoral Prince of Hanover," "Amphion" (an ode on the death of Dr. Blow), an ode of Horace, and "Of Vain Wishes," a translation from the Latin of "a young gentleman of Eaton." This is a scarce book in any form, and the two augmented issues are very rare indeed; the ESTC lists two locations for the "second edition" of 1709 (AWn, O), and four copies of this re-issue a year later (L, E, LEu; DFo). A fine copy in a well-preserved example of what was a standard binding of the period. James Woodward presumably acquired his remainder sheets from Edmund Curll, who published the 1709 issue, and because Woodward was an active bookbinder as well as a bookseller, he probably bound this copy in his own workshop. For an illustration, see Stuart Bennett, *Trade Bookbinding in the British Isles*, p. 77, figure 3.21 (this copy). Foxon, p. 128; CBEL II, 541.

196. **Cobb, Samuel.** The carpenter of Oxford, or, the Miller's Tale, from Chaucer. Attempted in modern English. By Samuel Cobb, M.A. late of Trinity College, Cambridge. Inscib'd to Nicholas Rowe Esq. To which are added, two imitations of Chaucer, I. Susannah and the two elders. II. Earl Robert's mice. By Matthew Prior, Esq. London: printed for E. Curll; R. Gosling; and J. Pemberton, 1712. (2), 46, (8) pp. 8vo, disbound. £500

First edition. Cobb's modernization of Chaucer proved popular, and was a number of times reprinted. Of the two short pieces at the end, printed in black letter, the first is by Cobb himself. The second one by Prior is an imitation of Chaucer's style and manner, and not of any specific passage; it has been cribbed by Curll and his colleagues, possibly with Prior's consent, from *Miscellaneous Poems and Translations* a miscellany published earlier the same year (Case 260). In very good condition; in this copy the last leaf has been misbound to follow the title-page, with which it was no doubt printed as a half-sheet. Foxon C245; CBEL II, 541.

197. **Cobb, Samuel.** *Muscipula*: or, the mouse-trap: a poem in Latin and English. The Latin by E. Holdsworth, of Magd. Coll. Oxon. Translated by Samuel Cobb, M.A. late of Trinity-

College, Cambridge. London: printed for E. Curll, 1720. (6), 16, 23 pp. + an engraved frontispiece. 8vo, recent marbled boards. £100

Second edition; first published in 1712. A successful translation of a celebrated Neo-Latin poem. Edward Holdsworth, a classical scholar at Magdalen College, Oxford, wrote this poem in 1709, possibly with the encouragement of Dr. Henry Sacheverell, the college's most notorious member. 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." -- Oxford DNB. There were many replies and imitations in Latin, and several other versions in English. Included here are the sheets of the 1709 Curll and Sanger printing of the Latin text; this section is not found in all copies, though the title-page suggests that it ought to be present. The humorous frontispiece is engraved by Vander Gucht after a design by E. Knight. A very good copy. Foxon C251; CBEL II, 541 (not this edition).

198. **Cobden, Edward.** Poems on several occasions. London: printed for the benefit of a clergyman's widow, and sold by W. Innys; J. and P. Knapton; S. Austen; J. and J. Rivington; and R. Dodsley, 1748. x, (2), 362, (4) pp. 8vo, recent half calf and marbled boards, spine gilt, green morocco label. £300

First edition. The author's principal collection of verse. Edward Cobden (1683-1764) was a fashionable high church London clergyman, one of His Majesty's Chaplains in Ordinary. He was a friend and schoolmate of the Neo-Latin poet Edward Holdsworth, whose *Muscipula* was in its day regarded as a masterpiece of classical wit; included here is Cobden's translation, "The Mouse-Trap," which he had written in 1718. There are also a number of Hertfordshire poems, and one addressed to Pope on his translation of Homer. The assessment of this volume in the DNB is amusingly dismissive: "In this work he eulogizes Stephen Duck's poetic fame, glorifies somebody's squirrel and a lady's canary, and laments over a dead cow." A more recent evaluation in the Oxford DNB does not comment on the quality of Cobden's verse. A very good copy. Foxon, p. 129.

Even Foxon Nods: An Author Identified

199. **Coffee.** [Samber, Robert.] Coffee: a tale. London: printed for H. Curle [sic], 1727. (2), iv, vii-xiv, 33 pp. 8vo, disbound. £1750

First edition. A curious piece of sustained doggerel, in which the author summons up "a corpulent vicar" to deliver a long rant against coffee, which he calls "a damnable liquor." This leads to a sequence of largely impenetrable expressions of indignation against the morality of the clergy, doctors, lawyers, the press, and more, for which towards the end there is an apology: "But, why do I let my self / Thus be perplex'd; / By digressions from coffee, / Which strictly's my Text?" The preface to this poem, "written by several hands," is similarly odd, consisting entirely of quotations from a variety of sources, including Cicero, Grotius, Hobbes, Dryden, Milton, and Chaucer (in black letter). At the end of the preface is an "advertisement to the publick," signed "Robert S-----r," which largely concerns the author's earlier translation of a French poem by Albert Henri de Sallengre, called *Ebrietatis Encomium: Or, the Praise of Drunkenness*, published in 1723. This note, uncharacteristically overlooked by Foxon, clearly identifies the writer of the present poem as Robert Samber (1682-ca. 1745), who 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, but the present poem appears to have escaped notice entirely, until now. Just a trifle dusty at the beginning and end, one minor marginal tear, without surface loss, but generally in very good condition. Very rare; Foxon lists three copies, at Folger, Kansas, and Texas, to which the ESTC now adds two more, at the British Library and Lehigh. Foxon C274.

Urban Renewal in Dublin

200. **[Coffey, Charles.]** The bason: a poem. Inscib'd to Samuel Burton, Esq. In three canto's. Dublin: printed in the year 1727. 16 pp. Sm. 8vo, disbound. £2500

First edition. A charming poem, describing in pastoral language the building of a new reservoir and pleasure garden in Dublin:

"A wide capacious bason shall they make;
Where thy clear streams continually shall glide,
From which the aqueducts shall be supply'd:
Thence num'rous tubes or leaden pipes be spread,
And thro' the city every where be led;
Thro' which for use the crystall liquid flows,
In purling rills complaining as it goes;
Celia shall owe her washes all to thee,
And Myra be indebted for her tea:
Thus every one shall taste thy bounteous stream,
And hence perpetuate sweet Dodor's name."

A copy of this poem in the National Library of Ireland has a contemporary manuscript ascription to Charles Coffey, signed with the initials "J. A.," possibly the poet and essayist James Arbuckle (see DNB). Charles Coffey (d. 1745) was a hunchback. "He was deformed, and made his misfortune the butt of many a joke." -- O'Donoghue. Little is known of his origins, but he first appears in Dublin in 1724, as the author of a small volume of *Poems and Songs upon Several Occasions* (very rare); he went on to write eight ballad operas, printed between 1729 and 1735, several of which had a modest success in London. Slight chipping at the blank inner margins, otherwise a very good copy of a very rare poem; the ESTC lists four locations (L, D; KU-S, OCU). Foxon C276; cf. O'Donoghue, p. 72 (not listing this title).

201. **Collection.** [Poetical miscellany.] A collection of hymns and poems, for the use of the October Club. By Dr. S-----l, Dr. A-----y, Dr. S-----e, Dr. M-----ss, and little T-----p of Oxford, ch-----ns to the said club. London: printed in the year 1711. (8), 38 pp. 8vo, disbound. £400

First edition. A collection of ten political songs and ballads, mockingly offered to the October Club, a group of high-flying Tories who banded together after the election victory of 1710 to demand the expulsion of all remaining Whigs from the cabinet. The club's name derives from October ale, beloved of country gentlemen; it met regularly at the Bell Tavern in Westminster. The ascription of these verses to such high-churchmen as Sacheverell, Atterbury, Snape, Moss, and Trapp is of course facetious. None of these poems seems to have been separately published. Included are such lively titles as "The Marquis of Tw----'s speech to the Scotch Parliament, about their carrying on a trade to the South Seas by their intended settlement at Darien," "To the October Club, on the B-ll for Importing F--h W--e," and "The gamester's petition to the House of Commons, against the Bill for the better Preventing of Excessive and Deceitful Gambling." A fine copy, complete with the half-title and final blank. Case 256; CBEL II, 347.

202. **Collection.** [Anon.] A collection of poems; consisting of odes, tales, &c. as well originals as translations. Amongst which are, The power of gold. Damon's complaint, a pastoral. The prophecy, to Mr. P--t--y. To Celia a decay'd coquet, who desired a song. Timoclia, or the power of virtue, an heroick tale. The miser's wonder, a tale. The power of verse, an ode. The nun and the abbess, a tale. The progress of the sun. The miracle, or statesman grown wise by reproof. Cleopatra to Augustus, supposed to be left after she had poison'd herself. The cure of cuckoldom, a tale. An epistle to the V. B-----. With several imitations of Anacreon, Horace, Catullus, &c. Dedicated to the Right Hon. William Pulteney, Esq; By the author of The Duel a Poem. London: printed for J. Roberts, 1731. (2), iv, (2), 55 pp. 8vo, recent half green morocco and marbled boards. £900

First edition. The author of this attractive miscellany, whose flavor is amply suggested by the title-page, has not been identified. *The Duel*, a poem he published earlier in the year about the squabble between Pulteney and Lord Hervey, attracted a certain amount of attention, and went quickly through a number of editions (Foxon D488-493; see below, item 301). The author's political allegiance in that poem was to Pulteney, to whom there is in this collection a rather fawning dedication:

"The graver pieces in the following pages will be perfectly safe under your patronage: but permit me, sir, (since there is nothing in them can offend the strictest virtue) to consecrate the softer part of my productions to Mrs. Pulteney, and so become entirely secure. Since tho' it is but too manifest, that our vices can raise a party against a patriot; yet we are not sure become so barbarous, but that the power of beauty may prevail."

Foxon cites an advertisement for an elegy on Pulteney's cousin Daniel by the same hand, but no copy can be traced, and it may in fact never have materialized. A fine copy of a scarce title. Foxon, p. 131.

203. **Collection.** [Poetical miscellany.] A collection of poems, for and against Dr. Sacheverell. London: printed in the year 1710. 39 pp. [With:] A collection of poems, for and against Dr. Sacheverell. The second part. London: printed in the year 1710. 40 pp. [With:] A collection of poems, for and against Dr. Sacheverell. The third part. London: printed in the year 1710. 40 pp. [With:] A collection of poems, for and against Dr. Sacheverell, and on other affairs of state; most of them never before printed. The fourth part. London: printed in the year 1710. 40 pp. Together four parts, 8vo, disbound. £800

First editions. A collection of about 75 anonymous poems on both sides of the most passionate theological controversy of the early 18th century; a fair number of them had appeared separately as single sheets. For a full list, see F. F. Madan's *Critical Bibliography of Dr. Henry Sacheverell* (ed. W. A. Speck), 804. In this set Part IV is a "spurious" continuation; the "genuine" fourth part was not issued until early in 1711. "The format and type of the first three numbers have been carefully imitated, but the ornaments on the title-page are different. The presence in the spurious volume of two poems which were also contained in the genuine third part would seem to indicate that the interloper printed his volume before the appearance of the third part and then withheld publication until the appearance of the latter." -- Case. Edmund Curll re-issued sets of the four parts in 1712, with individual title-pages cancelled, as *Whig and Tory*. There appears to have been some falling off of public interest in these collections, as Parts I and II are rather more common than Part III, and Part IV, genuine or spurious, is even scarcer. In very good condition; the first part is a little smaller than the other three. Case 254 (1) (a), (b), and (c), and 255; CBEL II, 346.

William Congreve's Copy of an Extraordinary Nonce Collection

204. **Collection.** [Poetical miscellany.] Collection of poems, occasionally written upon the victories of Blenheim and Ramillies. By the most eminent hands. London: printed for Jacob Tonson, 1708. Thirteen titles in one volume, as described below, with a general title-page and contents leaf, folio, contemporary panelled calf, with inner and outer panels of speckled calf, spine gilt, red morocco label, reading "Poems of Blenh. and Ramill." (spine a bit rubbed, joints cracked, hinges weak); in a red cloth folding case. £15,000

An extraordinary nonce collection, with an even more extraordinary provenance. This remarkable volume surfaced at a sale at Swann Galleries, in New York, in February, 1971, where it was purchased for stock by Ximenes Rare Books for \$425, which seemed, even in pre-Foxon days, a reasonable sum to pay for thirteen separately-published poetical tributes to the Duke of Marlborough, all but two published by Jacob Tonson between 1704 and 1707. The volume was duly re-offered a couple of months later in Ximenes Catalogue No. 23,

priced at \$1000. The only order received was from John Brett-Smith, then president of the American branch of the Oxford University Press, and an ardent collector of Restoration and early 18th-century English literature. A year later Brett-Smith retired from the OUP, and went to work as an assistant to Michael Papantonio of Seven Gables Bookshop, then the leading American dealer in the sort of antiquarian books in which Brett-Smith had a passionate interest. It appears to have been at about this time that Brett-Smith first noticed, or at least had the time to investigate, a pencilled note at the back of this volume reading, "Collated & complete, p. p. Bernard Quaritch Ltd.," and dated June 3, 1930. From this it was comparatively easy to determine that the volume had been sold at auction a day before, at Sotheby and Co. in London, in a sale offering "a selected portion of the valuable library at Hornby Castle, Bedale, Yorks, the property of His Grace the Duke of Leeds." It was in fact Lot 5, the entry for which reads as follows: "Addison, J., William Congreve and others. A Collection of Poems . . . upon the Victories of Blenheim and Ramillies, panelled calf. Folio. 1708." Having discovered this, and that Quaritch had paid £9 for the volume, Brett-Smith wrote to his friend E. M. ("Ted") Dring, then a director of Quaritch, and on May 2, 1972, he received the following reply: "I am afraid I can't help you much on your Collection of Poems 1708. We bought it on commission for [Sir Leicester] Harmsworth but I cannot find it in any of the Harmsworth sales; whether he gave it away or what I cannot say. I would have thought it was too late to have gone to Folger and in any case if it had done you would not have got your hands on it." The path by which the volume found its way to Swann Galleries some forty years later remains a mystery.

The sale of books from Hornby Castle was a rather miscellaneous affair, containing "many books finely bound in old morocco," but it was not, for the times, a spectacular dispersal, to judge from the title-page of the Sotheby catalogue, which lists as highlights such titles as Johnson's *London* (1738) and Wordsworth's *Poems* (1807) -- perfectly good titles to be sure, but not in 1930 the sort of thing to make a collector's heart flutter. Of more importance, for present purposes, were two other titles in the list: "Congreve's copy of Hedelin's *The Whole Art of the Stage*, 1684, and an inscribed presentation copy of Wycherley's *Poems*, 1704." William Congreve never married, but he did have intimate relationships with women, most notably the actress Anne Bracegirdle, for whom he created major roles in all of his plays, and later, for the last twenty years or more of his life, with Henrietta, Lady Godolphin (1681-1733), who became in 1721 the second Duchess of Marlborough. At his death in 1729, Congreve left the largest part of his estate to Henrietta; in his will he named her husband as executor, but this was in fact a discreet way of providing for his only child, a daughter named Mary, born to Henrietta on November 23, 1723. Ten years later, Henrietta in turn bequeathed to her daughter "all Mr. Congreve's personal estate that he left me," which included all of his books. Mary became the Duchess of Leeds in 1740, and thus Congreve's library first came to Hornby Castle, where it remained until the Sotheby sale in 1930.

Most of Congreve's books had no mark of his ownership, as the auction sale silently bears witness, and it was only some years later that it became possible to identify some of them, with the discovery in Hornby Castle of a manuscript inventory of titles. The full details are contained in John C. Hodges' *The Library of William Congreve* (1955), where the present volume figures as item 413: "Poems on ye Victories of Blenheim & Ramillies by ye most Eminent Hands, folio, London 1708." In his note to this entry Hodges identifies the relevant lot in the Duke of Leeds auction, and adds that "perhaps it was this same unique volume that Sotheby advertised for sale on 23 November 1931," i.e. the sale of the exceptional library of the collector George Thorn-Drury. This is a mistake, as Brett-Smith was quick to realize. The Thorn-Drury copy was purchased for £2 5s by the bookseller Bertram Dobell, who specialized in poetry of this sort; this is in all probability the copy now at Lehigh University, bearing a price of £6 6s, bound in the same panelled calf as Congreve's copy (rather more worn), and including the same complement of thirteen poetical panegyrics. Aside from a fragment at the National Library of Scotland, containing the general title-page but only one of the poems, Congreve's copy and the Lehigh copy remain the only two surviving examples of Jacob Tonson's nonce collection. No doubt he did not have on hand a sufficient supply of sheets to assemble a great many copies, and very

possibly some of those that he did manage to put together were distributed to fellow members of the Kit Cat Club, one of the most prominent of whom was William Congreve, who had, appropriately enough, himself written one of the poems.

Included in this volume, after Tonson's general title-page and a table of contents, are the following:

(i) [Prior, Matthew.] A letter to Monsieur Boileau Despreaux; occasion'd by the victory at Blenheim. London: printed for Jacob Tonson, 1704. (2), 10 pp. First edition. "This piece is remarkable for several features. Not only is it a good expression of 'easy Mat's' genius, and thus the first and only witty panegyric, it is also the first Blenheim poem from Tonson's press. Previous productions had been predominantly by John Nutt or Benjamin Bragg; but now at least a dozen, more moderate and better printed productions reflect a higher status for the great victory in national eyes." -- Robert D. Horn, *Marlborough: A Survey* (1975). Foxon P1079; Horn 55; CBEL II, 491.

(ii) Addison, Joseph. The campaign, a poem, to His Grace the Duke of Marlborough. London: printed for Jacob Tonson, 1705. (4), 20 pp. Third edition, revised. The "official" tribute to Marlborough triumph, written quickly at the request of Lord Halifax. The text of this edition has been polished, and contains the author's final revisions. For his efforts, Addison was awarded the post of undersecretary of state, replacing John Locke. Rare; the ESTC lists seven copies (L, D, Lmh, O; CaOHM, KU-S, MH). Foxon A30; Horn 72; CBEL II, 1100.

(iii) [Prior, Matthew.] An ode, humbly inscrib'd to the Queen. On the late glorious success of Her Majesty's arms. Written in imitation of Spencer's stile. London: printed for Jacob Tonson, 1706. (6), 18 pp. First edition. With an interesting two-page literary preface. "The poem is not unworthy of Prior." -- Horn. Half-title present. Foxon P1081; Horn 156; Rothschild 1674; CBEL II, 491.

(iv) Congreve, William. A pindarique ode, humbly offer'd to the Queen, on the victorious progress of Her Majesty's arms, under the conduct of the Duke of Marlborough. To which is prefix'd, a discourse on the pindarique ode. London: printed for Jacob Tonson, 1706. (6), 10 pp. First edition. "The poem is strictly lyrical throughout, beautifully controlled, and in some ways a better example of Pindar's style than later examples. Congreve's association with the Whig leader is reflected in the hearty tributes to the governmental policy and Marlborough's splendid service to Queen Anne." -- Horn. Foxon C376; Horn 163; CBEL II, 751.

(v) [Walsh, William.] Ode for the thanksgiving day. London: printed for Jacob Tonson, 1706. (2), 14 pp. First edition. On the victory at Ramillies. Foxon W35; Horn 202; CBEL II, 486.

(vi) [Clay, Stephen.] An epistle from the Elector of Bavaria to the French king, after the battle of Ramillies. London: printed for Jacob Tonson, 1706. (8), 20 pp. First edition. This poem was at one time ascribed to Prior, but copies survive with manuscript attributions to Stephen Clay, "of the Temple," about whom little is known; he published no other verse. Foxon also notes a sale record for the dedication copy, to Earl Cowper, in which the dedication is signed in type; this copy can no longer be traced. Half-title present. Foxon C233; Horn 173.

(vii) Rowe, Nicholas. A poem upon the late glorious successes of Her Majesty's arms, &c. Humbly inscrib'd to the Right Honourable the Earl of Godolphin, Lord High-Treasurer of England. London: printed for Jacob Tonson, 1707. (4), 20 pp. First edition. This was the author's first separately published poem; he was already well established as a playwright. In 1715 Rowe succeeded Nahum Tate as Poet Laureate. Half-title present. Foxon R301; Horn 204; CBEL II, 780.

(viii) [Conduitt, John.] A poem upon the late glorious successes, &c. Humbly inscrib'd to His Grace the Duke of Marlborough. London: printed for Jacob Tonson, 1707. (2), 10 pp. First edition. John Conduitt (1688-1737) was a student at Trinity College, Cambridge. He went on to become an MP for Southampton, and Master of His Majesty's Mint. Very scarce. Foxon C334; Horn 179.

(ix) Paris, John. Ramillies. A poem. Humbly inscrib'd to His Grace the Duke of Marlborough. Written in imitation of Milton. London: printed for Jacob Tonson, 1706. (2), 10 pp. First edition. Not a lot is known of John Paris. The title-page describes him as "of Trinity College, Cambridge," and he is credited with two pamphlets attacking Richard Bentley in 1710. The opening lines of this poem are more a parody than an imitation of Milton: "Of Britons second conquest, and the man / That twice has triumph'd o'er the Gallick arms / Victorious, and has taught the haughty breast / Of Lewis, etc." Rare. Foxon P65; Horn 166.

(x) [Fenton, Elijah.] An ode to the sun, for the New-Year. London: printed for Jacob Tonson, 1707. (2), 13(1) pp. First edition, Elijah Fenton's first publication; he was at this time a 26-year-old schoolmaster at Headley, in Surrey. Foxon has noted three states of the Tonson advertisements which occupy the last page; in this copy the notice at the bottom for Edward Fulmer's *Defence of Plays* is undated. Very scarce. Foxon F110; Horn 205; CBEL II, 548.

(xi) Harison, William. Woodstock Park. A poem. London: printed for Jacob Tonson, 1706. (2), 10 pp. Second edition, "revis'd;" first published earlier the same year. A celebration of Marlborough's estate. Harison was a student at New College, Oxford. Spence quotes Addison as having said, "This young man, in his very first attempt, has exceeded most of the best writers of the age." He later recommended Harison for the post of a secretary to the negotiations surrounding the Treaty of Utrecht. "This poem is superior to most." -- Horn. Despite the statement on the title-page, the text has not been revised. A scarce title; of this edition the ESTC lists three copies only (CtY, KU-S, TxU). Foxon H53 (adding a copy at the Bodleian); Horn 138; Aubin, *Topographical Poetry*, p. 316.

(xii) [Vernon, Edward] Corona civica. A poem, to the Right Honourable the Lord-Keeper of the Great Seal of England. London: printed; and sold by John Nutt, 1706. (2), 12 pp. First edition. The last two poems in this volume were not published by Tonson, and it is not entirely clear why he chose to include them in his nonce collection, as Marlborough is not the central figure in either of them. This poem is essentially a flattering address to various leaders of the Whigs, particularly William Cowper, Lord Cowper. One copy is known (OCU) of an entirely different version, possibly earlier, which includes satirical passages not present here; in that printing signature B is under the "h" of "with," as opposed to the "d" of "Weldon." Of the normal printing Foxon notes a single example, at the Bodleian, with a half-title, but this leaf is not present in any other recorded copy, nor is it included here. Foxon V36; Horn 140.

(xiii) Vernon, Edward. The union. A poem, inscrib'd to the Right Honourable Lord Marquis of Granby, one of Her Majesty's Commissioners of the Scotch Union. By Mr. Vernon. London: printed, and sold by J. Morphew, 1707. (4), 8 pp. First edition. "This hymn in praise of the union might best be described as a poem in praise of Anne, to whom all credit was given for that successful treaty. Among the union poems, it is better than most in a simple, direct way." -- McLeod. The author's identity is obscure. His first name is commonly given as Edward, and he may have been a clergyman; there were, however, two active members of the Church of England named Edward Vernon at this period, and there is no direct evidence to connect these poems to either of them. Foxon V38; McLeod, *Anglo-Scottish Tracts: 1701-1714*, 506; not in Horn.

The poems in this volume are all in excellent condition. It is a pity, perhaps, that Congreve has made no marks, but he did not normally do so in his books; the evidence of his ownership, however, is quite clear.

205. **Collection.** [Poetical miscellany.] A collection of poems on state-affairs, several never before printed. Part I. To be continu'd. London: printed, and sold by the booksellers, 1712. 24 pp. 8vo, disbound. £1250

First edition. A threepenny miscellany, containing eight poems: (1) "A Satyr upon ----." This ballad of 37 stanzas is Defoe's *Ye True-Born Englishman Proceed*, first printed in 1701. The satire is on Parliament, during the reign of William of Orange. (2) "A Satyr upon the Whiggs." A ballad of 20 stanzas. (3) "The Blind Woman and her Doctors." A poem from Thomas Yalden's *Aesop at Court*, published in January, 1702 (Foxon Y1). (4) "A Character of the English." A poem also known under the title "A Character of Old England," and ascribed to Rochester. (5) "A Poem Inscib'd to the Right Honourable H---y St. J---n, Esq; S---y of S---e, on his Vigilance for the Good of the Publick." (6) "On Friendship, inscrib'd to the Duke of Marlborough and Prince Eugene." (7) "The Twentieth Psalm imitated from Buchanan, in the year 1648." (8) "In Praise of War: A Paradox." Whether or not any of the five unidentified poems were in fact "never before printed" is difficult to say; a search by first lines has produced no result. Despite the title-page, no further parts of this miscellany were ever published. Very scarce; the ESTC lists nine locations (L, LAM, LEu, Lca, Llp, LONG, O; CLU-C, IU). Slight foxing, but a fine copy. Case 259; CBEL II, 347.

206. **Collection.** [Poetical miscellany.] A collection of poems: viz. The Temple of Death: by the Marquis of Normanby. An Epistle to the Earl of Dorset by Charles Montague, Lord Halifax. The Duel of the Stags: by Sir Robert Howard. With several original poems, never before printed, by the E. of Roscommon, the E. of Rochester, the E. of Orrery, Sir Charles Sedley, Sir George Etherege, Mr. Granville, Mr. Stepney, Mr. Dryden, &c. London: printed for Ralph Smith, 1702. (8), 453(3) pp. 8vo, contemporary panelled calf, brown morocco label. £300

Second edition; first published the year before. This is in fact the fourth version of the so-called "Temple of Death" miscellany, one of the most important collections of verse of the Restoration. The miscellany first appeared in 1672 as a 72-page pamphlet, and an expanded version of 185 pages came out the following year; twenty years later there was a further expansion to 273 pages. The present version includes some important additions, most notably "The Spleen," by "a lady," i.e. Anne Finch, Countess of Winchelsea; this poem had first appeared in Charles Gildon's *New Miscellany* of 1701. Besides the poets mentioned on the title-page, there are also pieces by such writers as William Congreve, Nahum Tate, and Anne Wharton. A fine copy. Case 151 (f); CBEL II, 342.

207. **[Collins, Richard.]** Nature display'd. A poem. London: printed for J. Crockatt, 1727. 82 [i.e. 84] pp. 12mo, recent boards, printed paper label. £350

First edition. A long didactic poem, containing a description of the workings of the human body, an introduction to Newtonian physics, and a survey of the animal and vegetable world; the author's purpose was to survey in verse "the notions of the ancient and modern philosophers," and apply them "to their proper use, the promoting of religion." The poem concludes with a passage in praise of Sir Robert Walpole, and a promise to publish a second essay, on the arts and sciences; his continuation never appeared. This book is dedicated to the Whig MP David Polhill (1674-1754), a grandson of Oliver Cromwell on his mother's side, who represented the Duke of Newcastle's pocket borough of Bramber, in Sussex. Richard Collins (1679?-1737), whose name appears at the end of the dedication, married one of Polhill's cousins, and was given the rectorship of Crayford, in Kent; between 1705 and 1716 he published half a dozen sermons, but this is his only poem. Wanting a leaf of advertisements at the end. Faint old stamp of the Mercantile Library of Philadelphia on the title-page, repeated a number of times in the text; slight archival restoration to the blank margins at the beginning, but generally a very good copy, entirely uncut. Very uncommon. Foxon C293.

William Collins (1721-1759)

"But man is not born for happiness." -- Samuel Johnson.

208. **Collins, William.** Odes on several descriptive and allegoric subjects. London: printed for A. Millar, 1747. (4), 52 pp. 8vo, full polished calf, gilt, spine and inner dentelles gilt, red morocco labels, a.e.g., by Bedford. £4500

First edition. The author's principal collection of verse, published shortly after he left university to pursue a literary career in London. Collins had originally planned to print his odes in a single volume with those of his Winchester and Oxford friend Joseph Warton, but the latter's publisher Robert Dodsley may have decided that Collins's more obscure poetry might not sell as well as Warton's, whose *Odes on Various Subjects* were in the end published separately as a quarto on December 4, 1746. The poems by Collins were issued by Millar just over two weeks later; the Woodfall ledgers indicate that a thousand copies were printed, but comparatively few were sold, and two years later, after receiving a substantial inheritance from an uncle, Collins bought up the remainder and destroyed them. Collins never achieved anything like success in his lifetime, and his future unhappiness is well described by Samuel Johnson, who became his close friend:

"The latter part of his life cannot be remembered but with pity and sadness. He languished some years under that depression of mind which enchains the faculties without destroying them, and leaves reason the knowledge of right without the power of pursuing it. These clouds which he perceived gathering on his intellects, he endeavoured to disperse by travel, and passed into France; but found himself constrained to yield to his malady, and returned. He was for some time confined in a house of lunatics, and afterwards retired to the care of his sister in Chichester, where death, in 1759, came to his relief."

He was only 38. However few in number, the poems of Collins were in time much admired for their beauty and originality, and he is now universally acknowledged as one of the most important of the pre-Romantics. The failure of this little book is reflected in its scarcity, which has long been acknowledged. A fine copy, with the bookplates of Edward Hawke Locker and his son, Frederick Locker-Lampson (the Rowfant Library); later book label of the American collector Winston H. Hagen, and subsequently in the collection of Gerald Slater (sold in 1982 to Quaritch for \$2500). Foxon, p. 132; Hayward 170; Rothschild 657; Grolier Hundred, 46; CBEL II, 586.

209. **Collins, William.** The poetical works of Mr. William Collins. With memoirs of the author; and observations on his genius and writings. By J. Langhorne. London: printed for T. Becket and P. A. Dehondt, 1765. (4), 184 pp. + a final leaf of advertisements. Sm. 8vo, contemporary calf, covers decorated with a stencilled interlacing border, spine gilt red morocco label (slight wear to the tips of the spine). £450

First edition. An important edition, which did much to establish Collins's literary reputation; there were many later printings. John Langhorne (1735-1779) was educated at Cambridge and went on to become a clergyman, but he was active as well in the literary world and wrote a good deal of sentimental verse which was popular with contemporary readers; he also published novels and translations, and was for some years a regular contributor to the *Monthly Review*. His edition of Collins includes, along with the text of *Persian Eclogues* (1742) and *Odes of Several Descriptive and Allegoric Subjects* (1747), three other poems, here first collected, "An Epistle to Sir Thomas Hanmer, on his Edition of Shakespear's Works," "Dirge in Cymbeline," and "Ode on the Death of Mr. Thomson." Of particular importance are a prefatory memoir, and an extensive commentary on the poems that occupies almost half the volume; these notes convey the changing sensibility of the period, which afforded Collins the popularity he never achieved in his lifetime. An attractive copy in an unusual contemporary binding; this may have been a publisher's binding, as other copies are known with the same stencilling on the covers. With the early

signature of "Hankey" at the top of the title-page and the stencilled initials "W. W. T." at the bottom. On the front pastedown is an unidentified 19th-century monogrammed bookplate, along with the later book labels of H. Harvey Frost and Abel Berland (supplied by Ximenes in 1970, and sold at Christie's, New York, in 2001). Foxon, p. 132; CBEL II, 586.

210. **Collins, William.** The poetical works of Mr. William Collins. With memoirs of the author; and observations on his genius and writings. By J. Langhorne. London [i.e. Edinburgh?]: printed for T. Becket and P. A. Dehondt, 1765. (4), 132 pp. Sm. 8vo, contemporary sheep, rebacked, red morocco label (corners restored). £175

As Foxon points out, this is probably a Scottish piracy, with a false imprint; the typography has a distinctly Scottish look. Uncommon; the ESTC, without commenting on the imprint, lists nine locations (L, AWn, C, E, O; CaAEU, CtY, NjP, NN). Slight stains in the upper margins towards the front, otherwise a very good copy. On the front pastedown is the old signature of Anne Burrow. Foxon, p. 132.

A Literary Debut of Great Rarity

211. **Collins, William.** Persian eclogues. Written originally for the entertainment of the ladies of Tauris. And now first translated, &c. London: printed for J. Roberts, 1742. 24 pp. 8vo, recent dark green morocco. £15,000

First edition. A remarkable poetical debut. These four eclogues were written by Collins in 1739, when he was 17 and a student at Winchester School; at the time of publication, three years later, he was an Oxford undergraduate. In these poems Collins followed the conventions of pastoral verse, but at the same time attempted to create something new by adding an element of orientalism, as he explains in his preface:

"The gravity of the Spaniard, and the levity of the Frenchman, are as evident in all their productions as in their persons themselves; and the stile of my countrymen is as naturally strong and nervous, as that of an Arabian or Persian is rich and figurative. There is an elegancy and wildness of thought which recommends all their compositions; and our genius's are as much too cold for the entertainment of such sentiments, as our climate is for their fruits and spices. If any of these beauties are to be found in the following Eclogues, I hope my reader will consider them as an argument of their being original. I received them at the hands of a merchant, who had made it his business to enrich himself with the learning, as well as the silks and carpets of the Persians. The little information I could gather concerning their author, was, that his name was Mahamed, and that he was a native of Tauris."

This effort to break free of what Roger Lonsdale has called "the inhibiting rationality and omnipresent social tone of much Augustan poetry" was successful to the extent that the poems remained popular for the rest of the 18th century. They mark the beginning of the pre-Romantic school of Gray, Warton, and Chatterton, and are the first in a series of British adaptations of Persian poetry which culminated in Fitzgerald's *Rubaiyat* more than a century later. Collins himself came to feel that there was little in his *Persian Eclogues* that was genuinely oriental, and he communicated this sentiment to Samuel Johnson; in his biographical sketch of Collins, in *The Lives of the Poets*, he notes, "In his maturer years he was accustomed to speak very contemptuously of them, calling them his Irish Eclogues."

This slim volume has long been recognized as one of the great rarities of 18th-century poetry. Only two copies have appeared at auction since the beginning of the 20th century, one in 1900, and the other at the Slater sale in 1982 (a copy acquired from the Pforzheimer Library). The ledgers of the printer Henry Woodfall reveal that the print run was 500 copies; of these the ESTC now records 12 (L, Ct [2], Osj; CaOHM, CSmH, CtY, NjP, NNC,

NNPM, PBL, TxHR). In fine condition, Foxon C298 (adding NN); Rothschild 653; CBEL II, 586.

A Subscriber's Copy

212. [**Concanen, Matthew.**] Poems upon several occasions. By the author of, *The Match at Foot-Ball*. Dublin: printed by A. Rhames, for E. Dobson, 1722. xx, (8), 99 pp. 8vo, contemporary blindstamped calf, small red morocco label (minor rubbing). £2250

First edition. The author's principal collection of poems; his name appears at the end of the dedication to the Duchess of Grafton. Matthew Concanen (1701-1749) was born in Ireland, but nothing is known of his origins. Shortly after this book was published he moved to London and embarked upon a career in literary and political journalism. He chose to side with the Whigs, and wrote essays attacking both Pope and Swift; in return he was ridiculed by Pope in the *Dunciad* (1728), and by Swift in *On Poetry: A Rhapsody* (1733). For his efforts on behalf of the government Concanen was awarded the governorship of Jamaica, where he served effectively for ten years (1733-43), before returning to London an affluent man. This volume contains a number of occasional poems, such as "On a Lady Throwing Snow-Balls," or "On Struggling for a Kiss." Of greater interest is "A Letter to a Critick, in Vindication of the Modern Poets," in which Concanen praises both Pope and Swift (he had not yet changed sides); there are laudatory passages as well on such contemporaries as Congreve, Young, Gay, and Sewell, and even the hapless poet laureate, Laurence Eusden. The text concludes with *The Match at Foot-Ball*, a mock-heroic description of a game between the six men of Soards, and those of Lusk; this curiosity had been published separately in 1720. With a seven-page list of subscribers, including a number of Irish aristocrats; on the front pastedown is the signature of William Tighe, who subscribed for two copies. Some light browning, but a very good copy, from the library of John Brett-Smith. Rare; the ESTC lists 13 locations (L, D, Di, LEu, O, WNs, NT; CaOHM, CSMH, CtY, ICN, IU, MH). Foxon, p. 135; O'Donoghue, p. 75; not in NCBEL.

On Fine Paper

213. [**Concanen, Matthew.**] Poems upon several occasions. By the author of, *The Match at Foot-Ball*. Dublin: printed by A. Rhames, for E. Dobson, 1722. xx, 99 pp. 8vo, contemporary speckled calf, covers elaborately panelled in gilt, with fleurons at the corners and a darker central rectangular onlay, spine gilt (a little rubbed). £2500

First edition. A fine paper copy, watermarked with a fleur-de-lys on a shield; the paper stock is significantly heavier than that used for ordinary copies. This copy does not contain the list of subscribers. The fact that the only other copy recorded on fine paper, at the British Library, also lacks this list almost certainly implies that its omission was deliberate. Foxon describes the British Library copy as being in a presentation binding; the binding here is also rather more elaborate than one would expect to find on a book of this sort. In fine condition. On the title-page is the signature of Sarah Barton; later bookplate of Oliver Brett, Viscount Esher. Foxon, p. 135.

214. **Coney, Thomas.** *The devout soul: or, an entertainment for a penitent.* Consisting of mediations, poems, hymns, and prayers, upon guilt and repentance; the follies and vanities of this world; and the sufferings of human life. To which are prefix'd, two essays: one upon devotional books, and the other upon divine poetry. London: printed for R. Wilkin, and W. and J. Innys; and W. Taylor, 1722. xv(1), (2), 270; vii(1), (2), 262 pp. 8vo, contemporary calf, gilt, spine gilt (spine a bit rubbed, lacking a label). £450

First edition. Foxon notes that "the verse forms a very small proportion of this devotional work." In fact this is a bit misleading, as the volume contains quite a lot of poetry. The text is divided into two parts, each containing thirty chapters, and each chapter consists of a meditation, a substantial poem, two hymns, and two prayers; there are thus thirty poems in all, leaving aside the hymns. Thomas Coney (1675-1752) was prebendary of Wells and

rector of Chedzoy in Somerset. He also published a fair number of sermons, both singly and in collections; his only separately published poem was an ode on the accession of Queen Anne, now very rare. His prefatory essay on divine poetry contains references to Cowley, Roscommon, Dryden, and Pope. A very good copy of a scarce title, complete with the half-title. With a comparatively recent armorial bookplate of Sir Humphrey Edmund de Trafford, Bart. Foxon, p. 136.

215. **Congress.** [Anon.] The congress of excise-asses. Or, Sir B--ue S--ng's overthrow: a new ballad. To the tune of, I'll tell thee, Estcourt, a pleasant tale. London: printed for Mr. Nichols, and sold at the pamphlet shops, n.d. (1733). (8) pp. Folio, disbound. £1250

First edition. A satire on Sir Robert Walpole's ill-fated attempt to add excise taxes on wine and tobacco to those already in place, on soap, salt, candles, brandy, beer, etc.; in the end the public outcry was so great that the new Excise Bill had to be withdrawn. This ballad purports to convey the back-room scheming of those in the government responsible for concocting this abhorrent piece of legislation. "Sir Blue String" was one of the opposition epithets for Walpole. Among his band of cohorts here is "Sir John Mundungus," i.e. John Randolph, the recently appointed colonial agent for Virginia, who gave Walpole much advice on the proposed imposition of an excise tax on tobacco:

"Quoth Sir John Mundungus,
'Tis true, they have stung us,
Wherefor let us humble the vermin;
What matters if they
For victuals can't pay,
So we flaunt it in velvet and ermin."

Another key player in the scheme was Sir William Yonge, who is lampooned two stanzas later as "Will Addle." There were quite a few of these sixpenny ballads published over the course of the year. This one is distinguished by the presence of two large rectangular woodcuts on the title-page, the upper one showing the many-headed "Excise-Monster" pulling a chariot bearing the devil, and confronted by a crowd of opposition journalists wielding clubs, and the lower one depicting pro-government journals being thrown on a bonfire, beside which is an equestrian statue of Charles I. William Pulteney has been suggested as the author of this ballad, on stylistic grounds; there is, however, no firm evidence for this ascription. A fine copy of a rare poem; the ESTC lists five locations (L, O; MH, TxU, NNC). Foxon C368 (the same five copies).

William Congreve (1670-1729)

*Music alone with sudden charms can bind
The wand'ring sense, and calm the troubled mind.*

216. **Congreve, William.** A hymn to harmony, written in honour of St. Cecilia's Day, MDCCI. . . . Set to musick by Mr. John Eccles, Master of Her Majesties Musick. London: printed for Jacob Tonson, 1703. (4), 7 pp. Folio, uncut, as issued (stitching gone). £2500

First edition. One of the first poems published by Congreve after his abandonment of the stage in 1700, at the age of 30, in the wake of the Collier controversy, which had a profound effect on the morality of English drama. Congreve spent the remaining three decades of his life in pursuit of the life of a gentleman, and such poetry as he wrote during this period reflects his taste for refinement. These verses are part of a long English tradition of poetical celebrations of St. Cecilia's Day (November 22), in honor of the patron saint of music. The literary contributors to this tradition range from Dryden and Pope to W. H. Auden; the composers to whose music the poems were set include Purcell, Handel, and Benjamin Britten. John Eccles was very popular in his day. "His compositions have a certain ease and grace which is quite enough to account for their popularity at the time

they were written; though infinitely inferior to Purcell in vigour and originality, Eccles possessed the knack for writing music that procured him public favour for many years." -- DNB. This folio, containing the words only, is rare; no copy has appeared at auction for at least sixty years. The ESTC lists 11 copies in 9 libraries (L, MRu, O; CSmH [2], CLU-C, CtY, MB, NN, TxU [2]). Small strip torn from the inner margin of the title-page, touching the double rule only; some signs of prior folding, last blank page dust-soiled, but generally a very good copy in original condition, entirely untrimmed, complete with the half-title. Foxon C370; Pforzheimer 196; CBEL II, 751.

"Doubtless of the Last Rarity"

217. **Congreve, William.** A letter from Mr. Congreve to the Right Honourable the Lord Viscount Cobham. London: printed for A. Dodd, 1729. 6 pp. Folio, old marbled boards (some rubbing). £2500

First edition. This poem is addressed to a Whig aristocrat who was a friend and patron of literary men, whom he frequently entertained at Stowe. Congreve's opening lines refer to Cobham's efforts to rebuild his famous country house, and the laying out of its famous gardens. Pope penned a similar tribute to Cobham in the first of his "Moral Essays," in 1734. This was Congreve's last poem, published less than two months after his death on January 19, 1729. Slight signs of prior folding, but a fine large copy of a very scarce folio; the ESTC lists 13 locations (L, LEu, O, Owo, STA; CSmH, CLU-C, CtY, DFo, KU-S, MH, NjP, TxU). Laid into this copy are a letter and a card from Montague Summers, dated February, 1927. Summers had edited Congreve's works for the Nonesuch Press in 1923, and he here describes this poem as "doubtless of the last rarity," adding, "I believe the copy I collated was from the library of Mr. G. Thorn-Drury, K.C., who has in his superb collection a considerable number of the scarcest, and even unique, items." This copy is from the library of John Brett-Smith, who acquired it from Seven Gables Bookshop in New York; the Seven Gables cost code reveals that the poem was purchased for \$350 in 1972. Foxon C375; Pforzheimer 201; CBEL II, 751.

218. **Congreve, William.** The tears of Amaryllis for Amyntas. A pastoral. Lamenting the death of the late Lord Marquis of Blandford. Inscib'd to the Right Honourable the Lord Godolphin, Lord High-Treasurer of England. London: printed for Jacob Tonson, 1703. (4), 8 pp. Folio, full polished calf, gilt medallion on each cover, spine and inner dentelles gilt, a.e.g., by Riviere & Son (traces of rubbing). £2500

First edition. Congreve's first published attempt at a genre which suited both his taste for traditional lyric verse forms, and his involvement with the English upper classes. A preliminary note to the reader displays his disenchantment with the conventional world of authorship:

"These verses had been printed soon after they were written, if they had not been design'd rather privately to console, than publicly to lament; for it is not pretended that they are in any kind equal to the subject. But, by some accident, many copies of 'em have been dispersed, and one, I was informed, had been shewn to a bookseller. So that it was high time for me to prevent their appearing with more faults than their own, which might probably have met with encrease, if not from the malice or ignorance, at least from the carelessness of an under-handed publisher.

I have particularly reason at this time to apprehend the disingenuous proceeding of some such person, having lately seen some verses printed, and entitled A Satyr against Love, revised and corrected by Mr. Congreve; who does assure the reader he never saw or heard of any such verses before they were so printed, viz. without either the name of the author, bookseller or printer, being publish'd after the manner of a libel."

For the poem referred to, "printed in the year 1703," see Foxon S43. Jacob Tonson was, of course, a rather more acceptable publisher, as he and Congreve were fellow members of the Kit Cat Club. Title-page within a black mourning border. A fine copy, from the library of John Roland Abbey, with his bookplate; later in the collection of John Brett-Smith. Very scarce; the ESTC lists 13 locations (L, Ck, CAS, LONG, O; CaOHM, CSmH, CLU-C, CtY, DFo, IU, TU, TxU). Foxon C379; Pforzheimer 211; CBEL II, 751.

219. **Consolation.** [Anon.] Consolation to Mira mourning. A poem. Discovering a certain governor's intreigue [sic] with a lady at his court. London: printed and sold by the booksellers of London and Westminster, 1710. 16 pp. 8vo, recent marbled wrappers. £900

First edition. A curious political allegory. The speaker is Calidor, who is wooing Mira; she in turn is mourning the loss of her suitor Candor, whom Calidor has recently killed, and for the absence of her friend Sacer, whom Calidor has imprisoned. In this unpromising situation Calidor offers to discard his mistress Amalea: "She shan't resist, she's wither'd and grown old, / In service slow, and in my love grown cold." At one point Calidor describes himself as in the service of Serena, of Alba, no doubt Queen Anne:

"Serena do's continue me in place
And fresh grown honours my ag'd temples grace.
She gives the crown, the chief and sole command
Of Falla's tract that fair inviteing land;
Where hurtful venom ne're the hallow'd soyle
Annoys, or robs the swain of life or toyle."

This appears to be a reference to snake-free Ireland. In the end Calidor promises that if Amalea submits to his advances, he will retire from active life, and that this will please Serena and her ministers:

"Yet this Seren'and they will gladly give,
That tkey [sic] at ease at home may from me live.
For not to brag I say't, her state secure
Not long shou'd from my deep designs endure,
Her Sappho long his well fraught head to wear
Inspight of all indempnit'ys [sic] shou'd fear.
Her Victor and his high aspireing dame
Shou'd dread a sudden eclipse on their name:
Nay ev'ry darling, ev'ry favorite
Shou'd trembling fear a fall, or fatal hit
From my dire rage, my malice, or my pow'r;
But that content with you in happy hour,
To that bless'd clime, I and my strength retire
My love to cherish, ever, and admire."

The identity of the oddly-named Sappho is obscure, but Victor and his "high aspireing dame" are surely Marlborough and his wife Sarah. Possibly Calidor can be identified with Thomas, first Earl of Wharton, who was Lord Lieutenant of Ireland until October, 1710, and whose controversial policies earned him the hatred of Swift, among others. And possibly the peculiar spelling and rather odd poetic diction may indicate an Irish satirist, though the verse is not good enough for Swift himself. Foxon notes attributions by T. J. Wise to both Matthew Prior and Elkanah Settle; Prior has been rejected by recent editors, and Settle is highly improbable. A very good copy of a scarce and unusual poem. Foxon C384.

220. **Cooke, Thomas, translator.** The works of Hesiod translated from the Greek. By Mr. Cooke. London: printed by N. Blandford, for T. Green, 1728. 260; 203 pp. + an engraved frontispiece to each part. Two vols. in one, 4to, contemporary calf, gilt, spine gilt (rubbed, slight wear to joints and corners, lacks label). £500

First edition. The first complete edition of Hesiod in English, as assembled by Thomas Cooke; the ample annotations were contributed in part by Cooke's patron the Earl of Pembroke, and his colleague Lewis Theobald. Included are verse translations of both *Works and Days* and *The Theogony*, two remarkable poems roughly contemporaneous with the epics of Homer, and the source for much of what has come down to us of Greek mythology. Thomas Cooke (1703-1756) was the son of an Essex innkeeper. As a youngster he displayed an aptitude for the classics, and at the age of 19 he came to London to earn his living as a writer; his earliest literary acquaintances included John Dennis, Richard Steele, Ambrose Philips, Leonard Welsted, and Thomas Tickell. In 1725 he had the audacity to publish, albeit anonymously, *The Battle of the Poets*, in which he attacked Pope and Swift, and three years later he wrote an article on Pope's version of the Thersites episode in the *Iliad*, in which he attempt to show that Pope was no scholar of Greek. Pope was intensely irritated by all this, and determined to pillory Cooke in the *Dunciad*. Cooke got wind of Pope's intentions, and tried to wriggle out of responsibility for his earlier writings, but when Pope's masterpiece appeared in print, Cooke duly had his place in it, and was held up to ridicule in the notes. Cooke responded the following year by republishing his poetical satire with a new and caustic preface; it is here that he describes Pope as "a person . . . with but a small share of learning and moderate natural endowments." Cooke did in time achieve an element of respectability through his translations from Latin and Greek; this version of Hesiod was widely admired, and for the rest of his life he was commonly known as "Hesiod" Cooke. Such successes notwithstanding, he died in great poverty. With an engraved frontispiece to each volume; the first, a portrait bust of Hesiod, is of interest as a relatively early book illustration by William Hogarth. With an eight-page list of subscribers. A very good copy, bound two volumes in one, as often. At the front is the armorial bookplate of Mary, Countess of Pembroke, whose name appears in the eight-page list of subscribers, along with her husband the Earl of Pembroke, who took eight sets. Among the subscribers from the literary world are Matthew Concanen, John Dennis, Philip Frowde, Aaron Hill, David Mallet, Samuel Richardson, Richard Savage, Lewis Theobald, and Leonard Welsted; the Bodleian Library subscribed for a copy, which is a bit unusual, as they were entitled to a deposit copy. Foxon, p. 142; Paulson, *Hogarth's Graphic Works*, 111; CBEL II, 1491.

221. **Cooke, Thomas.** Mr. Cooke's original poems, with imitations and translations of several select passages of the antients, in four parts: to which are added proposals for perfecting the English language. London: printed for T. Jackson; and C. Bathurst, 1742. vi, (6), 311 pp. 12mo, contemporary sheep, spine gilt, red morocco label (spine rubbed, scratches on back cover, tiny chip in the label). £750

First edition. The major lifetime collection of the author's poetry. A similar collection had been published in 1729, as *Tales, Epistles, Odes, Fables, &c.*; this new volume has significant additions, including a number of poems written in the intervening years. The poetry is arranged in four parts, the first containing two verse essays and three tales, and the second a selection of epistles, odes, fables, satires, love elegies, and prologues and epilogues; a third part is devoted entirely to "The Battel of the Poets," and the fourth consists of translations from Latin and Greek, including seven poems by Catullus. The essay on improving the English language consists of very specific and relatively modest suggestions on such topics as forming the past tense of verbs and the plurals of nouns, and the use of relative pronouns. An excellent copy of a scarce book. Foxon, p. 143; CBEL II, 542.

222. **[Cooke, Thomas.]** Essays. I. On nobility. To His Grace the Duke of Somerset. II. On the ancient and modern state of Britain, and on the posture of affairs in Europe in the years 1734 and 1735. To His Grace the Duke of Marlborough. London: printed and sold by J. Huggonson, 1737. (2), 13 pp. Folio, disbound. £600

First edition. Two poems on quite different themes. The first was written to gain favor. Somerset, who spent most of his time running his estate at Petworth, is praised as a generous patron of the arts and sciences. The poem addressed to Marlborough is highly critical of the foreign policy of Walpole's government. "Hesiod" Cooke was to some extent involved in

political affairs, and in 1741 took over from Nicholas Amhurst as editor of the *Craftsman*; his criticism of the Pelham administration led to a prosecution for libel. Small stamp on the title-page of an old American lending library, but a very good copy of a very scarce title; the ESTC lists ten copies (L, C; CSmH, CLU-C, CtW, CtY, ICN, IU, OCU, TxU). These poems were included in the collected edition of Cooke's verse published in 1742. Foxon C412.

Not by "Hesiod" Cooke!

223. [**Cooke, Thomas, vicar of Bayton.**] *Immortality reveal'd*. A poem. In four epistles. To a friend. London: printed for W. Bowyer, 1745. viii, (4), 76 pp. Folio, half calf and marbled boards, spine gilt, red morocco label. £1500

First edition. A long contemplative poem on theological subjects ranging from Natural Religion to the Resurrection; the author's name appears at the end of the preface. This title is routinely assigned (e.g. by Foxon and NCBEL) to "Hesiod" Cooke, the noted translator, satirist, and dramatist, but this is almost certainly an error. The true author is undoubtedly the Thomas Cooke who was vicar of Bayton and master of the Free School at Kidderminster, in Worcestershire, and who wrote *A Cursory View of the Creation* (Foxon C425-6, see below), another long poem of a similar sort published in 1739. Both poems were published by subscription. The four-page list of subscribers in this volume contains several names from Bayton, and quite a large number from Kidderminster; the list in the earlier poem is similar. With a list of errata at the end of the preface, bearing two manuscript additions, probably authorial. Subscribers' list bound after the title-page, but a very good copy of a rare title. The ESTC lists four copies only (L, O; CtY, TxU). Foxon C415 (under "Hesiod" Cooke); CBEL II, 542 (under "Hesiod" Cooke).

224. **Cooke, Thomas, vicar of Bayton.** *A cursory view of the creation; in a hymn to the all gracious, wise and powerful Creator*. In four parts. London: printed for the author; and sold by W. Innys and R. Maney, 1739. (2), v(1), (6), (2), 78 pp. Folio, disbound. £750

First edition. A fine paper copy, watermarked with a fleur-de-lys on a shield; copies on ordinary paper have no watermark. A poem in praise of the wonders of the sky, the earth, and the sea. Part IV deals with the oceans, and the following passage, on the creatures found there, is typical:

"Not more in number, nor more curious made,
Graze the green plain, or cross the open glade,
Beasts, fowls, and insects, than the scaly breed
Range in the seas, and crop the oozy weed;
In these as clear convincing proof of thee,
Thy wisdom, pow'r, and providence we see;
From hence as strong incitements feel to raise
Our thoughts to heav'n, and celebrate thy praise;
Each diff'rent sort, from the minutest scale
Up to the vastness of the whale,
As far as man can trace them, bears thy name
In the contrivance of their make and frame."

There appears to have been a following for this sort of poetry, as the six-page list of subscribers contains about 500 names; it may be significant, however, that only a small number of these names reappear in the even longer list accompanying the author's *Immortality Reveal'd*, published six years later (see above). At the top of the title-page is the name of the Revd. Mr. Adamson of Worfield, who was a subscriber; this may well be in the author's hand. Old paper adhesion to the inner margin of the title-page, otherwise a good copy of a very scarce poem; the ESTC lists eight copies (L, BMp, KID; CaAEU, CU-BANC, CLU-C, IU, TxU), of which the first two are on fine paper. Foxon C426 (adding O).

225. [Cooper, John Gilbert.] Poems on several subjects. London: printed for R. and J. Dodsley, 1764. (4), 139(1) pp. + an engraved folding frontispiece. 12mo, contemporary calf, spine gilt, brown morocco label. £400

First edition. The only collected edition of the author's verse. John Gilbert Cooper (1723-1769) came from a Nottinghamshire family, and was educated at Westminster School and Trinity College, Cambridge. It has only recently been discovered that he began his literary career at an early age with the publication, in 1742, of an anonymous poem called *The Temples of Virtue and Pleasure*, which he never reprinted (Foxon T117). He was still a young man, and perhaps a bit arrogant, when seven years later he published his *Life of Socrates*, in which he conspicuously disregarded prior scholarship, and attacked the writings of William Warburton. Warburton soon retaliated and a brief squabble ensued, which became rather vituperative when Cooper described Warburton's work as nothing more than what "the inflamed brain of a monk could conceive, or the oyster-selling maids near London-Bridge could utter." In 1754 he published his *Letters concerning Taste*, a more mature work which was admired by Johnson and proved a significant influence on later English writing on aesthetics. This small collection of poetry includes pieces he contributed to Dodsley's *Museum* (1746-7). Of chief interest perhaps are the four "Epistles from Aristippus," which use a somewhat unusual rhyme scheme adapted from the French. The folding frontispiece of a classical scene has been engraved by C. Grignion after a design by S. Wale. A fine copy of a scarce book. Foxon, p. 144.

226. [Cooper, John Gilbert.] The power of harmony: a poem. In two books. London: printed for R. Dodsley, 1745. 52 pp. 4to, disbound. £200

First edition. A philosophical poem, clearly influenced by Akenside's *Pleasures of the Imagination*, which had appeared a year earlier. The young author's intellectual sources are specified at the end of the preface ("The Design"): "For an explanation or a proof of the relation of the imitative arts to moral philosophy, the reader is refer'd to the Dialogues of Plato, and the other philosophers of the academic school; to Lord Shaftesbury and Hutcheson, their great disciples among the moderns." Cooper included this poem in the collected edition of his verse some twenty years later with only very minor alterations. Wanting a half-title, otherwise in very good condition. A flyleaf preserved at the front bears the signature of J. C. Westcott, dated October 5, 1795 ("the gift of Mr. Wm. Cook"). Uncommon. Foxon C427.

Homer Burlesqued: The First Poem Printed by Samuel Richardson

227. Cornwall, C. Homeros, Homeros. The third book of Homer's Ilias burlesqu'd. London: printed by S. Richardson, for C. Stokes; and sold by the booksellers of London and Westminster, 1722. (16), 63 pp. 8vo, disbound. £2500

First edition. An attempt to render Homer in the colloquial language of early 18th-century London; with an occasional reference to the translation by Pope. This appears to be the author's only publication; an 11-page dedication to Clayton Milborne spells out the literary principles upon which the burlesque is based. The result is rather odd, and perhaps not wholly successful. Here is a passage describing an encounter between Hector and Paris ("the famous mutton-monger"):

"Halloo! cry'd Hector, when he saw
His brother running: whither now?
Stay, and be d--mn'd, you snotty toad;
You in alliance with a god!
You a Tom-T--d-man! paultry scab!
At nothing valiant, but a drab:
Your body's fair; your soul most ranker'd
Looks like a t--d, in silver-tankard:

As I am here, I wish your nurse,
Had of your bladder made a purse,
Before you sail'd to Greece, and fell in
To an intreague, with this same Hellen."

This is by some three years the earliest poem recorded by Foxon as printed by Samuel Richardson. Richardson went into the printing business in 1719, and among the first work put into his hands was the printing of a notorious newspaper called the *True Briton*; Richardson printed six numbers, but his name does not appear in the imprint; indeed the greater number of Richardson's productions do not carry his name. Outer margins trimmed just a trifle close, otherwise a very good copy, complete with the half-title, of an exceedingly rare poem. The ESTC lists five locations (Ct, LAM; CtY, IEN, IU). Foxon C435 (adding DLC); not in Sale (who records ten earlier titles, mostly having to do with the South-Sea Company).

Mother Is Late for Her Game of Cards

228. **Countess.** [Anon.] The countess's speech to her son Roderigo, upon her first seeing him, after he was wounded in a late duel. As it was presented by the author, on Monday the first day of February, 1731. to the Right Honourable William Pultney [sic], Esq; at his house in Arlington-Street, near St. James's. To which is prefixed, some curious observations on boys challenging their betters. London: printed by R. Walker, for the author; and sold by the booksellers of London and Westminster, n.d. (1731). 8 pp. Folio, disbound. £1250

Second edition; apparently a re-impression of an edition published the first week of February. A satire on John Hervey, 2nd Baron Hervey of Ickworth, and his notorious quarrel with William Pulteney, that ended in a duel in what is now Green Park, in which both men were wounded. As a young man Hervey had been a close friend of Pulteney, but the relationship ended when Hervey entered Parliament and became an ally of Walpole. With Pulteney a leader of the opposition the friction between the two increased, and led to an abusive exchange of pamphlets early in 1731. In this rather funny poem Hervey's mother, Elizabeth, Countess of Bristol, is represented as pleading with her son to stop publishing provocative tracts:

"Prithee, fond boy, such vain attempts give o'er,
Lest thou again should'st welter in thy gore.
Forgive, dear child, a mother's anxious cares,
For much thy mother for her Jacky fears,
Give writing pamphlets o'er, and say thy pray'rs.
But hold, I had forgot, 'tis almost eight,
And I make company at ombre wait.
This said, she drank some Nant, in haste arose,
Kiss'd her dear boy, and left him to repose."

Hervey was also at about this time involved in an even more spectacular quarrel with Pope, which revolved around the affections of Lady Mary Wortley Montagu. "Hervey was a clever and unprincipled man, of loose morals and sceptical opinions. He was an effective though somewhat pompous speaker, a ready writer, and a keen observer of character. His wit and charm of manner made him a special favourite of women. Effeminate in appearance as well as in habits, he is described by the Duchess of Marlborough as having 'a painted face, and not a tooth in his head.'" -- DNB. A fine copy of a very rare poem; the leaf of "curious observations" has been bound at the end. The ESTC records two copies of the first edition (CSmH, MH), three copies of this re-impression (L; CLU-C, CtY), and four copies of a third edition, apparently with a few lines added (L, Lmh, O; IU); a fourth edition listed by Foxon as printed in May has not been found. Foxon notes that this poem may have been written by someone named Robert Drury, who published a poem in praise of

Pulteney at about the same time, and with virtually an identical imprint (Foxon D445). Foxon C445.

A Bawdy Miscellany

229. **Court.** [Poetical miscellany.] The court parrot. A new miscellany, in prose and verse; [none of which were ever before published]. Containing, among many other curious pieces, I. The life and progress (in Hudibrastick verse) of the noted Mrs. C----- Ph----ps, from her marriage with D---fi--ld, and afterwards with a certain merchant, while her former husband was living; her suing for divorce, and the proceedings in the Arches Court of Chancery, &c. II. The secret history of Honrada, &c. her amours and intrigues with Congravino, a famous poet, by whom she had one daughter; her separation from her husband, Count Adolphus, who had been extremely fond of her; her inheriting a superior title upon the death of her father, and a large estate to support the new dignity; her behaviour at the time of her death, and an account of her making her daughter her sole heiress, to whom she bequeathed Congravino's estate, which he left to her, and a considerable personal estate. III. C---t honesty. Occasion'd by a certain nobleman's not paying his debts. Inscrib'd to the E--- of T---. IV. Sham loyalty: or, the disappointed poet, &c. &c. &c. V. An elegy on the late Dutchess of Ormonde. VI. Harper triumphant: or, the Drury-Lane tragedy. VII. Beauty, a burlesque poem; inscrib'd to the Lady H-----n, formerly Miss E-----t. VIII. Cupid rival'd by Bacchus: or, the carbuncled lady: inscrib'd to the same. IX. The politick lady: or trial the best proof of ability, inscrib'd to the same. Among many other curious particulars inserted in this miscellany, is an excellent ballad, call'd, The Norfolk Freeholders, (to the tune of, Hogan of Houghton) printed on purpose to send down after a certain great projector, who vainly opposes the interest of Sir Edmund Bacon and William Woodhouse, Esq. London: sold by J. Dormer and S. Slow, 1733. 48 pp. 8vo, disbound. £3000

First edition. A splendidly salacious miscellany, which begins with a poem about the early history of Constantia Phillips, the most notorious courtesan of her day. The poem concludes:

"Yet is our Con a dame of honour;
Then who durst charge a crime upon her?
She scorns your common Drury sluts,
Who, for a dram, turn up their scuts;
But really is, as one may say,
A cleaver lady in her way:
We shall not find in forty score,
So clean, so notable a wh--e."

The only piece in prose is "The Secret History of Conrada," a tale of the notorious liaison between William Congreve and Henrietta, Duchess of Marlborough. Among the poems not mentioned on the title-page are a burlesque "Congratulatory Poem on the Nuptials of the Prince of Orange, with the Princess Royal of England," facetiously ascribed to Stephen Duck, the "Thresher-Poet," and "An Epistle from a poor Poet, to Lord Reason." "The Norfolk Freeholders" is of course a satire on Robert Walpole. As far as we can determine, none of the poems here was separately published. In fine condition, and rare; the ESTC lists seven copies (L, O; CtY, ICN, IU, MH, NH*i*), of which one (CtY) is imperfect. Case 381; CBEL II, 362 (noting the Harding copy dated 1731, which is probably a mistake).

230. **Courtship.** W., J. The courtship. A pastoral, in imitation of Mr. Gay. By J. W. London: printed for W. Owen, 1748. 16 pp. 4to, recent marbled wrappers. £1250

First edition. The courtship involves Colin Clout and Marian; the author has not been identified beyond his initials. One small marginal tear, last page a trifle dusty, otherwise

a very good copy of a rare poem; the ESTC lists six copies (L, LEu, Oa; CSmH, CtY, IU).
Foxon C471 (adding MH).

231. **[Crabb, John.]** A tale, and no tale: that is to say, a tale, and no tale of a tub. London: printed for J. Roberts, 1715. (4), 24 pp. Sm. 8vo, recent marbled wrappers. £900

First edition. A strident poem by a Whiggish country curate. Foxon's description of these verses as having to do with "the struggles between high and low church" appears to derive from the allusion to Swift's satire in the title. In fact the poem seems to be more an historical survey of the conflict between Protestantism and the Church of Rome, and the vagaries of the British crown, from the reign of Elizabeth to the Hanoverian Succession. The author's bias is defined by his celebration of the military victories of the Duke of Marlborough, and the antidote to Popery afforded by William of Orange: "Burnet our bishop, and Nassau our King, / Redoubl'd honour to our nation bring." The accession of George I is hailed as bringing an end to "the court by Bolingbroke and Oxford sway'd." Towards the end there are a few lines on the threat posed by the Pretender and his Jacobite followers; the last two pages are devoted to a short poem, "On the Late Victory over the Rebels." James Crabb (1665/6-1749) also published several neo-Latin poems, a verse description of the great storm of 1704, and "a poetical amusement on the reign of James the Second." Outer margins trimmed a bit close, just touching a letter or two, otherwise a very good copy of a rare poem; the ESTC lists five copies (L, Ct, Dt, Lu; DLC), to which Foxon adds two more (DUu, Gm), one of them, at the Mitchell Library, bearing an inscription that reveals his authorship. Foxon C490; Teerink 1007.

232. **Crafty.** [Anon.] The crafty courtier: or the fable of Reinard the fox: newly done into English verse, from the ancient Latin iambics of Hartm. Schopperus, and by him dedicated to Maximilian then Emperor of Germany. London: printed for John Nutt, 1706. (8), 311(1) pp. 8vo, contemporary panelled calf, rebacked, much of the original spine preserved, spine gilt, red morocco label. £850

First edition. An anonymous English version of a medieval fable written originally in Low German, and translated into Latin by Hartmann Schopper (b. 1542), about whose life little is known. The English translation is in heroic couplets, and does not appear to be the work of a novice. Small paper flaw in one leaf, otherwise a very good crisp copy. Early signature on the title-page of Thomas Wentworth; 19th-century bookplate of William Charles de Meuron, Earl Fitzwilliam. Foxon C493.

233. **[Craig, James.]** Spiritual life. Poems on several divine subjects, relating both to the inward experience and outward practice of Christianity. Edinburgh: printed by Mr. James Davidson and Company, and sold by the said Mr. Davidson and other booksellers in town, 1727. xxv(3), 214 pp. 12mo, contemporary calf (piece chipped from head of spine, short crack in lower joint, covers scratched). £300

First edition. The author's only lifetime publication; the dedication to Susan, Lady Marchioness of Tweeddale, is signed with his initials. James Craig (1669-1731) was an Edinburgh clergyman; a volume of his sermons was published shortly after his death. In his preface, Craig describes poetry as an avocation: "The following poems were all written at leisure hours, for the author's own private amusement; and some of them more than twenty years ago. As poesy is not the business of his profession, so neither does he publish them now to gain the name and reputation of a poet." A few of the poems have a literary flavor; "The Pleasure of Divine Love," for example, contains allusions to Milton, Waller, Cowley, Addison, Pope, and Edward Young. Wanting a flyleaf at the front; some soiling and signs of use throughout, with occasional pen trials, but a sound copy of a scarce Scottish title. Contemporary signatures on the title-page of Donald McDonald and John Ballanden. Foxon, p. 151.

234. **Crauford (or Crawford), David.** Ovidius Britannicus: or, love's epistles. In imitation of Ovid. Being an intreague betwixt two persons of quality. To which are added. Phaon's

answer to Sapho and Theseus answer to Ariadne, which are wanting in Ovid's epistle. London: printed for John Chantry, 1703. (12), 52, 41-152 pp. + an engraved frontispiece. 8vo, recent boards, printed paper label. £400

First edition. A narrative poem set at the time of Edward III, during the wars between England and France; a 52-page introduction, addressed "to the charming Irena," explains the 14th-century historical background. David Crawford (1665-1726) was born in Drumsoy, in Ayrshire. In 1704 he was appointed historiographer of Scotland by Queen Anne, and his *Memoirs of the Affairs of Scotland* appeared two years later. This work was widely admired in the 18th century, but later scholars discovered that the historical evidence upon which it was based had been grossly manipulated in favor of Queen Mary. Crawford also published two comedies, in 1700 and 1704, neither of great distinction. This long imitation of Ovid has a 10-page dedication to David, Lord Boyle of Kelburn, unexpectedly written by Charles Gildon, who has much praise for Crawford as a Scottish poet. Very good copy of an uncommon title; an early owner has tipped in several engravings. Foxon C496.

235. [**Croxall, Samuel.**] An original canto of Spencer: design'd as part of his Fairy Queen, but never printed. Now made publick, by Nestor Ironside, Esq. [pseud]. London: printed for A. Baldwin, 1714. 30 pp. [With:] Another original canto of Spencer: design'd as part of his Fairy Queen, but never printed. Now made publick, by Nestor Ironside, Esq. [pseud]. London: printed for James Roberts, 1714. 32 pp. Two vols., 4to, modern wrappers. £300

First editions. Two verse satires on the administration of Robert Harley, Earl of Oxford, with facetious introductions substantiating the Spenserian provenance; the editorial pseudonym is taken from the *Guardian*, which Addison conducted under that name. Samuel Croxall (1688/9-1752) was a young Church of England clergyman with Whiggish sympathies. These two poems were his first publications. Title-pages dusty. Foxon C522 and C527; CBEL II, 543.

236. [**Croxall, Samuel.**] An original canto of Spencer: design'd as part of his Fairy Queen, but never printed. Now made publick, by Nestor Ironside, Esq. [pseud]. London: printed for James Roberts, 1714. 30 pp. [With:] Another original canto of Spencer: design'd as part of his Fairy Queen, but never printed. Now made publick, by Nestor Ironside, Esq. [pseud]. London: printed for James Roberts, 1714. 32 pp. Two vols., 4to, disbound. £200

Third edition of the first poem (same year as the first), first edition of the sequel. In very good condition. Foxon C525 and C527; CBEL II, 543.

On Irish Ladies of Fashion

237. [**Dalacourt (or De-La-Cour), James.**] The progress of beauty. A poem. Dublin printed, London: reprinted and sold by J. Roberts, 1732. 36 pp. 4to, disbound. £1250

First London edition; printed earlier the same year in Dublin. A poem in praise of various Irish ladies of fashion, dedicated (in verse) to Lady Caroline Sackville. Many of the women are identified in footnotes; the list includes such names as Lady Louisa Lenos, Mrs. Fermour ("The Rape of the Lock lady"), Lady Godolphin, Miss Anna Maria Mordaunt, Lady Catherine Hyde, Lady Betty Moore, etc. A satirical pamphlet by William Dunkin published in 1734 attributes this poem to James Dalacourt (1709-1785), an Irish clergyman with a taste for occasional verse. Dalacourt was educated at Trinity College, Dublin, and graduated B.A. in 1731 and M.A. in 1725. "O'Keeffe describes him in his 'Recollections' as a dapper little man, and says he lived at Dynan's, George Street, Dublin, Dynan being the carpenter of one of the Dublin theatres." -- O'Donoghue. In later life he changed the spelling of his name to "De-La-Cour." Some authorities have credited the poem to George Granville, Lord Lansdowne, and to Henry Carey, but it seems probable that Dunkin would have known the author's identity; the fact that two lines from Lord Lansdowne are quoted on the title-page here seems to make him an unlikely candidate. The Bowyer ledges record

that 500 copies were printed of this London quarto. Light waterstain in the lower margin, otherwise a very good copy of a rare title; the ESTC lists five copies (O; IU, CtY, KU-S, TxU), along with five copies of the Dublin printing (C, D, Dt; CtY, NN). Foxon D10 (adding CSmH); not in O'Donoghue.

238. **Dalacourt (or De-La-Cour), James.** The prospect of poetry: address'd to the Right Honourable John, Earl of Orrery. To which is added, A Poem to Mr. Thomson on his Seasons. Dublin printed, London: reprinted for J. Roberts, 1734. 64 pp. 8vo, disbound. £750

First London edition; first printed in Dublin earlier the same year. Much of the first and longer poem here is a discourse of the literature of antiquity, but there are substantial references as well to various Scriblerians, especially Swift and Pope, whose *Dunciad* and translation of Homer are specifically cited. Near the end is a passage calling attention to the talents of Irish poets:

"Nor let proud Albion thus her neighbours scorn,
As if her sons alone were poets born;
We too may boast ourselves the sons of fame,
Nor are we foreign to that sacred name:
Juvernas' genius yet shall wear the bay,
And drink as deep of Helicon as they;
In spite of all our hopeful foes abroad,
Prevail at last, and soar into a god;
The *Dunciad* comes, sure omen of their fate,
And Ireland yet may be the muses' seat."

The poem in praise of James Thomson occupies the last six pages. Light waterstain to several pages, but a very good copy of a scarce title. Foxon D13; O'Donoghue, p. 103.

239. [**Dalton, John.**] An epistle to a young nobleman from his præceptor. London: printed for Lawton Gilliver; and Robert Dodsley, 1736. (2), 17 pp. Folio, disbound. £175

First edition. The author's first publication; his authorship is revealed in a reprint of 1745 (with another poem). John Dalton (1709-1763) was a fellow of Queen's College, Oxford, and a tutor to Lord Beauchamp, to whom this poem is dedicated. He is perhaps best remembered for a successful stage adaptation of Milton's *Comus* (1738); Samuel Johnson wrote a prologue for a 1750 benefit performance at Drury Lane. Dalton also has the distinction of having been accused in print by Horace Walpole of affairs with both Lady Luxborough and her friend the Duchess of Somerset. This copy has two marginal notes in an early hand, one a four-line quote from Pope's *Essay on Man*; a third note has been removed by clipping away the blank lower margin of B2. Some light browning, otherwise in very good condition, complete with the half-title. Foxon D15.

240. **Dalton, John.** Two epistles. The first, to a young nobleman from his preceptor. Written in the year 1735-6. The second, to the Right Honourable the Countess of Hartford, at Percy-Lodge: in the year 1744. London: printed for R. Dodsley, 1745. vi, (2), 32 pp. 4to, disbound. £250

First edition. The text of the first poem here is significantly different from that in the folio edition of 1736. The second poem, addressed "from the Fryary at Chichester, August 15, 1744," is a flattering account of the Countess of Hartford's country estate, at which the author had been entertained; there are allusions to Sir John Vanbrugh (as an architect), Samuel Garth, and recent British naval victories. There appear to have been two printings of this pamphlet; the ESTC lists several copies with press figures, but most, as here, have none. A fine copy. Foxon D16; Aubin, *Topographical Poetry*, p. 321.

241. **"D'Anvers, Caleb."** [Poetical miscellany.] A collection of poems on several occasions; publish'd in the *Craftsman*. By Caleb D'Anvers [pseud], of Gray's-Inn, Esq. London: printed for R. Francklin, 1731. (4), 76 pp. 8vo, recent half calf and marbled boards, gilt, spine gilt.

£650

First edition. A collection of 25 poems from *The Craftsman*, the leading opposition paper from 1726 to 1737. Much of the paper is thought to have been written by the editor Nicholas Amhurst, using the pseudonym Caleb D'Anvers, but he was acting under the guidance of Robert Walpole's two principle critics, Lord Bolingbroke and William Pulteney, who were major contributors as well. This miscellany is commonly listed as if the poems were all by Amhurst, but this is clearly wrong. Included, for example, is "The Honest Jury, or, Caleb Triumphant," a much admired ballad by Pulteney written in 1729 on the occasion of the acquittal of Amhurst on a charge of libel (Foxon P1161). Another relatively familiar poem is a fable by Matthew Prior called "Truth and Falsehood," which begins:

"Once on a time, in sunshine weather,
Falsehood and truth walk'd out together,
The neighbouring woods and lawns to view,
As opposites will sometimes do."

A fair number of the poems here are openly political, with Walpole the chief target, but the collection was no doubt intended as much to entertain as to proselytize. Several pieces were directly inspired by Gay's *Beggar's Opera* (1728), such as "To Miss Polly Peachum; a Town Pastoral," purportedly by "J. W. of Cheapside, linen-draper," or "Polly Peachum; a New Ballad." The political world and the musical theater are combined in "An Excellent New Ballad, Called, A Bob for the C---t," in which both Walpole and Macheath make an appearance. A very good copy of an entertaining miscellany. Foxon, p. 162; not in Case; CBEL II, 359 (as a miscellany; "apparently three hands in this") and 534 (Amhurst).

242. **Darius.** [Anon.] Darius's feast: or, the force of truth. A poem, addressed to the Right Honourable Earls of Salisbury and Exeter. London: printed for Lawlon [sic] Gilliver, 1734. (4), 15(1) pp. Folio, disbound.

£450

First edition. An elaboration in verse of a story in the apocryphal book of Esdras. Three young courtiers of the Persian king Darius dispute the question of what is the strongest thing in the kingdom. One opts for the king himself, and another for wine; the third, Zorobabel, a descendant of King David, wins the contest by declaring that it is women who are strongest, but that truth is even more powerful. The anonymous author pays tribute in his preface to other poets who have made use of Biblical texts, including John Donne, Edmund Waller, Matthew Prior, and Alexander Pope; pride of place is given to "the great author of *Paradise Lost*," whose blank verse is employed in these pages. At the end is a list of fifteen titles printed for Lawton Gilliver, beginning with a number of poems by Pope. A fine copy. Foxon D47.

243. **Dart, John, translator.** The works of Tibullus, containing his four books of love-elegies. Translated by Mr. Dart. To which is prefix'd, the life of the author. Also, some observations on the original design of elegiac verse; with characters of the most celebrated Greek, Latin and English elegiac poets. London: printed by T. Sharpe, for W. Newton; A. Bettesworth and J. Batley; and W. Mears and T. Jauncy, 1720. (4), xxxix(1), lii, 264 pp. + an engraved frontispiece. 8vo, contemporary panelled calf, spine gilt (some wear, joints restored).

£300

First edition. The first complete English translation, entirely in verse, of the love poems of Albius Tibullus, a contemporary of Horace and Virgil. The translator John Dart (d. 1730) was chiefly an antiquary; an amusingly unflattering entry for him in the DNB characterizes his translation as "a truly wretched paraphrase." His preface on elegiac poetry is not without interest; it contains a long letter on Tibullus addressed to Dart by the poet George Sewell, along with remarks on earlier translations of selections only by Charles

Hopkins, Major Richardson Pack, and Leonard Welsted. A very good copy, complete with a preliminary leaf of errata, and an engraved frontispiece by Vander Gucht after a design by L. Cheron. Foxon, p. 163; CBEL II, 544 and 1502.

244. **[Dart, John.]** Westminster-Abbey: a poem. London: printed for J. Batley, 1721. (6), 64 pp. 8vo, disbound. £400

First edition. Aubin describes this poem as, with one possible exception, "the first . . . of a long line of poems descriptive more or less of actual dilapidated or at any rate Gothic buildings." In a footnote he adds that "the spirit of Dart's poem -- despite its subject -- is quite ruin-graveyard: the engraving on page 1 depicting ruins overgrown with weeds and an artist sketching them sets the mood." In 1723 Dart included this poem in his *Westmonasterium*, a full account of the abbey. He is mentioned in one of Pope's letters as "poor Dart;" apparently Pope tried to solicit some kind of help for him from Lord Bathurst. Wanting a half-title; some light browning, otherwise a good copy. Foxon D52; Aubin, *Topographical Poetry*, pp. 165 and 289.

Daniel Defoe (1660-1731)

The Lord Chancellor of Scotland's Copy

245. **[Defoe, Daniel.]** Caledonia, &c. A poem in honour of Scotland and the Scots nation. In three parts. Edinburgh: printed by the heirs and successors of Andrew Anderson, 1706. (10), 60 pp. Folio, contemporary calf, gilt borders, two central panels in gilt, with fleurons at the corners, on each cover, spine gilt, a.e.g. £7500

First edition. A long poem in heroic couplets, interspersed with irregular rhymed stanzas. From 1706 to 1708, Defoe was employed by Harley as an emissary to Scotland and a secret agent, his task being to further the Union. *Caledonia* is a by-product of that mission, a political cause he greatly believed in. According to a printed notice on the verso of the title-page, the book was licensed by the Scottish Privy Council on December 2, 1706, with Defoe being granted exclusive publishing rights; it was dedicated to the Duke of Queensbury, and subsidized by subscriptions from eighty-four of the principal noblemen and gentlemen of Scotland. "This laudatory poem in praise of Scotland past, present, and future, was written by Defoe in part to soothe the Scots, who in late 1706 were by no means unanimous for union, and were decidedly uneasy about the future of their kingdom. Defoe not only praised their past exploits, but flattered them with his attention to their economic possibilities, with or without union. Undoubtedly, Defoe did not forget that England was also less than completely in support of the union, and if praise given to Scotland encouraged the English to think more highly of the Scots, he would not have been displeased." -- McLeod, *Anglo-Scottish Tracts: 1701-1714*.

This elegant copy, undoubtedly bound for presentation, comes from the library at Cullen House, seat of the Earls of Findlater and Seafield. Its original owner would have been James Ogilvy (1664-1730), fourth Earl of Findlater and first Earl of Seafield, the Lord Chancellor of Scotland and one of the most active promoters of the Union. Defoe almost certainly knew him personally, and served him indirectly for years. Clean tear in the front flyleaf, but a very fine crisp copy in a handsome Scottish contemporary binding. Not a common title, particularly in this sort of condition; the provenance is especially appealing. Foxon D90; Moore 129; Furbank and Owens 84; CBEL II, 888.

246. **[Defoe, Daniel.]** The dyet of Poland, a satyr. Dantzick [i.e. London]: printed in the year 1705. (2), 30 pp. 8vo, recent marbled wrappers. £600

First octavo edition; preceded by a 60-page quarto, in larger type, printed earlier the same year. A satirical poem in heroic couplets, tracing the history of "Poland" (i.e. England) during the three sessions of Queen Anne's first Parliament, "when this nation, and its

leaders, so prone to faction and ingratitude, came near to destroying the great legacy of 'Sobieski' [King William] by their corrupt and irresponsible behaviour, typified by three attempts to pass a bill against Occasional Conformity." -- Furbank and Owens. Included are sketches of such High Tories as Nottingham, Rochester, Seymour, and Rooke. A preface signed "Anglipoloski of Lithuania" identifies the author pretty clearly:

"Nor do I apprehend the world will be less sollicitous about who the author of this is: some perhaps will guess one, some another; and the hawkers, they tell me, will according to custom, cry it about the street in the famous name of Daniel de Foe. And tho' they might as well guess it was wrote by the Man in the Moon, yet I am content he, or any body else should go away with the credit of it."

This edition is possibly a piracy; another 30-page "Dantzick" printing, which adds a key and a 20-line poem on the last page, appears to have been printed in Dublin. Small tear at the foot of the title-page, without surface loss; a bit dusty at the beginning and end, with a few ink splashes on the title-page, otherwise a good copy. A very scarce edition; the ESTC lists ten locations (Di, O; CLU-C, CtY, DLC, MB, NN, PPRF, ViW; AuVMOU). Foxon D98; Furbank and Owens 69; Moore 100; CBEL II, 887.

The Huth Copy

247. [Defoe, Daniel.] A hymn to the mob. London: printed and sold by S. Popping; J. Fox; S. Boulter; A. Boulter; and J. Harrison, 1715. (2), vi, 40 pp. 8vo, half calf and marbled boards, gilt, spine gilt, t.e.g. £6000

First edition. This poem was first attributed to Defoe in Walter Wilson's biography, published in 1830, and though there is no documentary evidence to confirm his authorship, it has been accepted by all later critics. As Moore points out, in March, 1710, Defoe had written, "I have some thoughts of giving the world a short tract I have had long by me, entitled, 'A History of the Mob,'" and the following month he speaks again of "a poetical essay, call'd 'A Hymn to the Rabble.'" Furbank and Owens note that the poem itself has many verbal echoes of his *Hymn to the Pillory*. The title is of course ironic, as the beginning of a four-page preface makes clear:

"The reason and end, and for which all government was at first appointed, was to prevent disorder and confusion among the people; that is, in few words, to prevent mobs and rabbles in the world.

To say a mob is of this, or that party, is to say nothing to the purpose; mobs of any party are in their nature destructive of government itself, ruinous to all the purposes of civil society, enemies to safety, order, justice, and policy among men."

At this period, the mobs Defoe had in mind consisted of High Churchmen and Jacobites. A fine copy of a poem which has become very difficult to find; the last copy to appear at auction was sold in 1974. With the book label of Henry Huth (lot 2239 in his sale at Sotheby's in 1912). Foxon D114; Furbank and Owens 176; Moore 324; CBEL II, 896.

*Tell them the men that placed him here
Are scandals to the times;
Are at a loss to find his guilt,
And can't commit his crimes.*

248. [Defoe, Daniel.] A hymn to the pillory. London: printed in the year, 1703. (4), 24 pp. Sm. 4to, late 19th-century full blue morocco, gilt, spine and inner dentelles gilt. £3500

First edition. In 1702 the High Church party then in power introduced a bill in Parliament to suppress the practice of "occasional conformity," by which dissenters were able in their

own minds to reach an accommodation with the established church. Defoe responded with his famous tract, *A Shortest Way with the Dissenters*, in which he made the "modest proposal" that the best way to deal with dissent was simply to condemn any person found at a conventicle to banishment and to hang the preacher involved. The irony was not lost on the government, and when it emerged that Defoe was responsible, a reward of £50 was offered for information leading to his apprehension, the pamphlet was burnt by the common hangman, and the printer and publisher arrested. Defoe managed to stay in hiding until May, 1703, when he was betrayed, arrested, and, after a stay in prison, fined and sentenced to three days in the pillory. This poem was written during his incarceration, and copies were sold in the street during his public punishment, which took place at the end of July. There was an immediate outpouring of support. "The people formed a guard, covered the pillory with flowers, and drank his health." -- DNB. Furbank and Owens describe this poem as "an irregular Pindaric ode, addressed to the pillory, showing by a succession of conceits, in which the pillory is made to stand for all the institutions of society -- the pulpit, the stage, the bar, the pageant, and corruptly-bestowed 'places' -- how many have as good or a better right to stand there than its present occupant."

Copies of this poem display variants in the setting of sheet B. In this copy the signature mark "B" is under the "d" of "adorn." A couple of small marginal repairs, but a fine copy, complete with the half-title; the lower edges are untrimmed. Foxon D115; Moore 59; Furbank and Owens 43; CBEL II, 885.

249. [Defoe, Daniel.] A hymn to the pillory; by the author of the True-Born English Man. Upon his standing in the pillory, the thirty first of July, 1703. N.p. (Dublin): n.d. (1703). 15 pp. Sm. 8vo, disbound. £750

First Irish edition; first printed in London at the beginning of August, 1703, and quickly reprinted several times. The Dublin origin of this very rare edition is clearly indicated by the format, typography, and watermark; the ESTC lists two copies only (Di; MB). Very slight chipping at the inner margins, but a very good copy. Foxon D120 (adding ICN); Moore 59; Furbank and Owens 43; CBEL II, 884.

250. [Defoe, Daniel.] [Caption title:] A hymn to victory. N.p. (London): n.d. (1704?). 8 pp. 4to, recent wrappers. £200

A pirated edition of a poem first published in August, 1704. Foxon cites an advertisement in the *Review* for September 5, referring to "three sorts of counterfeits, or shams . . . one in a half sheet, another a whole sheet, and the third a sheet and a half;" this one is presumably the "whole sheet." "A poem in irregular Pindarics giving welcome to Victory, a fickle goddess who deserted England for forty years and only now returns (i.e. with the battle of Blenheim)." -- Furbank and Owens. Some light browning and a few spots; outer margin of last leaf restored, with the loss of many initial words in the first column on p. 8. Very rare; the ESTC lists three copies only (L; CtY, MB). Foxon D125; Furbank and Owens 61; Moore 85; CBEL II, 886.

251. [Defoe, Daniel.] *Jure divino: a satyr*. In twelve books. London: printed in the year, 1706. (4), xxviii, (4), vii(1), 26; 32; 28; 30; 32; 20; 28; 34; 24; 26; 32; 23 pp. + an engraved frontispiece portrait. Folio, contemporary panelled calf, spine gilt, brown morocco label (rubbed, slight cracks at the end of the joints). £500

First edition. A long political satire in heroic couplets attacking the divine right theory of monarchy and the fallacy of a hereditary right to the throne. The last two books are devoted to praise for the English Constitution, and the reign of King William I. This massive poem had a long period of gestation. The first call for subscriptions appeared in September, 1704, with subscribers being asked to pay half a crown in advance. By January, 1705, Defoe was already apologizing for a delay in the appearance of his book, and when it finally was published in July of the following year the price had risen from ten to fifteen shillings. The frontispiece portrait of Defoe, engraved by Michael Vander Gucht, was

optional, and cost an extra shilling; it is in fact not present in many of the surviving copies. Aside from the slight wear to the binding, a handsome copy of a major early 18th-century poem. Foxon D128; Furbank and Owens 81; Moore 115; CBEL II, 887.

252. [Defoe, Daniel.] *Jure divino: a satyr*. In twelve books. By the author of the *True-Born Englishman*. London: printed in the year, 1706. (4), xlii, (2), ii, v(1), 8, 7-32(1), 24, 19, 68-93, 26, 15, 135-278 pp. + an engraved frontispiece portrait. 8vo, contemporary mottled calf, rebacked, corners restored, red morocco label. £350

An unauthorized edition, which may possibly have come out first. It was denounced as a piracy in the *Review*, and attributed to B. Bragge, "publisher in ordinary to the pyrates." As Foxon points out, the very irregular pagination was no doubt the result of the great haste required to anticipate the authorized edition. The price too was competitive; the folio cost thirteen shillings, as opposed to only five shillings for this octavo. Light browning, but a very good copy. Foxon D130; Furbank and Owens 81; Moore 115; CBEL II, 887.

253. [Defoe, Daniel.] *The mock mourners*. A satyr. By way of elegy on King William. . . . By the author of *The True-Born Englishman*. London: printed 1702. (4), 32 pp. Sm. 4to, sewn, as issued. £450

Fifth edition, "corrected;" first published earlier the same year. One of Defoe's earliest poems; his first sustained effort in verse had appeared a year earlier, and the title-page here attempts to capitalize on its enormous popularity. "A panegyric of the lately-deceased King William, saying it is typical of the English that they begrudged his rule when he was alive, and yet his death fills them with alarm. His great benefits to the English people and his perfecting of the Constitution are described." -- Furbank and Owens. Foxon notes that copies of this edition have press figures on pp. iii, 18, and 21; this copy has only the first of these. As always, sheet E has been wrongly imposed. Title-page a little soiled, slight wrinkling at the end, but a nice copy in original condition, entirely uncut. A very scarce printing; the ESTC lists eight copies (L, Csj, LAM, Ljs; CSmH, MB, NSbSU, PPRF), but two of these are imperfect, at the British Library (lacking the dedication to Queen Anne), and at the Rosenbach Foundation (lacking pp. 28-31). Foxon D138; Furbank and Owens 32; Moore 42; CBEL II, 885.

254. [Defoe, Daniel.] *Reformation of manners, a satyr*. N.p. (London): printed in the year 1702. (4), 64 pp. Sm. 4to, recent boards, calf spine. £600

First edition. There is also a pirated edition, with the same pagination, but a new setting of type throughout; this first printing can most easily be distinguished by the last word on p. 55, which is "eyes" (as opposed to "eys" in the piracy). A spirited poem, published just after the accession of Queen Anne. Defoe's satire is aimed at many of the prominent Tories, including such writers as Matthew Prior:

And with the nauseous rabble that retire,
Turn out that bawdy, saucy, poet P-----.
A vintner's boy the wretch was first preferr'd,
To wait at vice's gates, and pimp for bread,
To hold the candle, and sometimes the door,
Let in the drunkard, and let out the whore:
But as to villains it has often chanc'd,
Was for his wit and wickedness advanc'd.

Some damp-spotting, but a sound copy. Foxon D145; Furbank and Owens 34; Moore 43; CBEL II, 885.

255. [Defoe, Daniel.] *Reformation of manners, a satyr*. N.p. (London): printed in the year 1702. (4), 64 pp. Sm. 4to, recent black cloth, black leather spine. £200

Probably a piracy of the first edition, with the same pagination, but a new setting of type throughout; this printing can most easily be distinguished by the last word on p. 55, which is "eys" (as opposed to "eyes"). Upper margins trimmed close, with the loss of most of the first three words of the title. On the title-page is the early signature of John Wade; some of the names in the text have been supplied, possibly in the same hand. This edition is much less common than the other 64-page printing, which reinforces the supposition that it is a piracy. Foxon D146; Furbank and Owens 34; Moore 43; CBEL II, 885.

256. [**Defoe, Daniel.**] Reformation of manners, a satyr. N.p. (London?): printed in the year 1702. 32 pp. Sm. 4to, full polished calf, gilt, spine and inner dentelles gilt, contrasting red and black morocco labels, a.e.g., by Riviere & Son. £600

A rare piracy; first printed earlier the same year in a rather more elegant small quarto of 64 pp. The ESTC lists six copies (L [2], LAM, NOu; DFo, WU), to which Foxon adds one other (ICU). Slight dust-soiling, but generally a very good copy; bookplate of Donald S. Tuttle. Foxon D147; Furbank and Owens 34; Moore 43; CBEL II, 885.

*From this amphibious ill-born mob began
That vain, ill-natured thing, an English-man*

257. [**Defoe, Daniel.**] The true-born English-Man. A satyr. N.p. (London?): printed in the year 1708. 32 pp. 8vo, contemporary calf, gilt, rebacked (rubbed, some wear to spine). £300

An early printing of Defoe's most famous poem, first published the year before. Englishmen are described in the introduction to this poem, in verse, as xenophobic and factious. "Part II itemises the leading qualities of the English character, i.e. morosity, falsity, beef-eating valour, stupidity, drunkenness, rebelliousness and, above all, ingratitude." -- Furbank and Owens. The poem was reprinted many times, and became something of a rallying cry for the disaffected. This edition is rare; the ESTC lists seven copies (L, C, LAM; CSmH, MNS, PU; BINs). The rebacking of this copy is a bit amateurish; the poem itself is in very good condition. Old bookplate of the Constitutional Club Library. Foxon D169; Furbank and Owens 17; Moore 28; CBEL II, 884.

258. [**Defoe, Daniel.**] The true-born English-man. A satyr. N.p. (Dublin?): printed in the year 1740. 36 pp. 12mo, recent marbled wrappers. £250

An unrecorded edition of Defoe's most famous poem, first published in 1701; not listed in either Foxon or the ESTC. Between 1730 and 1750 most of the recorded separate printings are Irish; this may well be another example. A fine copy, with outer edges uncut. Furbank and Owens 17; Moore 28; CBEL II, 884.

259. [**De la Mayne, Thomas Hallie.**] Love and honour. A dramattick poem, taken from Virgil. In seven cantoes. Dublin: printed by S. Powell, 1742. (14), 176 pp. [Bound with:] 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. Dublin: printed for George Faulkner, 1741. 156 pp. Two vols. in one, 12mo, contemporary calf (a bit rubbed). £2000

First edition of the first title; a London edition first advertised in December of the same year is almost certainly a reprint. An adaptation of portions of the *Aeneid*, in quasi-dramatic form. The dedication to Samuel Sandys is signed Thomas De-la-Mayne. He is commonly recorded as Thomas Hallie Delamayne (1718-1773), and is described by O'Donoghue as "an Irishman, first a barrister, then a dealer in Soho, who became bankrupt;" he studied at Trinity College, Dublin, and received his B.A. in 1739. Delamayne

resurfaces in 1764 as the attributed author of a political poem called *The Oliviad*; in subsequent publications he emerges as a supporter of John Wilkes. Two of his poems in particular attracted a good deal of attention, an attack on members of the House of Commons called *The Senators* (1772) and a counterpart for the House of Lords called *The Patricians* (1773). Delamayne's last appearance in print is a poem entitled *An Essay on Man, in His State of Policy*, published in 1779. Whether the author of this version of Virgil is in fact the same man who penned political satires some thirty years later requires further investigation; perhaps they were father and son. *Love and Honour* includes a six-page list of subscribers, a fair number of whom are noted as being involved with Trinity College. Very rare; the ESTC lists three locations only (C, D, Di). Foxon D194; O'Donoghue, p. 103.

First Dublin edition of the second title; first published as a quarto in London, in 1739. George Ogle (1704-1746) also came from an Irish family but he spent most of his life in London. Between 1735 and 1739 he published ten poetical imitations of Horace, which attracted the favorable attention of Pope. This version of "The Clerk of Oxford's Tale," with a long and quite lively preface on its antecedents, marks the beginning of his interest in Chaucer. In 1741 he assembled a modernized version of the *Canterbury Tales*, in three volumes, containing versions by Dryden, Pope, Betterton, and others, along with substantial contributions of his own. "Ogle's literary aptitude was considerable, and he ranks high as a translator." -- DNB. Foxon O95; O'Donoghue, p. 353; CBEL II, 560. In excellent condition throughout, in a simple but neatly preserved binding.

Vanity and Subservience

260. [Delany, Patrick.] An epistle to His Excellency John Lord Carteret, Lord Lieutenant of Ireland. Dublin: printed by and for George Grierson, 1730. 8 pp. (unnumbered). Sm. 8vo, disbound. £2500

First octavo edition; an undated folio edition was printed at about the same time, also by George Grierson, with an imprint reading, "Where a small edition of this poem may be had." A bantering poem of considerable notoriety. When Jonathan Swift settled in Dublin after the death of Queen Anne, he soon became a close friend of a fellow divine, Patrick Delany (1685/6-1768), and the two amused one another from time to time with a succession of poetical trifles. Delany rose in the Irish church hierarchy, but his extravagant life style was a strain upon his income, and in 1729 he addressed this poem to Lord Carteret, then Lord Chancellor, in which he asked for further preferment. Swift judged his friend in this instance too much of a courtier, and took him to task in verse for his vanity and subservience; others quickly joined in the fun, and a succession of pamphlets ensued. The precise sequence of Grierson's two editions of Delany's original poem is not entirely clear, but both were no doubt printed late in 1729. Both are rare. Of this small octavo the ESTC lists six copies (C, D, Di, Dp, Dt; MH-H); of the folio, two copies are recorded (C, D). Shaved slightly close at the top, touching the woodcut ornament at the head of the text, first and last leaves loose, but generally a very good copy. Foxon D197; Teerink 1610; O'Donoghue, p. 103.

A Friendship with Swift Resumed

261. [Delany, Patrick.] The pheasant and the lark. A fable. Dublin: printed in the year 1730. 8 pp. Sm. 8vo, disbound. £2500

First edition. A good-natured satire in verse on Lord Carteret and Jonathan Swift, published shortly after the flurry of "libels," by Swift and others, which had been evoked by Delany's *Epistle to Lord Carteret*. After several months, Swift decided to lay the jest to rest, and Delany here resumes their former jocularly with a literary fable, to which Swift soon published a reply, *An Answer to Dr. D----y's Fable* (Foxon S796). The pair of poems were reprinted in 1765 by Deane Swift, with footnotes explaining the allusions. In this fable Carteret is the pheasant, and Swift the lark:

"If he but chanc'd to breathe a song
(He seldom sung, and never long)
The noisy, rude, malignant croud,
Where it was high pronounc'd it loud,
Plain truth was pride, and what was sillyer
Easy and friendly was familiar.

Or if he tun'd his lofty lays,
With solemn air, to virtue's praise,
Alike, abusive, and erroneous,
They call'd it hoarse and unharmonious:
Yet so it was to souls like theirs,
Tuneless as Abel to the bears!"

Old blindstamp of a defunct American lending library on the last leaf, otherwise a very good copy of a very uncommon poem; the ESTC lists eight locations (L, Ct, D, Di, Dt, Du; CtY, NIC). Foxon D203; Teerink 695; Rothschild 788; CBEL II, 1071.

On Large Paper, in Red Morocco

262. **Denham, Sir John.** A version of the Psalms of David, fitted to the tunes used in churches. London: printed for J. Bowyer; H. Clements; T. Varnham and J. Osborn, 1714. xxviii, 223 pp. Large 8vo, contemporary red morocco, elaborately panelled in gilt with floral ornaments at the corners and sides, spine and inner dentelles gilt, a.e.g. (traces of rubbing). £2500

First edition. A large-paper copy, in a handsome contemporary presentation binding. This text was edited by Heighes Woodford from a manuscript in his possession; references to these poems prior to Denham's death in 1669 indicate that they had circulated in this fashion. Included here is an interesting preface by Denham, in which he comments upon earlier metrical versions of the Psalms. Denham is not, of course, a poet of the Foxon period; he is now chiefly remembered for his *Cooper's Hill* (1642), widely recognized as the first purely topographical poem in the English language. A very fine copy of an important book; with the contemporary signature on the front flyleaf of William Woodforde [sic], no doubt a relation of the editor. This version of the Psalms is recorded by Foxon in the note preceding his entries for several reprints of Denham's poems, "included . . . to complete the list of piracies by Henry Hills." Foxon, p. 177; CBEL I, 1218.

John Dennis (1657-1734)

263. **Dennis, John.** Britannia triumphans: or the empire sav'd, and Europe deliver'd by the success of her Majesty's forces under the wise and heroick conduct of the Duke of Marlborough. A poem, by Mr. Dennis. London: printed for J. Nutt, 1704. (16), 72 pp. 8vo, contemporary panelled calf, neatly rebacked, preserving the original spine, spine gilt. £1750

First edition. A poem of 1381 lines of blank verse, by England's first professional literary critic, who for most of his life was compelled to live by his pen. This celebration of Marlborough's victory at Blenheim involves the assertion of such fundamental Whig doctrines as the importance of religion, the family, liberty, and an enduring peace. Of greater interest to the modern reader, however, is the author's 12-page introductory essay on the merits of blank verse:

"The following verses were written without rime, which I have a long time believed to be below the majesty of the greater poetry; for which I have the authority of three eminent poets, Mr. Milton, my Lord Roscommon, and Mr. Dryden. The reader may see

Mr. Milton's sentiments in the preface to his *Paradise Lost*, and Mr. Dryden's, and my Lord Roscommon's before the beginning and at the end of the *Essay on translated Verse*. . . . Rime, by the constraint that it puts upon the writer, impairs the beauty and the natural force of the expression, and the power of true harmony; it has something effeminate in its jingling nature, and emasculates our English verse, and consequently is utterly unfit for the greater poetry. English tragedies that have been writ in rime most of them rowl upon love. The soul of a tragick poet, who has giv'n himself up to rime, has seldom been capable of terror or majesty, or the instruction of the noblest philosophy, or anything that is truly great."

These lines display with some clarity the uncompromising nature of Dennis's opinions, which led in time to the quarrels with Pope for which he is now chiefly remembered. A fine copy of a rare poem. The ESTC lists eight complete copies (L, Csj, O, Oc, Owo; CtY, MH, MnU), as well as two others which are seriously imperfect (ICN, NjP); no distinction is made between those printed, as here, on ordinary paper, with a cartouche watermark, and those on fine paper, watermarked with a star (Owo; CtY, MH). As Foxon notes, in some copies H1 and H4 are cancels, to correct the fact that "two lines from p. 49 are misplaced on p. 50." He is wrong, however, to say that this cancellation was done in copies on ordinary paper; in fact the reverse is true, as one might expect from the fact that copies on fine paper were normally run off last, and could incorporate corrections of errors discovered during the press run. That the error is found in ordinary paper copies is confirmed by a manuscript note here on the front flyleaf, in a contemporary hand: "The two first verses in p. 50 ought immediately to precede the five last in p. 49. This has been since alter'd." On the pastedown opposite is the early signature of George Brydges. From the collection of John Brett-Smith. Foxon D222 (adding Ldw); Horn, *Marlborough: A Survey*, 68 (with a long summary); CBEL II, 1042.

264. **Dennis, John.** The monument: a poem sacred to the immortal memory of the best and greatest of kings, William the third. King of Great Britain, &c. London: printed for D. Brown; and A. Bell, 1702. xii, 48 pp. Sm. 4to, half marbled calf, gilt, spine gilt, contrasting red and black morocco labels, a.e.g., by Riviere & Son (one joint neatly repaired). £1500

First edition. In his preface to this eulogy of the late William of Orange, Dennis once more expresses his strong feelings about versification:

"The following poem was writ with a design of showing the King, and not my self, and written in the language not of the head but the heart. 'Tis written in blank verse, and not in ryme, not only because I thought that the former would give me the more liberty, but for several other reasons which will offer themselves immediately to all who are judges of poetry, and which signify nothing to the rest. I will only put the reader in mind that Mr. Milton looked upon ryme as a bondage, and my Lord Roscommon and Mr. Dryden as a barbarity."

He goes on to describe rhyme as "an enemy to art, and a clog to genius, and a debaser of the majesty of verse." Small paper flaw in one leaf, touching a single word; some light browning, but a very good copy of a very scarce poem. With the bookplate of R. H. Isham, the collector of Boswell and Johnson; later in the library of John Brett-Smith. Foxon D224; CBEL II, 1042.

The Legacy of Isaac Newton

265. **Desaguliers, John Theophilus.** The Newtonian system of the world, the model of best government: an allegorical poem. With a plain and intelligible account of the system of the world, by way of annotations: with copper plates; to which is added, Cambria's complaint against the intercalary day in the leap-year. Westminster: printed by A. Campbell, for J. Roberts, 1728. vi, (2), 46, (2) pp. + three folding astronomical plates. 4to, contemporary marbled wrappers (spine neatly restored). £2500

First edition. A remarkable poem on Newton's scientific legacy, published a year after his death; with copious footnotes on various aspects of astronomy. J. T. Desaguliers (1683-1744) was the son of a Huguenot clergyman who came to England in 1685 upon revocation of the Edict of Nantes. As a young man he became interested in science, and is said to have been the first to deliver learned lectures on various aspects of physics, accompanied by eye-catching experiments, to a general audience. He joined the Royal Society in 1714, and was immediately invited by Isaac Newton, then president, to take up a post as the society's demonstrator and curator. His relationship with Newton remained close over the next twelve years, and Newton at one point presented him with a copy of his *Principia*. Foxon reports a manuscript note in which Desaguliers attributes the supplementary poem in this volume, composed on the 29th of February, to a friend. The final leaf contains a notice for the author's "courses of experimental philosophy." A little dusty at the beginning and end, but a very good copy of a rare poem, with outer edges uncut. The ESTC lists fourteen locations (L, Cp, Ct, E, LEu, O; CtY, DLC, ICU, IU, MH, NjP, TxU; GOT). Foxon D234; Wallis 67.

266. [Diaper, William.] *Nereides: or, sea-eclogues*. London: printed by J. H. for E. Sanger, 1712. x, 69 pp. 8vo, contemporary calf, neatly rebacked, spine gilt, red morocco label. £600

First edition. The author's first book, a striking series of fourteen poems, dedicated (in verse) to Congreve. William Diaper (1685-1717) was an obscure young curate, but his poetry attracted the attention of Swift, who reveals Diaper's authorship of these eclogues in his *Journal to Stella*. Swift tried to help Diaper by introducing him to his circle, but he did not prosper; Swift speaks of him in 1713 as living "in a nasty garret, very sick." Diaper went on to publish two further poems in 1713 and 1714, but died three years later at the age of 32. John Hayward once wrote that had he added one 18th-century title to his noted exhibition of English verse, it would have been this one. A very good copy of an uncommon book. Foxon D294; Rothschild 796; CBEL II, 544.

A Practical Guide to Breeding Pigeons

267. [Dinsdale, Joshua.] *The dove-cote: or, the art of breeding pigeons, a poem*. London: printed for Joseph Davidson, 1740. 31 pp. 8vo, 19th-century roan-backed marbled boards (spine rubbed). £2250

First edition. This remarkable poem has been attributed by Foxon to Joshua Dinsdale, because of "the conjunction of date, publisher, and subject" with *The Modern Art of Breeding Bees*, a poem published the same year with his name on the title-page. These verses provide a wholly practical guide to the housing, care, feeding, and breeding of doves and homing pigeons. The poem begins with instructions for choosing a site:

"First for your doves chuse out a peaceful seat,
Far from the city-noise, a calm retreat;
The city's odious to the harmless dove;
Business suits ill with innocence and love.
Beside, in town the rat's insidious kind
Too often in the cote an entrance find;
Break the thin eggs, and make with fruitless pain
Th'eluded mother sit whole months in vain."

There follow details of exactly how to construct the dovecote: "But then be sure to glaze the painted house, / T'elude the weasel, and the climbing mouse . . . Cover the top with painted slate or tile, / (For paint will birds as well as men beguile)." There is also advice on the selection of birds, with information about various breeds, and suggestions for keeping them from going astray:

"Do you in plenty strew the golden grain,
For that will best th'inconstant bird detain;
Nor fear you pigeons will then leave the house,
For the high spire, or a fairer spouse."

Of Dinsdale little is known; his name appears in two books published in 1752, one a translation from the Greek of Isocrates, the other a translation of an obscure piece of French fiction. Rare; the ESTC lists seven copies (L, C, E, LEu; CSmH, CLU-C, OCU). A nice copy, with the armorial book label of Edward Hailstone, a Yorkshire solicitor who lived near Wakefield, "where he accumulated a remarkable collection of antiquities and books." -- DNB. Foxon D315.

The Discarded Mistress of the Prince of Wales

268. **Discarded.** [Anon.] The discarded fair-one. An heroic epistle from Hamilla to Cesario. In the Ovidian stile. London: printed for M. Cooper, 1745. 8 pp. Folio, disbound. £1500

First edition. A ribald poem on the dismissal of Lady Archibald Hamilton from the household of Frederick, Prince of Wales, the eldest son of George II, who was loathed by both his parents. "Hamilla" had been in earlier days the Prince's mistress, and she speculates in this mock epistle about whether her dismissal was prompted by her advancing years ("In me perhaps alone the error lies, / And as my years increase my beauty flies"), or by the presence of a rival: "Perchance I yet am wrong, and some bright maid, / By charms transcendent has your heart betray'd." The latter may well have been the true explanation, as the Prince's taste in infidelity was notoriously erratic. "The chief passion of the Prince was women; but, like the rest of his race, beauty was not a necessary ingredient." -- Horace Walpole. Frederick was the frequent subject of this sort of squib until his death in 1751, at the age of 44, from the bursting of an abscess which had been formed by a blow from a tennis ball. His legitimate son eventually ascended to the throne as George III. Last page a trifle dusty, but a very good copy of a rare and amusing poem. The ESTC lists ten copies (L, LEu, O; CSmH, ICN, IU, KU-S, MH, NIC, OCU). Foxon D322.

269. **Discord.** [Anon.] Discord, or, one thousand seven hundred forty four. By a great poet lately deceased. Printed from the original MSS. Permissu superiorum. London: printed for B. Cowse, n.d. (1744). (2), 17 pp. Folio, disbound. £900

First edition. A purported dialogue in verse between Alexander Pope, on his deathbed, and his sometime friend and literary executor, William Warburton, Bishop of Gloucester. Warburton had in fact visited the dying poet in March, 1744; the end came two months later. Foxon says that in this poem Pope "confesses the self-love that dominated his life." The dominant theme is in fact his penchant for causing trouble, as the title suggests, and the closing lines confirm:

"Ev'n I who thus the secret source expose,
Whence this black torrent of dissention flows,
Have felt it's power, confest it in my lines,
Where malice often more than genius shines;
Vex'd at some trifle, I the war began,
And when once libell'd, ne'er forgave the man,
Because he lik'd some other lays than mine,
Affected verse without the power to shine;
Did something that I did not like, commend,
Differ'd with me, or differ'd with my friend."

The last couplet reverts to Pope's masterpiece, and to one of the principal targets of his wrath, Lewis Theobald, who outlived him by four months:

"Dunces rejoice, forgive offences past,
T---- the dunce has done your work at last."

The author of this poem has not been identified. His portrait of Pope is not entirely unkind, and his imitation of his style not wholly unsuccessful. Title-page a trifle dusty, upper corners a little ruffled, otherwise a very good copy of a rare title; the ESTC lists ten copies (L; CSmH, CLU-C, CtY, ICU, IU, KU-S, NjP, NN, TxU). Foxon D326.

270. **Dobson, William, translator.** Solomon de mundi vanitate. Poema Matthæi Prior Arm. Latine redditum. Oxford: e Theatro Sheldoniano, 1734. (4), 71 pp. 4to, disbound. £100

First edition. A Neo-Latin translation by a scholar of New College, Oxford, of Book I ("Knowledge") of Matthew Prior's "Solomon of the Vanity of the World," first published in his *Poems on Several Occasions* (1719). Dobson published his version of Book II ("Pleasure") in 1735, and Book III ("Power") in 1736; the three are not inevitably found together. A very good copy. Foxon D346; Rothschild 1687.

271. **Dobson, William, translator.** Solomon de mundi vanitate. Poema Matthæi Prior Arm. Latine redditum. Oxford: e Theatro Sheldoniano, 1736. (4), 83 pp. 4to, disbound. £100

First edition. A Neo-Latin translation of Book III ("Power") of Matthew Prior's "Solomon of the Vanity of the World," first published in his *Poems on Several Occasions* (1719). Title-page a bit dusty; very small pieces torn from the blank upper corners of the first few leaves, but a good copy. Foxon D348.

272. **Dodd, William.** Poems. London: printed by Dryden Leach, for the author, 1767. viii, 271 pp. 8vo, contemporary calf, spine gilt (upper cover a bit scraped). £300

First edition. An important collection, with occasional verse, satires, pastorals, etc., as well as poems on Milton, Sterne, and Shenstone. William Dodd (1729-1777) was one of London's most popular preachers. His high living and expensive tastes in time led him to forge Lord Chesterfield's name on a bond. For this crime he was sentenced to death, and became the focus of a concerted but unsuccessful attempt to secure a pardon, under the leadership of Samuel Johnson, with whose name Dodd is now always linked. This volume does not include all of Dodd's earliest poems, but he did choose to preserve "The African Prince to Zara," noted by Foxon from an advertisement in 1749, but unlocated (D361). A copy of this poem on themes of freedom and slavery turned up in 1981, and was sold by Ximenes to Princeton; this remains the only copy located in the ESTC. Edges of title-page a bit stained, but a nice copy. Foxon, p. 190; CBEL II, 651.

273. [**Dodd, William.**] A new book of the Dunciad: occasion'd by Mr. Warburton's new edition of the Dunciad complete. By a gentleman of one of the Inns of Court. With several of Mr. Warburton's own notes, and likewise notes variorum. London: printed for J. Payne and J. Bocquet, 1750. viii, 27 pp. 4to, sewn, as issued. £750

First edition. The author's fourth poem, published shortly after he had left Clare College, Cambridge, to pursue a literary career in London. A parody of Pope, in which William Warburton replaces Colley Cibber as King of the Dunces; the preface is signed J. F. Scriblerus, Jun., and the poem is adorned with a full complement of mock-scholarly Scriblerian footnotes. Bishop Warburton had a reputation as an irascible pedant of questionable accuracy; the target here is not so much his recent collected edition of Pope, but his earlier edition of Shakespeare (1747), which the DNB characterizes as "marked by both audacious and gratuitous quibbling." Dodd makes fun of Warburton's attempt to enlist Shakespeare in the service of the goddess Dulness:

"Deluded Dulness -- God's! I did not see
Thy kind intention in that choice to me:

Blest foe! nor can my soul enough admire
Thy kind ambition, and thy fond desire
To put thy friend on such a grand design,
As melting down thy Shakespear into mine."

Not long after this poem appeared it became apparent to the young poet that he could not support himself by literature, and he returned to Cambridge to become a clergyman. Half-title dust-soiled, with a small piece torn from the blank lower corner, otherwise a very good copy, entirely uncut. Foxon D363; Lowe (Arnott and Robinson) 2586; CBEL II, 652.

274. [Dodington, George Bubb.] An Epistle from John More, apothecary of Abchurch-Lane, to L--- C-----, upon his treatise of worms. London: printed for W. Webb, n.d. (1743). 8 pp. Folio, disbound. £650

First edition. A satire on Lord Carteret, and his involvement in the Treaty of Worms, which ended the Second Silesian War between Prussia and Austria. Carteret became Secretary of State after the fall of Walpole, and he was widely criticized for neglecting the interests of England in pursuing the King's Hanoverian policies. John Moore, or More, had died in 1737, but advertisements for his worm-powder would have been familiar to any newspaper reader of the day; he had also been the subject of an earlier satirical poem by Pope. The humor of this poem is broad, and the conclusion rude:

"Since only my worm treatise still,
And powder made from thence,
Is prais'd and own'd by men of skill,
And took by men of sense:

Since that alone such cures perform'd,
And thine is but a farce:
Take mine, to purge thee of thy worms;
Keep thine, and wipe thy a--se."

The attribution of this poem to George Bubb Dodington (1691-1762), a wealthy politician and patron of literature, is from Horace Walpole's copy at the British Library, and from Walpole's manuscript life of Sir Charles Hanbury Williams. Small signature on the title-page of Charles C. Bubb, D.D. of Fremont, Ohio, dated 1931; a very good copy, with outer margins uncut. Rare; the ESTC lists nine locations (L, C, Ct, O, NT; CaOHM, CSmH, CtY, TxHR). Foxon D369.

275. [Dodington, George Bubb.] An epistle to the Right Honourable Sir Robert Walpole. London: printed for J. Walthoe, 1726. 11(1) pp. Folio, disbound. £350

Second edition; first published a month earlier, in December, 1725 (though dated 1726). The author's first published poem, aside from a broadside neo-Latin poem printed at Oxford in 1708, of which a single copy is known (L). Dodington took his surname from an uncle who left him a great fortune; he soon spent £140,000 completing a magnificent mansion which his uncle had begun at Eastbury in Dorset. Dodington became an influential member of Parliament, where he began as an adherent to Walpole, to whom these complimentary verses are addressed; his praise of Walpole's genius is expressed in very general terms, in conventional heroic couplets. Dodington also saw himself as a great patron of the arts, in the tradition of Maecenas; Fielding's *Of True Greatness* is addressed to him, as are well known poems by James Thomson and Edward Young. In his day, Dodington had a high reputation for wit. The authorship of this early poem was never publicly acknowledged, but Foxon notes that it was attributed to Dodington in the *European Magazine* in 1784, and that several copies of a fourth edition printed in 1741 bear manuscript attributions to him. This copy of the second edition is inscribed on the title-page in a contemporary hand, "By the Hon. George Dodington Esq. and Hon. Pitt." Conceivably the latter is a reference to the Irish peer Thomas Pitt, who became the first Earl of Londonderry in October, 1726, and a

member of the British Parliament in 1727. Last page a bit dusty, with a few old ink trials, but generally in very good condition. A scarce title; for some reason both the first and third editions of 1726 are very rare. Foxon D372.

276. [**Dodding, George Bubb.**] An epistle to the Right Honourable Sir Robert Walpole. Dublin: printed in the year 1726. 8 pp. Sm. 8vo, disbound. £250

"Third edition," but in fact the first Dublin edition; first printed as a folio in London earlier the same year. This Irish printing is rare; the ESTC lists four locations (D, O; MH-H, PU). In very good condition. Foxon D374 (adding ICN).

Robert Dodsley (1703-1764)

277. [**Dodsley, Robert.**] A muse in livery: or, the footman's miscellany. London: printed for the author, 1732. (16), 151 pp. + an engraved frontispiece. 8vo, full polished mottled calf, gilt, spine and inner dentelles gilt, t.e.g., by Riviere (joints just a trifle rubbed). £2250

First edition. The author's first substantial publication, preceded by two rare pamphlet poems, and by any standard one of the most unusual literary debuts of the 18th century. Robert Dodsley came from very humble beginnings, and spent his early years in domestic service. His first poem, appropriately called *Servitude* (Foxon D388), appeared in 1729; by the time the present volume appeared three years later, his abilities as a writer had been recognized by many members of the aristocracy, especially women, a fair number of whom appear here in a five-page list of subscribers. In time Dodsley came to the notice of Alexander Pope, who may have secured him some sort of post in a bookshop, and by 1735 he had published his first play, and had embarked on his first venture as a publisher (a collected edition of Pope), the inauguration of a notable bookselling career. His friend-to-be Samuel Johnson probably had Dodsley in mind when he wrote: "The last century imagined that a man composing in his chariot was a new object of curiosity; but how much would the wonder have been increased by a footman studying behind it?" Most of this collection consists of light verse, but at the end is a prose piece, with its own title-page, called "A Sketch of the Miseries of Poverty." The essay begins with some general remarks about poverty, but most of the text is devoted to a dream-vision, in which the author describes being shipwrecked, in the course of "a voyage to the Indies," on an imaginary island; this island turns out to be a Bunyanesque representation of poverty itself, from which it is possible to escape only by passing over the "Bridge of Industry." Dodsley's book was sufficiently successful that later in the year Osborn and Nourse published a new edition, with the text reduced to 102 pp. A fine copy of a rare and rather charming book, complete with an emblematic engraved frontispiece by Fourdrinier. Foxon, p. 191; CBEL II, 788.

278. **Dodsley, Robert.** The muse in livery. A collection of poems. Containing, I. An entertainment design'd for her Majesty's birthday. II. An epistle to Stephen Duck. III. The wish. IV. The footman. V. Religion, a simile. VI. The guardian-angel. VII. The advice. VIII. Sir Amorous Whimsy: or, the desperate lover, a true tale. IX. Kitty, a pastoral. X. The expectation. XI. The petition. XII. The enquiry, a fable. XIII. An entertainment design'd for the wedding of Governor Lowther and Miss Pennington. XIV. A dream. To which is added, the list of subscribers. London: printed for T. Osborn; and John Nourse, 1732. (8), 102 pp. + an engraved frontispiece. 8vo, half green morocco, spine gilt, t.e.g. (traces of rubbing). £850

Second edition, with the title somewhat altered; first published earlier the same year "for the author," with the subtitle, "The Footman's Miscellany." This edition has been entirely reset, and more closely printed, so that the volume has been reduced from 152 pp. to 102 pp. For some reason the dedication "to such of the nobility and gentry as have done me the honour to subscribe" has been omitted, though the list of subscribers itself has been preserved, without alteration. There are two issues of this second edition, but the

relationship between them is, as Foxon remarks, obscure; the other issue does not have the list of subscribers. Frontispiece neatly mounted, but a fine copy. Foxon, p. 191; CBEL II, 788.

279. **Dodsley, Robert.** The toy-shop. To which are added, epistles and poems on several occasions. London: printed for the author; and Lawton Gilliver, 1737. 59(1) pp. 12mo, recent half calf, spine gilt. £200

Second edition of this small collection, though not so designated; first published a year before. The title-piece, a "dramatick satire," was first published separately in 1735, and reprinted a dozen times within the year; the preface includes a letter to Dodsley from Pope (February 5, 1732/3). The section of miscellaneous poems has its own title-page, but the pagination is continuous. It begins with "An Epistle to Mr. Pope: Occasioned by His Essay on Man," originally published as a folio in 1734 (Foxon D384). Also included is "Modern Reasoning: An Epistle to Mr. L----," which first appeared as *The Modern Reasoners* in 1734 (Foxon D385). The rest of the section consists of shorter occasional poems, epigrams, songs, etc. This miscellany proved very popular, and was reprinted many times throughout the 18th century, even in North America. Most printings are very rare; of this one the ESTC lists three copies only (DFo, ICU; ZDU). A very good copy. CBEL II, 788 (not noting the 1736 printing).

280. **Dodsley, Robert.** Trifles: viz. The toy-shop. The king and miller of Mansfield. The blind beggar of Bethnal-Green. Rex & pontifex. The chronicle of the kings of England. The art of preaching, in imitation of Horace's Art of Poetry. The right of mankind to do what they will, asserted. With several others, not more considerable. London: at Tully's Head, in Pall-Mall, 1745. (2), vi, 350 pp. + a 10-page publisher's catalogue at the end. 8vo, 19th-century lilac cloth, black morocco label (a little worn). £100

First edition. The major collection of Dodsley's miscellaneous writings during the early years of his career. His verse appears on pp. 161-262; the running heads for most of this section read "Essays and poems on several occasions." Foxon has chosen not to list later collected editions of Dodsley, as they all, as here, involve his plays as well as his poetry. Small blank strip torn from the blank lower margin of the title-page, but a very good copy, entirely uncut; with the book label of Anne and F. G. Renier. CBEL II, 768.

281. [**Dodsley, Robert.**] The art of preaching: in imitation of Horace's Art of Poetry. London: printed for R. Dodsley, n.d. (1738). (2), 18 pp. Folio, half red morocco and marbled boards. £175

First edition. One of many imitations at this period of the *Ars Poetica*. Dodsley's version includes literary references to Milton, Ned Ward, Blackmore, Gay, Pope, Swift, and Edward Young; there are allusions as well to such booksellers as Tonson and James Knapton. The poem proved popular, and was several times reprinted, twice by Benjamin Franklin, in 1739 and 1741. There appears to have been some doubt in the past about the authorship of this poem, but Dodsley's hand seems clear enough, as it was reprinted in his *Trifles* in 1745. Unaccountably, the ESTC makes no mention of Dodsley, and merely cites a tentative attribution to George Smalridge. In very good condition. Foxon D376; CBEL II, 788.

282. [**Dodsley, Robert.**] Beauty: or the art of charming. A poem. London: printed for Lawton Gilliver, 1735. (4), 12, 17-18 pp. + a final leaf of publisher's advertisements. Folio, modern marbled wrappers. £500

First edition. One of Dodsley's early poems, written about the time he opened his first bookshop. Included here are lines on such contemporary types as Prudera, Flirtilla, and Blowzella; there are also transparent references to various "beauties" among the aristocracy. Some waterstains in the lower margins, otherwise a very good copy, complete with the half-title and final leaf of ads. Uncommon. Foxon D381; CBEL II, 788.

283. [Dodsley, Robert.] The modern reasoners: an epistle to a friend. London: printed for Lawton Gilliver, 1734. 10 pp. Folio, disbound. £500

First edition. A satire on the various character types encountered in conversation, including those who muster "ten thousand proofs" to prove an absurdity, those who cite endless irrelevant authorities from antiquity, those who cannot stick to the point, those who think the louder they talk the better, and those who simply get angry, and resort to abuse. The last group is typified by Sir Testy:

"He knows he's right, he knows his judgment clear,
But men are so perverse they will not hear.
Swift, Bramston, Gay, are stupid rogues enough,
And Pope, thy satires are but empty stuff."

As Foxon notes, the authorship of this poem is confirmed by its inclusion in Dodsley's *Trifles* (1745). In that collection the verse has been lightly polished, and in at least one case revised to reflect changing literary taste. The four lines cited have now become:

"With him, Swift treads a dull trite beaten way;
In Young no wit, no humour smiles in Gay;
Nor truth, nor virtue, Pope, adorns thy page;
And Thompson's [sic] Liberty corrupts the age."

James Bramston had died in 1744, and the popularity of his poems had no doubt waned. A fine copy. Foxon D385; CBEL II, 788.

284. [Dodsley, Robert.] The modern reasoners: an epistle to a friend. London [i.e. Edinburgh]: printed for Lawton Gilliver, 1734. 12 pp. 8vo, disbound. £250

A Scottish piracy, with a false imprint; first printed in London as a folio earlier the same year. The woodcut ornaments on the title-page, and at the beginning and end of the text, have been identified as those used by the Edinburgh printer Robert Fleming. Very scarce; the ESTC lists seven locations (L, C, E, O; CaOTU, MH, NN). A fine copy, complete with the half-title. Foxon D386; CBEL II, 788.

With an Inscription Identifying the Author

285. **Don.** [Anon.] Don, a poem. London: printed in the year 1655; re-printed with additions, 1742. vi, 78 pp. 4to, recent marbled wrappers. £2000

First edition. A very rare topographical and historical poem on the river Don, in Aberdeenshire, which, according to the author, was known locally as "the Forbes river . . . 'Cause that brave clan are masters of it all." The unsigned dedication here is to Hugh Rose of Kilravock, in recognition of "the long continued friendship that has subsisted betwixt the Clanhattan, the Forbeses, and Roses of Kilravock." The writer goes on to speak of having expanded the original poem by borrowing lines "from that inimitable author and prince of poets, Mr. Pope." A brief preface describes the kernel of the poem as having been "first wrote in the time of Oliver Cromwell," but as Foxon points out, no trace of the original has been found, either printed or manuscript. Once more, an apology is made for taking lines from other sources:

"From Virgil, Pope, or Homer if I take
Some bright ideas, a few lines to make,
Why should I be asham'd or yet refuse,
That I sometimes their own just numbers use."

A perusal of the poem itself, which is full of interest for the local historian and Scottish genealogist, casts some doubt upon its antiquity. There are in fact a number of occasions in which the narrative is interrupted by a direct address to the dedicatee: "But ah! dear Hugh," or "Thou knows dear Hugh, our pleasures here below, / Do from the source of different objects flow." In the end it seems possible, if not likely, that the original poem, purportedly written in 1655, is a fiction.

This notion is to some extent confirmed by a manuscript attribution on the title-page, in an early hand, which reads, "by Charles Forbes of Brux." Brux is a town in Aberdeenshire; further investigation is needed to identify a plausible resident. Title-page and last page dusty, otherwise a very good copy, with outer edges uncut. Very rare; the ESTC lists two copies only, at the British Library and the National Library of Scotland. Foxon D394; not in Aubin (who missed few topographical poems).

286. [Dorman, Joseph.] *The curiosity: or, the gentleman and lady's general library.* York: printed by Alexander Staples, 1738. 151 pp. Sm. 8vo, contemporary calf, gilt, spine gilt (a bit rubbed, neat restoration to spine). £2000

First edition. A libertine miscellany, much of it in verse, by a Yorkshire admirer of Alexander Pope. The volume opens with a prose "dissertation on poetry, music, dancing, balls, assemblies, ridottos, masquerades, polite conversation, Italian strolers, &c." Also included is a long poem by Dorman entitled "The Progress of a Female Rake" (first published separately in 1735), and a two-act ballad opera called "The Woman of Taste: Or, the Yorkshire Lady" (first published in 1736 as *The Female Rake: Or, Modern Fine Lady*). The volume concludes with several short poems about student pranks at Magdalene College, Cambridge, and an 8-page sketch about the castrato Farinelli. A somewhat expanded version of this book was printed in London in 1739, but the additions were for the most part by other hands. With a four-page list of subscribers. Joseph Dorman died in 1754, and is buried in Hampstead; by what path he ended up there is as yet unclear. Very rare. The ESTC lists two copies only (L, LEu), along with four copies of a variant issue, with the name of the London bookseller James Hodges added to the imprint (O, Yc; CLU-C, CtY). Ximenes has also handled a third issue of these sheets, with a Manchester imprint (now at MRu). A very good copy. Foxon, p. 194; CBEL II, 366.

From a Coquette to a Prude

287. [Dorman, Joseph.] *The female rake: or, modern fine lady.* An epistle from Libertina to Sylvia. In which is contain'd, the a-la-mode system. Dublin printed; London: reprinted; and sold by J. Wilford, n.d. (1735.). (2), 16 pp. + an engraved frontispiece. Folio, disbound. £1500

First edition; there was no prior Dublin printing. A meditation in verse on the conduct of women in the early 18th-century, in the form of a letter from a coquette to a prude, with sketches of other feminine categories of the period. This passage, near the beginning, is typical:

"Think not that I from virtue e'er will stray,
By chusing fops, whose vanities betray.
Virtue, we know, subsists in other's thought,
And she is virtuous, who was never caught:
Our virtue then, is prudence in our choice,
On that alone depends the publick voice:
You, ever chaste, a group of youths enjoy'd,
But one intrigue, Mirtilla's fame destroy'd.
The world by outside judges, and we see
Fame takes its rise, from what we seem to be:
A vestal thus, imprudence shall undo,
While caution makes a vestal -- ev'n of you."

The frontispiece by Vander Gucht shows Libertina sitting at her writing-table, with a devil looking over her shoulder; in the doorway, with a slightly surprised expression, is a gentleman in clerical garb. A very good copy of an uncommon poem. Foxon D407.

288. [**Dorman, Joseph.**] The rake of taste. A poem, dedicated to Alexander Pope, Esq. Dublin printed; London: reprinted; and sold by Mrs. Dodd; Mrs. Nutt; and by the booksellers in town and country, n.d. (1735). (4), 14 pp. + an engraved frontispiece. Folio, disbound.

£1500

First edition. A satire on men of fashion, intended as a companion piece to the same author's *Female Rake*, which is advertised for a shilling at the foot of the title-page. The extravagant dedication to Pope concludes as follows: "I am indeed a stranger to your person, and can't say I ever once saw you; I am, notwithstanding, so well acquainted with Mr. Pope, as to assure my self he will not deny his protection to a poem, which stands in need of a very powerful one; and that I shall find his generosity in this point, of a piece with that probity, which endears him to his acquaintance, and has engaged the esteem of sir, his very humble, and obedient servant, and admirer." The language of the poem itself is not unimaginative, as in this passage describing two men walking in the park as ambulatory flowers:

"Behold a pair, arm link'd in arm, they walk,
That, tall and slender as the lilly's stalk;
This, like dwarf iris, wou'd be lost to sight,
Were but the colours of his dress less bright:
These, and the careless air, in spight of size,
Set him to view, and downward force our eyes:
The yellow vest, rich lac'd, which scarcely reaches
To meet the wasteband of the velvet breeches,
With coat of scarlet shagg, show far more gay,
Than the viburnum of America.
Here see the marygold and jasmine join'd,
Th'uvaria, and the martagon entwin'd."

The attractive frontispiece by L. P. Boitard shows "the beau monde in St. James's Park." Foxon is excessively cautious in saying that "there was probably no Dublin edition;" this sort of imprint had become a commonplace, e.g. in some of the poems of Swift. A fine copy of an uncommon poem. Foxon D409.

Dedicated to Voltaire

289. [**Drake, James, probable pseudonym.**] The humours of New Tunbridge Wells at Islington. A lyric poem. With songs, epigrams, &c., also imitations from the French, Gascon, Italian, Latin, and Chinese poets: and an ode, from a manuscript of Mr. de Voltaire. London: printed for T. Roberts, 1734. (16), 96 pp. + an engraved frontispiece. 8vo, disbound.

£1500

First edition. An unusual collection of poetical gallantry. The preface reveals the "author" as an otherwise unknown James Drake; Foxon suggests that this may merely be a pseudonym mocking Stephen Duck, the popular working class poet whose name was a frequent source of fun. The unsigned dedication here is to Voltaire: "You was pleased to let me teach her [i.e. "your Muse"] the English tongue. To her delightfully instructive conversation I chiefly owe whatever improvements I may have made in taste and belles-lettres." André Michel Rousseau, in *L'Angleterre et Voltaire* (SVEC, Vol. CXLVI, p. 362), attributes this dedication to John Lockman, one of Voltaire's principle translators, but his reason for the ascription is not clear. Lockman did speak French tolerably well, but there is no evidence that he and Voltaire ever met. The text includes French versions of three early poems by

Voltaire, most notably "Le Cadenas," an erotic tale, rendered into English on facing pages as "The Italian Padlock," along with a verse epigram on the dancers Camargo and Sallé (again with a facing English translation), and an "Ode" composed in 1715 (French only). Curiously, the only earlier printing of this last poem was its original appearance in a periodical called the *Nouveau Mercure galant*, in 1716; this appears to confirm the compiler's statement at the end of his preface that "a manuscript ode of Mr. de Voltaire having fallen accidentally into my hands, I thought it proper to communicate it to the publick." Case treats this collection as a miscellany, but it does seem more likely to have been the work of a single author, whoever he may have been. A fine copy, complete with the attractive engraved frontispiece of "New Tunbridge Wells near Islington." Scarce; the ESTC lists twelve locations (L, C, Lu, LEu, O; CaOHM, CSmH, CtY, IaU, KU-S, MH, TxU). Foxon, p. 196; Case 393; CBEL II, 363.

Unrecorded

290. **Dramatic.** [Anon.] A dramatic dialogue between the King of France and the Pretender. By a young gentleman of Oxford. London: printed by T. Gardner, 1746. 12 pp. 4to, recent marbled wrappers. £2500

First edition. An imaginative recreation in blank verse of a conversation between Louis XV and the Young Pretender, shortly after the Battle of Culloden brought an end to the Jacobite Rebellion of 1745. The Pretender describes at some length the military prowess of the Duke of Cumberland, whom the King had thought of as "that beardless, unexperienc'd boy." In the end the King dismisses Jacobite aspirations as a lost cause:

"Betake thee strait to some religious choir,
Where holy men, attoning for their crimes,
Shoeless and shirtless, tread most rugged paths:
There take thee orders and the sacred vows,
Where, in peace you may forever live,
And think no more of ruling o'er a people,
Who both despise religion and their prince."

This poem is entirely unrecorded; there is no record of it in either the ESTC or Worldcat. Title-page a trifle dusty, but generally in very good condition. Not in Foxon.

291. **Dream.** [Anon.] A dream: or, the force of fancy. A poem, containing characters of the company now at Bath. With a key inscrtd [sic]. London: printed for Edmund Curll, 1710. 8 pp. 8vo, disbound. £1500

First edition. The author of this poem describes himself as falling asleep in a sylvan setting, and in his dream he sees a parade of the fashionable residents of the spa at Bath. Each is briefly described in flattering language, and identified in a footnote; among those making an appearance are the Duchess of Norfolk, Mrs. Tempest, Mrs. Villars, Mr. Cawfield, Mr. and Mrs. Herne, Lord and Lady Falkland, Mrs. Noel, Mrs. Mondy, and "the two Mrs. Harcourt." For Edmund Curll at this period this twopenny poem is rather benign; more typical of his output is Thomas Betterton's *Amorous Widow*, advertised on the last page for 1s 6d. At the foot of the title-page are further advertisements for *A Complete Key to the Tale of a Tub*, and the unauthorized first edition of Swift's *Meditation upon a Broomstick*; these were available for 6d each. A fine copy of a rare little poem, with outer edges uncut. The ESTC lists four locations (Lca, O; CtY, InU-Li), to which Foxon adds copies at the British Library (Narcissus Luttrell's copy), the Reference Library, Bath, and the Central Library, Bristol. Foxon D437; Straus, *The Unspeakable Curll*, p. 214 (not seen).

292. **Drummond, Thomas.** Poems sacred to religion and virtue. London: printed for D. Wilson and T. Durham, 1756. xvi, 175 pp. 8vo, contemporary speckled calf, spine gilt, red morocco label. £600

First edition. The author's only collection of verse; he had previously published two memorial poems, both printed in Edinburgh, in 1741 and 1743, and both collected in this volume (one of them once erroneously attributed to Allan Ramsay). Thomas Drummond is a slightly shadowy figure. Such standard references as the ESTC and Worldcat give no date of birth, and list him as having died "ca. 1780." A note in a 19th-century hand on the verso of the half-title of this copy is more helpful: "Dr. Drummond, a minister of the Episcopal Church in Scotland, died at Edinburgh Nov. 23, 1766, and was buried in the chapel of Holyrood. He was the 2d son of William Drummond of Ballathie [in Perthshire], by Elisabeth daughter of George Oliphant of Clashbennie, who died June 1724; and brother of John Drummond, 3d of Logiealmond." The poems in this volume include paraphrases of various Psalms, hymns, and prayers, etc., as well as two imitations of Horace, "To a Lady, with the Works of Mr. Pope," and "From a Lady to her Husband, engag'd in an Expedition to America" (with Admiral Vernon). A fine copy of a very scarce title; with the early armorial bookplate of Thomas Kinloch of Killrie, Esq. Foxon, p. 197.

293. **[Dry, John.]** Merton walks, or the Oxford beauties, a poem. Oxford: printed for Edw. Whistler; and are to be sold by J. Knapton, H. Clements, W. Smith, booksellers in London, 1717. 31 pp. 8vo, disbound. £600

First edition. A humorous poem, full of references to particular young ladies, whose charms attracted the Oxford gallants. This is the author's only separately published poem; his name is preserved by the catalogue at the Bodleian. Nothing much is known of John Dry, but he was a contemporary at Oxford of Nicholas Amhurst, who the following year turned this poem into satire as *Strephon's Revenge* (Foxon A209; items 34-5, above), with a mock dedication to Dry. Some light waterstains in the outer portion, otherwise a very good copy. Scarce; the ESTC lists 21 copies, but no fewer than ten of these are in Oxford libraries. Foxon D446.

294. **[Dryden, John.]** Absalom and Achitophel. A poem. . . . To which is added an explanatory key never printed before. Dublin: printed by James Hoey and George Faulkner, 1727. (3)29, 33-36 pp. Sm. 8vo, disbound. £75

A scarce Dublin reprint of Dryden's famous political satire, first published in 1681. As Foxon explains: "Some Dryden poems are included . . . despite his death in 1700, in order to complete the account of the piracies by Henry Hills." In very good condition. A rare edition; the ESTC lists five copies (D, Di, Lhl; DFo, TxU). Foxon D451.

The Beginning of Working-Class Poetry

295. **Duck, Stephen.** Poems on several subjects: written by Stephen Duck, lately a poor thresher in a barn in the county of Wilts, at the wages of four shillings and six pence per week: which were publickly read in the drawing-room at Windsor Castle, on Friday the 11th of September, 1730, to Her Majesty. Who was thereupon most graciously pleased to take the author into her royal protection, by allowing him a salary of thirty pounds per annum, and a small house at Richmond, in Surrey, to live in, for the better support of himself and his family. London: printed for J. Roberts; and sold by the booksellers of London and Westminster, 1730. vi, 3-32 pp. + an engraved frontispiece. 8vo, 19th-century half red morocco and hard-grained red cloth. £300

Seventh edition, "corrected," and the first to add the four-page biographical account; first printed earlier the same year. The author's first small collection of poems. Stephen Duck (1705-1756) grew up as an agricultural laborer, with no formal education; he taught himself to read and write, and when he was 24 his verses found their way to the Queen, who sent them on to Pope without revealing their authorship. Pope did not think a great deal of the poems, but they were not wholly without merit, and when he found out that Duck was a young man of good character, he did what he could to help him at court, and frequently

called upon him at Richmond. The Queen granted Duck a generous annuity, rather to the annoyance of some of Pope's friends (e.g. Swift), who had not been similarly blessed; in 1733 he married her housekeeper, and was appointed keeper of her library. Towards the end of his life Duck became despondent, and committed suicide. Despite his slightly absurd name, he remains of interest as the first in a long line of English working-class poets.

The bibliography of this pamphlet is extremely complex (see Foxon). All of the first seven editions are largely printed from standing type, but the earliest did not have either the four-page introductory biography or the portrait, and at some point sheet D was rearranged to allow the inclusion of two commendatory poems. Some copies of this "seventh edition" still lack the frontispiece portrait and/or the biography. In this copy signature "C" is under "much," as opposed to "as;" according to Foxon, the latter is "by far the most commonly found state." Old library stamps of the Incorporated Law Society on the title-page and at the end, otherwise a very good large copy, with lower margins untrimmed. Foxon, p. 200; CBEL II, 545.

296. **Duck, Stephen.** Poems on several subjects: written by Stephen Duck, lately a poor thresher in a barn in the county of Wilts, at the wages of four shillings and six pence per week: which were publicly read in the drawing-room at Windsor Castle, on Friday the 11th of September, 1730, to Her Majesty. Who was thereupon most graciously pleased to take the author into her royal protection, by allowing him a salary of thirty pounds per annum, and a small house at Richmond in Surrey, to live in, for the better support of himself and his family. Dublin: printed by S. Powell, for George Ewing, 1731. 32 pp. Sm. 8vo, disbound. £250

"Eighth edition, corrected;" in fact the third of three Dublin editions noted by Foxon. The first, of 1730, contained two poems only, "The Thresher's Labour" and "The Shunamite;" this edition adds "On Poverty," a short untitled piece beginning "Honour'd Sir," and two final commendatory poems. A rare Irish printing; the ESTC lists three locations (D; CaOHM, CSmH). In very good condition; early signature of "Dalrymple" on the title-page. Foxon, p. 200; CBEL II, 545.

Sir Hans Sloane's Copy

297. **Duck, Stephen.** Poems on several occasions. London: printed for the author, 1736. xl, 334, (2) pp. 4to, contemporary calf, gilt, spine gilt, red morocco label (joints neatly repaired). £900

First edition. The most substantial collection of verse by the "thresher poet," published by subscription. The preliminaries contain a dedication to the Queen, a brief preface by the author, and a biographical sketch of "Stephen" by Joseph Spence, written in 1730, in which Milton is described as Duck's favorite poet. This brief life is followed by an 11-page list of subscribers, whose names include an imposing array of aristocrats, along with such literary figures as Alexander Pope, Jonathan Swift, Thomas Tickell, and the printer Edward Cave, whose *Gentleman's Magazine* was by then well established as the leading periodical of the day. Most of the poems appear for the first time in this volume. Among the longer pieces are "The Description of a Journey to Marlborough, Bath, Portsmouth, &c." (pp. 204-236) and "Felix and Constance" (pp. 253-293), adapted from a tale in Boccaccio. A final unnumbered leaf contains an ode addressed to the Prince and Princess of Wales, "written since the preceding pages were printed off;" on the verso, at the bottom, is a small paste-on errata slip. This handsome volume was printed by Samuel Richardson. A fine copy, with the early armorial bookplate of Sir Hans Sloane, who name appears in the list of subscribers; Sloane was the president of the Royal Society, and perhaps the greatest collector of his generation. Foxon, p. 201; Sale 192; CBEL II, 545.

297a. **Duck, Stephen.** The beautiful works of the Reverend Mr. Stephen Duck, (the Wiltshire bard:) who was many years a poor thresher in a barn, at Charleton in the county

of Wilts, at the wages of four shillings and six-pence per week, 'till taken notice of by her late Majesty Queen Caroline; who, on account of his great genius, gave him an apartment at Kew, near Richmond, in Surry, and a salary of thirty pounds per annum; after which he studied the learned languages, took orders, and is now a dignified clergyman. To which is prefixed, some account of his life and writings. London: printed for and sold by the booksellers, 1753. xxviii, 140 pp. 12mo, contemporary calf, gilt, spine gilt (foot of spine chipped, slight wear to joints, lacks label). £150

A pirated abridgement of the third edition of Duck's *Poems on Several Occasions*, published earlier in 1753. Included here are two poems which had not appeared in the quarto of 1736, "Contentment," and a fable called "The Two Beavers." A fair number of poems have been omitted, such as "The Shunamite," and various pieces of occasional verse; the biographical account by Joseph Spence is essentially unchanged. A very good copy of a very scarce edition. Signature on the front flyleaf of Susannah Deane Smith, dated 1781; she was a Quaker from Salisbury, in Wiltshire, and appears to have been only ten years old when she acquired this volume. CBEL II, 545.

An Arranged Marriage

298. **Duck, Stephen.** Alrick and Isabel: or, the unhappy marriage. A poem. London: printed for J. Roberts, 1740. iii(1), 16 pp. Folio, disbound. £2500

First edition. A narrative poem about the unhappy consequences of an arranged marriage: "Ye tender parents, listen to my lays; / Nor force your children into Hymen's chains." Duck got the idea for this poem from the letters of James Howell, who recommended the tale "as a matter of fact" to his friend Ben Jonson, as "rich stuff to put upon your loom, and make a curious web of." As he explains in a brief preface, Duck found nothing of the sort in Jonson's works: "Being moved with the story, I have ventur'd to give it a dress of my own." This is one of several poems by Duck printed by Samuel Richardson, who had met him in 1736 and had subscribed to the collected edition of his poems. Duck much admired *Pamela*, and corresponded with Richardson about his novels. In later life Duck became rector at Byfleet, Richardson's ancestral home. After the poet's suicide, Richardson wrote to a friend, "Poor Stephen Duck . . . I had a value for him, and am much concerned at his unhappy exit." Some pale waterstains, but a very good copy of a rare title; the ESTC lists nine copies (L, LEu, O; CLU-C, CtY, MH, MiU, NcU, TxU). Foxon D467; CBEL II, 545.

299. **Duck, Stephen.** The vision. A poem on the death of Her Most Gracious Majesty Queen Caroline. London: printed for J. Roberts; and J. Jackson, 1737. (4), 7 pp. Folio, disbound. £1250

Second edition; apparently a reimpression of the first edition, according to Foxon. Stephen Duck had every reason to feel genuine grief at the death of his patroness. His poem consists of a dream-vision, from which at the end he awakes:

"Starting to hear the fatal sentence spoke,
With trembling joints, and streaming eyes, I 'woke.
When strait I hear complaints from ev'ry tongue,
On ev'ry face a cloud of sorrow hung:
Sad sighs and floods of fruitless tears bemoan
The noblest Queen that ever grac'd a throne."

This is another of the poems by Duck printed by Samuel Richardson. A fine copy, complete with the half-title. The first edition of this poem is uncommon; this second edition is very rare, and is not listed in the ESTC, though Foxon notes a single copy at the Bodleian. Foxon D484; Sale 212; CBEL II, 545.

300. [Duckett, George, and Sir Thomas Burnet.] *Homerides: or, Homer's first book moderniz'd.* By Sir Iliad Doggrell. London: printed for R. Burleigh, 1716. 45(1) pp. 12mo, disbound. £2500

First edition. The second of the two "Homerides" pamphlets published jointly by George Duckett (1684-1732), a friend of Addison, and Sir Thomas Burnet (1694-1753), a son of the renowned Bishop of Salisbury, Gilbert Burnet, and like his father a staunch Whig. The first, printed a year earlier, is an attack, largely in prose, on Pope's Catholicism, and his willingness to do anything for money; surviving letters between Duckett and Burnet reveal that Addison persuaded them to delete some of the more personal abuse. This new production of "Sir Iliad Doggerel" consists largely of a travesty by Duckett of Book I of the *Iliad*, in Hudibrastic verse, with Agamemnon called "Aggy" to accommodate the short lines; the only allusions to Pope in the body of the text are a few lines satirizing Catholic doctrine. The preface, known to have been written by Burnet, is more direct:

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

In time Pope responded by giving Duckett and Burnet a conspicuous place in his *Dunciad*. A very good copy of a rare title; the ESTC lists seven copies (L, O; CSmH, CtY, ICN, MnU, NIC). Foxon D485; Guerinot, *Pamphlet Attacks on Alexander Pope: 1711-1744*, pp. 35-37; Bond, *English Burlesque Poetry, 1700-1750*, 36.

301. **Duel.** [Anon.] *The duel, a poem inscribed to the Rt. Hon. W----- P-----y, Esq.* London [i.e. Dublin]: printed by A. Moore, 1731. 8 pp. 8vo, disbound. £150

First Dublin edition; first printed as a folio in London earlier the same year. The duel in question was between Lord Hervey, then a young adherent of Robert Walpole and his government, and William Pulteney, a leader of a small band of Whigs who had gone into opposition. The two had squabbled in print; both survived the confrontation, but the poet's sympathy here is with Pulteney. Later the same year he published *A Collection of Poems; Consisting of Odes, Tales &c.* (see above, item 202), which is dedicated to Pulteney. Despite the imprint, the Irish origin of this edition is clearly indicated by the format and typography, which closely resembles that of Dublin printings of Swift's poems at this period; Foxon points out that two of the copies he examined were bound in Irish tract volumes. There were four London folio editions of this poem, along with a quarto piracy. Title-page imposed slightly at an angle, with the result that the last line of the imprint has been trimmed, affecting all but the very top of the date; a few spots, otherwise a good copy. All editions are rare; of this one the ESTC lists three copies (C, Di, LEu). Foxon D493 (adding DFo, IU).

The Literary Life of Jonathan Swift

302. [Dunkin, William.] *A curry-comb of truth for a certain Dean: or, the Grub-Street tribunal.* Dublin: printed in the year 1736. 8 pp. 8vo, disbound. £4500

First edition. An affectionate review in verse of Jonathan Swift's literary career, with direct references to many of Swift's poems, his tracts on political and economic questions, his relationship with "Stella," *Gulliver's Travels*, and a good deal more; a number of lines

relate to Swift's friendship and collaboration with Pope, and there are references to Pope's *Rape of the Lock* and his *Dunciad*. The poem concludes with a double-edged appeal to the denizens of Grub Street ("bards and bardlings") to respond to Swift's satires:

"Arbuckle rise upon thy sticks,
And stifle him with politicks,
Tickle him to death smooth D[elacour]t,
You are an adept at that sport;
And oh tremendous Bezaleel,
Let him thy blunted poyniard feel;
Lay on, if you can't pierce his skin,
Give him black eyes and break his chin;
Detach, ye garrets of Back-Lane,
Your writers to destroy the Dean.
You freshman, scriblers of the college,
Squirt at the caitiff all your knowledge,
And make him rue the moment when,
He on the dunces drew his pen."

What Swift himself might have thought of this poem is difficult to say, as it incorporates more than a bit of impertinence. William Dunkin (1706/7-1765), to whom this poem is plausibly ascribed in a unique copy of a second edition at Illinois, was a younger poet for whom Swift had much admiration and fondness, and acted as a kind of patron. "As a young man Dunkin had a reputation for foolish acts and clever poems. . . . Swift speaks of him as 'a gentleman of much wit and the best English as well as Latin poet in this kingdom.'" -- DNB. "Dunkin's best verse manifests an outrageous sense of fun as well as sharp wit; it shows an acute ear for patois and pungent dialogue, together with fine technical control." -- Oxford DNB. A few smudges, but essentially a very good copy. With occasional marginalia in a contemporary hand, explaining some of the allusions, not all of them entirely obvious; in the passage above, for example, Bezaleel is glossed as "Morris [i.e. Morrice] mentioned in the *Dunciad*." Very rare. The ESTC lists four locations (D, Di, Dt; MH-H), along with a single copy of a variant impression (the same setting of type) with Ebenezer Rider's name in the imprint (CtY) and, as noted, a single copy of a second edition (IU). Foxon D516 (adding LVA-F); Teerink 979; cf. O'Donoghue, p. 126 (not this title); not in Rothschild.

A Very Rare Swiftian Miscellany

303. **[Dunkin, William, and others.]** A vindication of the libel on Dr. Delany, and a certain great lord. Together with a panegyric on Dean Sw--t; in answer to the libel. To which is added I. The said libel on Dr. Delany, &c. II. Dr. Delany's Epistle which occasion'd it. III. An epistle on an Epistle; or a Christmas-Box for Dr. Delany. Dublin printed, London: reprinted for J. Wilford; and sold at the pamphlet shops, 1730. 27 pp. 8vo, disbound. £5000

First edition. A superb, and very rare, Swiftian miscellany; strictly speaking, this pamphlet does not qualify for Foxon, but it is easy to see why he made room for it. The first poem is a satire on the Irish justice Harley Hutchinson, who had two newsboys arrested for crying in the street Swift's *Libel on Doctor Delany*. The subtitle describes it as "written by a shoe-boy, or an attorney, who was formerly a shoe-boy." When first published, and for a long time afterwards, the poem was attributed to Swift himself, but Deane Swift says, "That poem was, I know, written by my very worthy friend Dr. Dunkin, with whom I have spent many a jovial evening." "There is no reason to doubt Deane Swift's assertion." -- Williams, p. 1134. The poem was first printed in Dublin as a broadside (Rothschild 822). The second piece, the mock-panegyric on Swift, was first printed in Dublin earlier in the year as an 8-page octavo (Foxon P36), followed by a 15-page London quarto, with revisions (Foxon P37). More than thirty years later the Irish bookseller and printer George Faulkner attributed the poem to James Arbuckle, but references in Swift's letters to having written a

piece of self-parody at this period have led critics to include this poem in his canon. For the full argument, see Williams, pp. 491-2: "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." Foxon, however, cites a copy of the original Dublin printing bound with other pamphlets and manuscripts by Arbuckle, and suggests that the question be revisited. The three "added" poems are the ones that started off the whole squabble in verse, Swift's *Libel* (Foxon S878), Delany's original *Epistle* (Foxon D196), and Swift's *Epistle on an Epistle* (Foxon S842). An entertaining assemblage, providing all sides of an amusing episode in Swift's career. The ESTC lists four copies (C, Cq; CLU-C, NIC). In fine condition. Foxon D531; Teerink 692 (citing the Clark copy).

304. **D'Urfey, Thomas.** Tales tragical and comical. Viz. Abradatus and Panthea, or love and honour in perfection. Tragical. Hell beyond hell, or the devil and Mademoiselle. Comical. Female revenge, or the Queen of Lombardy. Tragical. The night-adventurers, or the country intrigue. Comical. Fatal piety, or the royal converts. Tragical. The broken commands, or the heir adopted. Comical. From the prose of some famous antique Italian, Spanish, and French authors. Done into several sorts of English verse, with large additions and improvements. London: printed for Bernard Lintott, 1704. (24), 295(1) pp. 8vo, recent half calf and marbled boards, spine gilt, maroon morocco label. £500

First edition. The first of the author's three collections to contain tales, mostly in verse, inspired by Dryden's *Fables Ancient and Modern* (1700), which is cited in the preface; among the acknowledged sources of inspiration for the six long poems here are Boccaccio, Machiavelli, and a French writer named Jean Louveau. Of the early life of Thomas D'Urfey (1653?-1723) very little is known. He first surfaced in the literary world of London in 1676, and within a year he had attracted the attention of Charles II, who was much taken with his bawdy plays and witty songs. For the next twenty years or more D'Urfey pursued a successful career as a playwright, and moved in the circle of Whigs that included such writers as Congreve, Prior, and Addison; he became a close friend of Henry Purcell, who wrote music for songs in some of his plays. In 1698 he was one of the principal targets of Jeremy Collier's *Short View of the Immorality and Profaneness of the English Stage*, a diatribe that inaugurated a prolonged controversy which had in the end a profound impact on the course of English drama. D'Urfey, however, was quick to adapt his repertoire to changing times, as this collection of poetical tales demonstrates, and he was successful in maintaining his place in fashionable circles. Pope once wrote to a friend from his retreat in Windsor Forest that "I have not quoted one Latin author since I came down, but have learn'd without book a song of Mr. Tho. Durfey's, who is your only poet of tolerable reputation in this country. . . . Dares any one despise him, who has made so many men drink?"

This copy is unusual in that it is one of handful to preserve at the end of the preliminaries a leaf (a4) that was meant for cancellation, containing the title-page, dated 1704, of a proposed second edition, "corrected and amended thro'out," of *Galateo of Manners*, a translation by Robert Peterson of a 16th-century courtesy book by Giovanni della Casa. Bernard Lintott had published this translation in 1703. His plan for a second edition, however, appears to have been aborted, as no copy with this new title-page is known. Lintott's use of a spare page at the end of a signature in an entirely unrelated book suggests that he was merely planning to re-issue unsold sheets of the 1703 printing with a cancel title-page, to make it look like a new edition; this rather deceptive practice was all too common at this period. Curiously, the title-page for the purported "second edition" bears a price of two shillings, despite the fact that the same title appears, without an edition statement, in a page of advertisements at the end of D'Urfey's volume priced at 1s 6d. Slight worming in the blank upper margins towards the beginning, otherwise a very good copy, albeit in a modest modern binding, complete with the half-title. Foxon, p. 208; CBEL II, 763.

305. **D'Urfey, Thomas.** Stories, moral and comical. Viz. The banquet of the Gods. Titus and Gissippus: or the power of friendship. The prudent husband: or cuckoldom wittily prevented. Loyalty's glory: or the true souldier of honour. From hints out of Italian,

Spanish and French authors, done into several sorts of English verse and prose, with large additions and embellishments. London: printed by Fr. Leach, and sold by Isaac Cleave, n.d. (1706). (14), 92, (6), 105-167(1), (2), 181-257 pp. 8vo, early calf, gilt, spine gilt (some rubbing, upper joint tender). £800

First edition. A collection of tales very similar in character to *Tales Tragical and Comical*, published in 1704; in this instance one story, "The Prudent Husband," is in prose. This volume shows signs of having been assembled and printed in haste. The pagination and collation is slightly chaotic, and D'Urfey himself, who has virtually nothing to say about his sources, ends on an apologetic note: "Since 'tis almost impossible to hinder from mistakes in the press, the reader is desired to judge favourably, and mend with his pen the errors he may casually meet with." The pagination given in the ESTC notes only one leaf between pages 92 and 105, but in this copy there are three -- a fly-title to "Titus and Gissippus," a second fly-title to the same tale, with an entirely different setting of type, and in between a leaf of bookseller's advertisements ("books printed for, and sold by Isaac Cleave"). The advertisement leaf is noted by the ESTC as appearing at the end of the volume, but seems to be missing in a great many of the recorded copies. Some slight worming in the upper margins, a few minor stains, but in general a very good copy, with the half-title present. On the front pastedown is an early armorial bookplate with the motto "For Right and Reason" (Graham family). On a front flyleaf is a pencilled note by H. F. B. Brett-Smith (April 14, 1927): "The collation of this book is somewhat irregular, but it corresponds exactly with the only copy in the Bodleian (Douce DD. 189), so that there is clearly nothing missing." This is a far less common title than D'Urfey's 1704 collection. Foxon, p. 208; CBEL II, 763.

306. **D'Urfey, Thomas.** New opera's, with comical stories, and poems on several occasions, never before printed. Being the remaining pieces, written by Mr. D'Urfey. London: printed for William Chetwood, 1721. (10), 88, (4), 89-349, 347-382 pp. 8vo, contemporary marbled calf, gilt, neatly rebacked, spine gilt, early red morocco label preserved. £250

First edition. D'Urfey spent his last years collecting and arranging his unpublished songs, poems, and dramatic pieces. This volume, his final book, is divided into eight parts, each with a separate title-page but continuous pagination and register. Included are three unstaged works, a burlesque opera called "The Two Queens of Brentford," a tragedy called "The Grecian Heroine," and an opera called "Ariadne," "which incorporates virtually every genre of lyric he had explored in fifty years of composition." -- Oxford DNB. The last two sections are largely devoted to funeral elegies and congratulatory verses addressed to various patrons. "He has made the world merry, and I hope they will make him easy so long as he stays among us. They cannot do a kindness to a more diverting companion, or a more cheerful, honest, good-natured man." -- Addison. Occasional browning, but a very good copy. With the early armorial bookplate of Sir Robert Salusbury Cotton, Bart. (c. 1738-1809), of Cumbermere in the county of Chester; he was a member of Parliament from Cheshire from 1780 to 1796. Foxon, p. 208; CBEL II, 763.

307. **[D'Urfey, Thomas.]** The dame of honour or Hospitality, song by Mrs. Willis in the opera call'd ye Kingdom of the Birds. N.p. (London): n.d. (ca. 1710). Sm. folio, broadside, engraved. £450

A song by D'Urfey written originally for his comic opera, *Wonders in the Sun*, first performed in 1706; "The Kingdom of the Birds" was the opera's subtitle. The song consists of seven eight-line stanzas, beginning, "Since now the worlds turn'd upside down, / And all things chang'd in nature." With three lines of music, treble and bass, at the top, and two lines of music for the flute at the bottom. This song proved extremely popular, and was incorporated into various other performances during the course of the 18th century. A good example of the sort of engraved half-sheet used to reprint many of D'Urfey's songs, and clearly earlier in date than any of the three letterpress broadsides listed in the ESTC; these engraved folios are specifically excluded by Foxon (p. 208). In fine condition.

A Hanoverian Transformation

308. [D'Urfey, Thomas.] *The progress of honesty: or, a view of the court and city.* London: printed for J. Brett; and sold by the booksellers of London and Westminster, 1739. 18 pp. Folio, disbound. £900

First edition thus. A curious recasting of a poem by Thomas D'Urfey first published in 1681. The original is a dream allegory, not without a touch of Spenser, and rather more serious than most of D'Urfey's poetry. The poem was written in praise of Charles II and his brother James, Duke of York, who are portrayed as Titus the Second and Resolution; the villain is the Duke of Monmouth, the king's illegitimate son, who is called Marcian. In this new version, by an unknown hand, the diction is somewhat modernized and there is no indication of authorship; the characters of Titus and Marcian have been altered to conform to George II and his alienated son Prince Frederick, and Resolution is replaced by Hortensio, a statesman, who represents Robert Walpole. Foxon does not remark on the changes that have taken place; it is difficult to think of a comparable example of a Restoration poem altered to fit Hanoverian circumstances. In very good condition, with outer edges uncut. There were two editions of the original printed in 1681, the first in folio and the reprint in quarto; these are not uncommon. This later version is very rare; the ESTC lists three copies only, at the British Library, Kansas, and Yale, to which Foxon adds a fourth at the Bodleian. Foxon D551; CBEL II, 761 (not noting the changes).

309. **Dyer, John.** *Poems.* By John Dyer, L.L.B. Viz. I. Grongar Hill. II. The ruins of Rome. III. The fleece, in four books. London: printed by John Hughs; for Messrs. R. and J. Dodsley, 1761. 188 pp., including three engraved plates. 8vo, contemporary calf, spine gilt, red morocco label (a little rubbed). £250

First edition. The first collected edition of the author's verse, published posthumously. John Dyer (1699-1757) studied painting as a young man under Jonathan Richardson, and then became an itinerant artist in South Wales and the neighboring English counties; only seven of his paintings are known to survive, one of them a self-portrait from the 1720's. At an early date he also became involved in literary circles, and in 1726 he established a considerable literary reputation by his topographical poem, *Grongar Hill*, which was printed in two popular miscellanies, one edited by Richard Savage, the other by David Lewis. In 1757 Dyer published the poem for which he is best known, *The Fleece*, which Samuel Johnson thought very little of, saying that he wished Dyer "would be buried in woollen." The three engraved plates in this volume are unsigned, but one is after a picture by R. Green. A very good copy. Inscribed on the front flyleaf, "E libris F. Ekins, Coll. Winton, 1783," with the armorial bookplate of Revd. Fred. Ekins on the pastedown opposite; later armorial bookplate of Sir Lambton Loraine, Bart. Foxon, p. 210; CBEL II, 545.

*The pilgrim oft
At dead of night, mid his orison hears
Aghast the voice of Time, departing tow'rs.*

310. [Dyer, John.] *The ruins of Rome.* A poem. London: printed for Lawton Gilliver, 1740. (4), 28 pp. 4to, recent marbled wrappers. £100

First edition. Dyer's first separately published poem, the result of a trip to Italy, where the ancient ruins inspired in him a sense of the loss of Roman virtue and liberty, and of the luxury of empire; a warning to Britain was to be inferred by the reader. "Dyer's love of scenery at a period when the taste was out of fashion may give him some claims to remembrance." -- Leslie Stephen, in the DNB. With a vignette engraving on the title-page. A very good copy, with the book label of R. W. Chapman. Foxon D566; Aubin, *Topographical Poetry*, p. 335; Rothschild 829; CBEL II, 546.

For Richard Steele's Daughter

311. **Dyer, Robert.** An epistle humbly addressed to the Honourable Mrs. Elizabeth Trevor, daughter of the late Sir Richard Steele, upon her marriage with the Honourable John Trevor, Esq; son to the Right Honourable Thomas late Lord Trevor. London: printed for Lawton Gilliver, 1732. 20 pp. 4to, sewn, as issued. £600

First edition. A bridal poem for Richard Steele's eldest daughter, who married a Welsh judge. Robert Dyer (d. 1763) appears to have enjoyed Steele's patronage; his preface is dated from the Stamp Office in Lincoln's Inn. This is the first of his two separate publications; he published a similar wedding poem in 1753 called *The Carnation*. Very rare; the ESTC lists three copies only, at Cambridge, the Bodleian, and Yale. Rather dog-eared, and somewhat dusty at the beginning and end, with a piece torn from the inner portion of the title-page, without loss of text. An unidentified contemporary reader had a low opinion of this poem. At the end of the preface he has written, "This is silly," and at the foot of the page opposite, beneath the opening lines of the poem, he has added, "And the verse still worse." Foxon D567.

Very Fine and Very Rare

312. **Earle, Jabez.** Verses upon several occasions. London: printed by W. D., 1723. (12), 81, 92-93 pp. 12mo, contemporary speckled calf, gilt borders, spine gilt (traces of rubbing). £1500

First edition. The only collection of poems by a Presbyterian minister whose congregation gathered in the meeting house in Hanover Street, Long Acre, though on the title-page he identifies himself merely as chaplain to the Duke of Douglas. Jabez Earle went on to become a trustee of Dr. Williams's Foundation. In 1730 he was appointed the Tuesday lecturer at Salters' Hall, a post he held, along with his other duties, until his death in 1768, reportedly at the age of 94. He published many sermons during his long life, and a few devotional books; he is perhaps best remembered as a contributor to *The Occasional Papers* (1716-1718), a series of monthly essays known also as the "Bagweel Papers" (from the initials of the seven writers), which did much to advance the theological development of English Presbyterianism. Rev. Earle was also a skilled classicist, who could at an advanced age recite from memory hundreds of lines Greek and Latin verse. He married three times, apparently with mixed success; according to a popular anecdote he often referred to his wives as "the world, the flesh, and the devil." The poems in this little volume are all on spiritual themes; they are written in quatrains, with the second and fourth lines rhyming. The running headlines throughout read "Hymns on Various Occasions," but a printed note preceding the text corrects "Hymns" to "Verses." The dedication is to Mrs. Susanna Langford, who has not been otherwise identified. A second edition of this volume appeared in 1724, with small additions. Very rare; the ESTC lists five locations (Gu, LEu, Lmh, O; DLC). In very fine condition. Foxon, p. 211.

A "Curious" Tale

313. **[Ellis, John.]** The surprize: or, the gentleman turn'd apothecary. A tale written originally in French prose; afterwards translated into Latin; and from thence now versified in Hudibrastics. London: printed and sold by the booksellers of London and Westminster, 1739. (4), 139 pp. + an engraved frontispiece. Sm. 8vo, contemporary calf, spine gilt, red morocco label (a bit rubbed, upper joint neatly restored). £900

First edition. A verse adaptation of *L'Apoticaire dévalisé*, a 17th-century French bawdy story -- or as Foxon puts it, "a curious tale" -- variously attributed to Claude Deschamps de Villiers and Jacob Villiers, and first published in English prose in 1670 as *The Gentleman Apothecary*, and in 1693 as *Nobilis Pharmacopoia*. John Ellis (1698-1791) was a curious character. He grew up in London with little education and became a professional scrivener; this was a trade, already somewhat in decline, that involved drawing up legal documents,

lending money, and arranging property transactions. One way or another Ellis acquired contacts in the literary world, and was encouraged to write by such figures as William King, principal of St. Mary Hall, Oxford, and John Boyle, later Lord Orrery. Boswell records Johnson as having once said that "the most literary conversation I ever enjoyed was at the table of Jack Ellis, a money-scrivener behind the Royal Exchange, with whom I at one period used to dine generally once a week." This translation was his first separate publication; the Latin prose text and English couplets are printed on opposite pages, and there is a secondary Latin title-page as well. The engraved frontispiece shows a gentleman entering a bedroom, to find a young woman bent over a large four-poster bed to expose her buttocks; the plate has been cut down, mounted, and hand-colored. Aside from the trimming of the plate, which does not affect the image, a very good copy of a rare title. The ESTC lists nine copies (L, O; CaOHM, CLU-C, CtY, DNLM, ICN, MH; AuQU), but at least four of these lack the plate, or the Latin title, or both. Foxon E290.

Dining Out in Newcastle

314. [Ellison, Cuthbert.] A most pleasant description of Benwel village, in the county of Northumberland. Intermix'd with several diverting incidents, both serous and comical. Divided into two books. By Q. Z. late commoner of Oxon. Newcastle upon Tyne: printed and sold by John White, 1726. 581(1), (5) pp. + a final leaf of errata. 12mo, contemporary calf, nicely rebacked, spine gilt, red morocco label. £1250

First edition. An extraordinary comic poem, consisting of 2286 six-line stanzas. Evidence of the influence of *Hudibras* is apparent throughout; the narrative largely concerns a local vintner, and his landlady, and there are amusing passages on food and drink, as the index at the back suggests: "Travellers grown hungry," "Dinner describ'd in its several courses," "Broth," "Plumb-pudding," "Veal and bacon," "Lamb and sallad," "Vintner's encomium upon tobacco," "Upon punch and wine," etc., etc. There are also many sections of broader local interest, such as "An exact inventory of the furniture; with Benwel's pleasant situation." The poem is divided into two parts, the second of which consists largely of an exchange between the vintner and his landlady, with interpolations from others in attendance, beginning with a dispute over the "reck'ning" for the dinner in Part I, and broadening out to include remarks on politics, trade, wealth, double-dealing, and various "nicks and froths." Cuthbert Ellison was born in 1683 or 1684, and was educated at Lincoln College, Oxford. He later was a curate in Newcastle, before becoming the vicar of Stannington, also in Northumberland; the date of his death is sometimes given as 1744, but a pamphlet containing two of his sermons printed in 1748 seems to suggest that he was still alive in Stannington. This is his only separately published verse. Benwell is a village of great antiquity, now become a working-class area of Newcastle. The dedication of the first part of this poem is to Robert Shaftoe, Esq., of Benwell, whose family lived in Benwell Tower, a structure built in 1221; the dedication of the second part is to Ralph Jenison, of Elswick, an MP for Northumberland. This is one of only about 20 Newcastle imprints listed by Foxon; most of them are later. A fine copy of an uncommon book, and possibly a dedication copy. On the front pastedown is the early armorial bookplate of Robert Shaftoe, Esq., Benwell; whether or not this is the dedicatee has not as yet been determined, as there were many members of this family named Robert, including the celebrated "Bobby" Shaftoe, immortalized in an election ballad of 1761. At the back is another early armorial bookplate, of William Adair. Foxon E298.

315. **English.** [Poetical miscellany.] English gratitude: or, the Whig miscellany, consisting of the following poems. I. On the Duke of Marlborough's going into Germany. II. The oak and the briar. A tale. III. An inscription upon a triumphal arch erected by the French King in memory of his victories, for which the author had a thousand pound. IV. The same revers'd. V. On burning the Bishop of St. Asaph's preface. VI. The favourite. A simile. London: printed for A. Baldwin, 1713 (altered in MS to 1712). (2), 28 pp. 8vo, disbound. £1250

First edition. The opening poem in this miscellany, on Marlborough's temporary exile, was first printed by Curll as a single sheet in November, 1712 (Foxon S373); the text here has been slightly expanded by the addition of a concluding triplet. This poem was widely reprinted in the 18th century, and variously ascribed to Samuel Garth, Addison, and others, but the author was almost certainly George Sewell, as confirmed by John Nichols in his *Select Collection of Poems* (1791); for full details, see Robert D. Horn, *Marlborough: A Survey*, 378. The last poem, a satire on changes in political fortune, is also by Sewell, and was included in the collection of his poems published in 1719; it first appeared as a broadside in 1712, with a false Eton imprint, because the poem begins with a description of an annual Eton ceremony in which one boy emerges as a tyrant (Foxon S366). The second poem has to do with Marlborough as well, but was never printed separately. The fable is set at Woodstock, and the oak, losing its branches and becoming bald and weak, represents Marlborough; the briar is probably Bolingbroke. The other three poems were also evidently printed here for the first time, and have a similar Whig bias. A trifle foxed, but a very good copy of a very scarce political miscellany. The early owner who has altered the date in the imprint has also written "read" on the title-page, and has identified the Bishop of St. Asaph as William Fleetwood, himself an ardent Whig. Case 265; Horn 447; CBEL II, 347.

A Letter from a Lady to Her Spark: Unrecorded

316. **Enigmatical.** [Anon.] An enigmatical love-letter, from a lady at Bath, to her spark in London. London: printed, and sold by S. Baker; J. Harrison; A. Morris; S. Boulter; and at the foot of Parliament-Stairs, 1717. 22, (1) pp. Sm. 8vo, disbound. £3500

First edition. An unrecorded poem; not known to Foxon, and not listed in either the ESTC, Worldcat, or the NUC. An amatory epistle in which a young woman, who signs herself "S. B-----s," expresses her despair at the faithless behavior of her "spark." The young man is accused of "giving Mrs. P----ll the musick on the -----, and afterwards treating her at the tavern with French claret and -----." Most of the text here in fact consists of twenty riddles ("enigmas") in verse. A leaf of ads at the end promises that "in a few days will be publish'd, the gentleman's answer to the foregoing letter; in which all the enigma's therein contain'd are solv'd, and others added by way of return. To be sold by the same persons mention'd in the title-page." We cannot trace this reply; it may, of course, never have appeared. In fine condition, with outer edges uncut; half-title present. It is, in our experience, very unusual to discover a poem of this sort of which there is no trace.

An Author Identified

317. **Epigrams.** [Anon.] Epigrams in distich. London: printed for J. Stagg, 1740. 20 pp. Folio, old half calf and marbled boards (rubbed, spine worn). £850

First edition. A collection of witty couplets, containing observations on London life and society. Each epigram has a title, and the following are typical: "On a Fop," "On a Wicked Fellow," "The Newsmonger and Politician," "The Lady's Journal," "What is a Wit?" There are 137 epigrams in all. As is pointed out by Foxon, who treats this as a "book" of poems, these are obviously all by the same person. A very good copy of a scarce title; the ESTC lists 14 locations (L, C, Ct, O; CaOHM, CSmH, CU-BANC, CLU-C, ICN, MH, NcU, NvLN, OCU, TxU). Foxon, p. 239.

This copy has an interesting inscription, in a contemporary hand, on the title-page: "By Mr. Hay of Glyndebourn in the county of Sussex. Thick as mud." William Hay (1695-1755) was active in the political world, and became an influential Whig; as a member of Parliament he was a loyal supporter of the Walpole administration. He also wrote verse; his only separately published original poem was *Mount Caburn* (1730), a topographical piece inscribed to the Duchess of Newcastle. "To his contemporaries . . . Hay was probably best known as an author. Alexander Pope liked his early poems (Correspondence of Alexander

Pope, ed. G. W. Sherburn, 1956, 3.173), but his fame rested primarily on works published in the last years of his life. *Religio philosophi*, a discussion of the principles of religion and morality which revealed a strident anti-clericalism, appeared in 1753. This was followed by a translation of Isaac Hawkins Browne's *De animi immortalitate* in 1754 and a selection of the epigrams of Martial in 1755. His most popular, and possibly his most interesting, work, however, was *Deformity: an Essay* (1754), a discussion of his own physical disabilities -- he had been born a hunchback dwarf. It attracted some critical acclaim, one contemporary describing it as 'a master-piece of humour, wit, ingenuity, elegant style, fancy, and good sense. But, above all, it has the simplicity of Montaigne without his vanity' (Nichols, 8.520)." -- Oxford DNB. Whether or not this collection of epigrams can be assigned to Hay is a matter that requires further study. The inscription in this copy seems positive enough, as does the writer's low opinion of the verse.

An Actress in Search of a Husband

318. **Epilogue.** [Anon.] Epilogue: spoken by Mrs. Mountfort at the Theatre Royal in Drury Lane. [Colophon:] London: printed for Bernard Lintott, 1705. 2 pp. Sm. folio, single sheet, printed on both sides. £1500

First edition. The occasion of this particular recitation has not been determined, nor has the identity of the actress; there was a Mrs. Susanna Mountfort, later Mrs. Verbruggen, who was famous for her comic roles, but she died in childbirth in 1703. It seems quite possible that this particular epilogue was written for a single performance, and was not part of the text of a play; the poem was priced 2d, and was no doubt for sale to members of the audience. The conceit of the epilogue is that young women in the theater were always in search of a husband: "So a young actress strives your hearts t'engage / That some kind man may take her off the stage." Almost any sort of man might be acceptable:

"A country squire wou'd do, some loving hound,
That's bailiff to his wife, and tills her ground;
But then an active lass finds small delight
In one who drinks all day, and snores all night.
A colonel I cou'd like, that loves the war,
One that is absent from me half the year;
Returns with plunder laden, and full pay,
But in two months he'll game it all away.
In short, I think, tho' that's a standing jest,
A foolish, plodding, Cheapside husband's best."

The separate printing of prologues and epilogues was common enough in the Restoration, but the practice largely died out in the first half of the 18th century; Foxon lists about 20 examples, including ones by Swift, Johnson, Farquhar, Cibber, and Nicholas Rowe. All these single sheets are very rare; of this one, the ESTC lists three copies (E, O; MH). In fine condition. Foxon E351.

A Secret Passion for the Duchess of Marlborough

319. **Epistle.** [Anon.] An epistle from Sempronia to Cethegus. To which is added Cethegus's reply. London: printed for John Holmes, 1713. (2), 22 pp. 8vo, disbound. £1250

First edition. A satire on the Duchess of Marlborough ("Sempronia"), portraying her as ambitious and intriguing, and bitterly reluctant to follow her husband into exile, after his dismissal by Queen Anne on a trumped-up charge. Foxon tentatively identifies her correspondent ("Cethegus") as Thomas, Marquis of Wharton, one of leaders of the Whigs, and this is confirmed in this copy by a note in the hand of a contemporary reader, who has also identified a great many of the poem's other allusions. Wharton is introduced as

having once harbored a secret passion for the duchess, revived when he receives her epistle:

"But soon as I beheld Sempronia's name,
My gladden'd soul confess'd her ancient flame;
My dancing pulses with new transport beat,
And my cheeks redden'd with rebellious heat;
Still as I read, I found myself excell'd,
And woman the superiour ill, beheld."

For a long description of this poem, and its depiction of the vexed relationship between Sarah Churchill and the Queen, see Richard D. Horn, *Marlborough: A Survey*, pp. 434-5; Horn, however, remains puzzled by the identity of Cethegus, and says that the poem "provides no clear clues to his identity." From the annotations in this copy, it would appear that it was not so difficult to decipher at the time of publication. This satire has persistently been ascribed to George Sewell, but the attribution, as Foxon points out, is problematical, because the youthful Sewell was at this time addressing flattering poems to Marlborough. Sewell did soon change his political allegiance, however, and became a bitter critic of Bishop Burnet. An interesting copy of a very scarce poem, in excellent condition. Foxon E375; Horn 442; CBEL II, 566 (under Sewell).

The Castrato and the Soprano

320. **Epistle.** [Anon.] An epistle from S-----o, to A-----a R-----n. London: printed for M. Smith; and sold by the booksellers of London and Westminster, 1724. (2), 3 pp. Folio, disbound. £2500

First edition. A very rude poem in which the Italian castrato Senesino, London's greatest opera star, purportedly apologizes to Anastasia Robinson, also a celebrated singer, for his sexual limitations:

"If of this fatal passion you reflect,
From two such lovers, what can you expect?
With age and impotence in either hand;
Your sex demands supporters -- that can stand:
I'll touch your pulse, -- the utmost that I can --
If you hope more -- you have mistook your man."

The bawdy humor here is gratuitous, as most readers at the time must have known; Senesino and Mrs. Robinson shared many a stage, and were much involved with one another in various ways, but the relationship was hardly sexual. Senesino, whose real name was Francesco Bernardi, began his singing career in Venice in 1707. Such was his success that by 1720 Handel was instructed to engage him for London, and when he joined the Royal Academy's company for the second session of that year he became an immediate celebrity. Over the next eight years he sang in all 32 of the operas produced, including thirteen by Handel, seven by Bononcini, and six by Ariosti; he remained throughout a spectacular success. Senesino then left London for a short time, but he returned in 1730, and stayed for another six years, during which time his popularity was hardly less than it had been before. The last 23 years of his life were spent on the Continent. Senesino was vain, touchy, insolent, and fat, and it was perhaps inevitable that throughout his extraordinary career he was the object of much ridicule.

Anastasia Robinson was hardly less conspicuous in the world of London opera. Her singing career was well established by 1713, when she was the soprano soloist in Handel's ode for Queen Anne's birthday, performed at court. When Italian opera returned to London in 1720, she joined the Royal Academy company where she remained for five seasons. By the following summer she, Senesino, and the composer Bononcini were all living in the village

of Twickenham. By 1722 she had attracted the amorous attentions of Charles Mordaunt, third Earl of Peterborough, who was then 65, and the two were at some point secretly married. Mrs. Robinson's last stage appearance was in June, 1724, at about the time this poem was published. Thereafter she lived with Peterborough at Parson's Green, and at his country house at Bevis Mount, near Southampton. Alexander Pope, who knew them both well, made summer visits to Bevis Mount, where he enjoyed "much tranquility, some reading, no politiques, admirable melons, an excellent bowling green and ninepin alley." He also wrote a good deal of poetry there, most notably his celebrated *Epistle to Dr. Arbuthnot*. The particular occasion of these anonymous verses may have been an incident which occurred at a public rehearsal in January, 1724, when Senesino offended Mrs. Robinson, and Peterborough, who was present, responded by beating the castrato with a cane, forcing him to get down on his knees to apologise, and acknowledge her "a non pareil of virtue and of beauty." A fine copy of a very rare and amusing poem, which was sold for 4d. The ESTC lists five copies (O; CSmH, MH, NjP, OCU), along with two copies of a cheaper reprint (Oa; MH). Foxon E377; Lowe (Arnott and Robinson) 2031.

321. **Epistle.** [Anon.] An epistle from the late Lord B-----ke to the Duke of W-----n. London: printed for A. Moor, 1730. 24 pp. 8vo, recent wrappers. £750

First edition. A satire on Jacobite Tories, in the form of a verse epistle by their chief spokesman, Lord Bolingbroke, who laments his inability to curb the power of Walpole and his administration by means of his contributions to the *Craftsman*, the principal opposition paper. To Bolingbroke at this juncture everything that Walpole did was both inept and corrupt. His expression of impotence is here directed at the Duke of Wharton, by this time a pathetic figure described by Pope as "the scorn and wonder of our days." Wharton, a supporter of the Pretender and still a young man, was nearing the end of his 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. Wharton died the following year, at the age of 33. Bolingbroke's mock epistle includes many references to others who wrote in support of the Tory cause, including Jonathan Swift in the past and, more recently "Caleb D'Anvers," i.e. Nicholas Amhurst, editor of the *Craftsman* from 1726. A very good copy of a rare poem; the ESTC lists eight copies (L, C, O, Owo; CaOHM, InU-Li, MnU, OCU). Foxon E380.

Marrying the Baboon: An Unrecorded Satire

322. **Epistle.** [Anon.] An epistle from the Princess Royal, of England, to his Highness the Prince of Orange. Humbly inscrib'd to the Right Honourable the Countess Cowper. London: printed for J. Roberts, 1733. 11 pp. 4to, disbound. £2500

First edition. An unrecorded poem, not listed by Foxon, and not in the ESTC, Worldcat, or the NUC. These verses are not, of course, by the Princess Royal herself, but the authorship is unclear; a possible clue is provided by a two-line epigraph from Ovid on the title-page, which is accompanied by a four-line English version credited to "Mr. Edward Floyd," a name we cannot trace elsewhere. The poem itself purports to express the feelings of "the fairest virgin of the verdant plain" for her "dilatatory swain," with his "noble presence, wit, and fine address." The Prince of Orange did in fact come to England in the end, and he married Anne, the only daughter of George II, in 1734. It is possible, perhaps, to take this poem at face value, but it seems more probable that it was intended as something of a cruel joke, as Anne was famously ugly, and the Prince was so malformed that both the bride and her father referred to him as "the baboon." The poem ends on a slightly inelegant note:

"If grandeur, interest, beauty, can invite
To scenes of joy, and transports of delight,
Hasten away, that all mankind may know
Nassau was made for action, not for show:

But if for longer stay you're still inclin'd,
Let the next packet-boat disclose your mind."

Pale dampstain in the lower margin, otherwise a very good copy. Not in Foxon.

"Vomit, Purge, and Clyster"

323. **Epistle.** [Anon.] An epistle to George Cheyne, M.D. F.R.S. upon his Essay of Health and Long Life. With notes physical and metaphysical. By Pillo-Tisanus, a lover of the mathematicks, and practitioner in the occult sciences. London: printed for J. Roberts, 1725. (2), iv, 62 pp. 8vo, recent half green buckram and marbled boards. £750

First edition. A satire on George Cheyne, one of the most successful physicians of his generation. His *Essay of Health and Long Life* was first published in 1724, and became something of a best seller, going through seven editions within a year. This pamphlet, one of a number of attacks that quickly appeared, begins with 16 pages of verse, in which there is an emphasis on the disadvantages of Cheyne's insistence on a strict regimen of food and drink:

"No more from noon to midnight shall we dine,
And lengthen out the feast with chearful wine;
No more strong Burgundy, no brick champagne!
No rich Tokay, to close the joyous scene;
Since Cheyne says, all these were made in vain!
O Doctor, Doctor! -- who wou'd with you dine?
When your whole bill of fare is one starv'd line,
Mutton six ounces! -- and a pint of wine!
Cameleon-like, we meet an airy treat;
First course much talk, -- and second course no meat:
For my physician I accept your book;
But by the Gods! -- you ne'er shall be my cook!"

The last 46 pages are devoted to notes on the poem, including remarks on Cheyne's predilection for "vomit, purge, and clyster." Ironically, Cheyne himself had great difficulties maintaining a moderate diet, and his weight once rose to 32 stone (448 pounds); he then took his own advice, however, and slimmed down to a more reasonable size. Wanting a half-title, otherwise a very good copy of a rare medical satire; the ESTC lists seven copies (L, O; MB, MBCo, NjR, NNC, OCU). Foxon E398.

The Genius of Handel

324. **Epistle.** [Anon.] An epistle to Mr. Handel, upon his operas Flavius and Julius Cæsar. London: printed for J. Roberts, 1724. (2), 3 pp. Folio, disbound. £2500

First edition. A very rare anonymous poem in praise of Handel's genius. He was then much involved in a grand operatic venture called the Royal Academy of Music, which ran for nine seasons, funded primarily with subscription money earned by speculation in the South Sea Bubble. The author describes Handel's operas as almost too good for the "vitious" taste of the town, but a musical necessity nonetheless:

"Amusements less polite the town will charm,
We want some crowd, -- and sounds, -- to keep us warm;
In place of promis'd heaps of glitt'ring gold,
The good Academy got nought -- but cold.
Where could they fly for succour, but to you?
Whose musicks ever good, and ever new."

A fine copy of a very rare title. The ESTC lists four copies (CtY, MH, OCU, TxU); these are the same four copies reported by Foxon in 1975. Foxon E402; Lowe (Arnott and Robinson) 2030.

On Pope's Pride

325. **Epistle.** [Anon.] An epistle to the little satyrist of Twickenham. London: printed for J. Wilford, 1733. 10 pp. Folio, disbound. £2000

First edition. An attack in verse on Pope's pride and ambition. This is one of a number of poems specifically to accuse Pope of ingratitude towards the Duke of Chandos, who was widely thought to have given Pope a gift of £500 (or possibly £1000). Pope's description of Timon's villa in his *Epistle to Burlington* was generally taken to be modelled on Canons, the opulent Chandos estate in Middlesex. In fact Pope vigorously denied that Chandos was the object of his satire; Pope did not know Chandos well, but they had many close friends in common, including Arbuthnot, Bathurst, and Bolingbroke, and the accusation was alarming. "But the damage had been done. Though there is no sign that Pope's friends believed it, and though Chandos assured Pope by letter that he did not believe it either, the slander, like most slanders, was impossible to discredit with finality." -- Maynard Mack, p. 499. Small blemish to the blank lower corner of the title-page, but a very good copy. Very scarce. Foxon E415; Guerinet, *Pamphlet Attacks on Pope*, pp. 227-8; CBEL II, 511.

Undoubtedly by John Gay -- Possibly with John Arbuthnot

326. **Epistle.** [Gay, John, and John Arbuthnot.] An epistle to the most learned Doctor W--d--d; from a prude, that was unfortunately metamorphos'd on Saturday December 29, 1722. London: printed by T. W. and sold by J. Roberts; B. Creak; and S. Chapman, 1723. 8 pp. Folio, old wrappers; in a blue half morocco slipcase. £3000

First edition. This bawdy Scriblerian poem, signed "Prudentia" at the end, has its origin in a spoof astrological prophecy by John Arbuthnot, called *Annus Mirabilis* ("by Abraham Gunter, Philomath"), published on December 21, 1722, in which the physician, a close friend of Pope, Swift, and Gay, predicted a general metamorphosis of the sexes resulting from a conjunction of Jupiter, Mars, and Saturn on December 29. In this poem, purportedly composed on that fatal day, Prudentia acknowledges the unhappy accuracy of Arbuthnot's absurd prognostication:

"Alas! too late I to my sorrow find
That these astrologers ar'n't always blind;
What depths they search? What mysteries unfold?
Annus Mirabilis -- this change foretold:
I read it thrice -- and cry'd -- there's nothing in't,
Grubstreet all o'er -- the paper -- stile -- and print."

She goes on to describe her sudden acquisition of a penis during an operatic performance by the castrato Senesino, and appeals to Dr. John Woodward, a well-known physician and collector of fossils, to assist with the unwanted member's removal. In his recent biography of Gay, David Nokes discusses the attribution of the poem at some length (pp. 329-30):

"Pope affected to be displeased when, as usually happened, this poem was attributed to him. He wrote to Gay, protesting: 'Dr. Arbuthnot is a strange creature; he goes out of town, and leaves his bastards at other folks' doors.' But Gay rather liked the doctor's squib, and in the weeks that followed the two of them had fun composing a scurrilous sequel addressed to their old enemy Woodward. . . . Authorship of this poem has been disputed, but I have no doubt that Irving and Kerby-Miller are right in ascribing it either to Gay alone or, more likely, to a collaboration of Gay and Arbuthnot. . . . Irving may be exaggerating his case when he

argues that 'in technical facility the verse itself is quite beyond [Arbuthnot],' but certainly there is a confidence to the verse which suggests a more practised hand. Both style and treatment are consistent with Gay's 'naughty schoolboy' vein of bawdy verse elsewhere."

As with many Scriblerian jests, the question of authorship will probably never be settled with any certainty; suffice it to say that Pope, Gay, and Arbuthnot had been ridiculing Woodward for some time, beginning with *Three Hours after Marriage* in 1713, and there can be no doubt that Prudentia's "epistle" was composed within their circle. A very good copy. Rare; the ESTC lists eleven locations (L, LEu, O, Owo; CSmH, CLU-C, ICU, MH, NjP, NcD, TxU). Foxon E416; Ashley IX, p. 79.

327. **Epistle.** [Anon.] An epistle to the Right Honourable Sir Robert Walpole. London: printed for R. Dodsley, 1739. 14 pp. Folio, disbound. £450

First edition. A political poem, urging Walpole to retire, and speculating on his successor; Viscount Cobham is cited as a possibility:

"A nation's int'rests and a people's rights,
Distinctly shine in reason's simple lights;
And claim in him who acts the statesman's part,
Before a Cobham's head, a Cobham's heart."

The authorship of this poem is uncertain, but Robert (Craggs) Nugent, Earl Nugent, is a plausible candidate. Foxon cites a copy with a slightly later inscription attributing the poem to him, but notes that the text does not appear in later anthologies, where one might expect to find it. Nugent was at this period much involved in political life, in general as an opponent of Walpole. The tone of this poem is not hostile by any means, but the repeated suggestion that Walpole retire would hardly be have been made by an ally; the other opinions offered are consistent with Nugent's views. As a poet, Nugent is chiefly remembered for his *Ode on Mr. Pulteney* (Foxon N339), published the same year, a poem that drew extravagant praise from Horace Walpole and was frequently reprinted. A fine copy of a scarce title, complete with the half-title. Foxon E426.

328. **Epistle.** [Anon.] Epistle to the Right Honourable Sir Robert Walpole; occasion'd by the writings of the Craftsman, and the late peace concluded with Spain. London: printed for J. Roberts, 1730. 16 pp. 4to, old wrappers (fore-edges a bit frayed). £1250

First edition. A poem in praise of Walpole's policies, particularly with regard to the recently signed Treaty of Seville, and an attack on his persistent critics, especially Nicholas Amhurst ("Caleb D'Anvers") and William Pulteney, whose writings appeared in the principal opposition weekly, *The Craftsman*. The anonymous writer's stance is unambiguous:

'Tis thy renown alone that gives 'em pain,
That height of glory they despair to gain;
With thy great fame they wage the vengeful war,
Thy title, Garter, and refulgent star;
Its ray, like Ægypt's mystick pillar, bright,
Casting on them a shade -- on thee a light:
Each Craftsman, and its authors, doubly curst,
Forc'd to condemn the good, to please the worst;
(With no one party never long at rest,
Who try'd 'em all, and wisely left the best)
Oblig'd, by solemn compact, to supply
The town each Friday with a duteous lye."

Margins trimmed a bit close, approaching the catchwords but without loss, otherwise a good copy of a very rare poem. The ESTC lists two copies only, at the Bodleian and Huntington, to which Foxon adds a third at Eton College. Foxon E428.

329. **Epistle.** [Anon.] An epistle to the Right Honourable William Pultney [sic], Esq; upon his late conduct in publick affairs. London: printed for B. Dod, 1742. (2), 14 pp. Folio, disbound. £450

First edition. A tribute in verse to one of England's most prominent and controversial political figures, composed shortly after Pulteney had suffered a great personal tragedy. "Early in March [1742] Pulteney lost his only daughter, 'a sensible and handsome girl.' During his temporary absence from the House of Commons a motion for an inquiry into the administration of the last twenty years was defeated by narrow majority." -- DNB. The poem begins with a reference to "the dire, dire moment when she smil'd her last," and goes on to present an historical review of Pulteney's many contributions to the nation's welfare. Within a month or two of the appearance of these verses Pulteney accepted a peerage; as the Earl of Bath he gradually withdrew from political life, though he occasionally appeared on the scene in the character described by Sir Charles Hanbury Williams as "an aged raven." Williams has in fact been named as the author of this poem (e.g. in the Rothschild catalogue), but as Foxon points out, the attribution is no doubt an error. With a long prefatory "note to the reader" on the verso of the title-page, followed by three lines of errata. Very scarce. Title-page a trifle dusty, otherwise a very good copy. Foxon E429; Rothschild 2572; CBEL II, 576 (under Williams).

330. **Epistle.** [Anon.] An epistle to the Right Honourable William Pultney [sic], Esq; upon his late conduct in publick affairs. London: printed for B. Dod, 1742. (2), 14 pp. Folio, disbound. £450

Second edition; first printed earlier the same year. This second edition is unrecorded by Foxon, and is not listed in the ESTC. The three errata of the first edition have been corrected, but the setting of type is otherwise the same. Foxon also notes a single copy of a faultily printed third edition (Forster collection), which he describes as "apparently a reimpression (no 'second edition' identified);" in that copy the verso of both the title-page and the following leaf are blank, from a failure to perfect a sheet in half-sheet imposition. Last page a trifle dusty, but generally in very good condition. Not in Foxon; cf. Rothschild 2572; cf. CBEL II, 576 (under Williams).

Rakes and Coquettes

331. **Epistle.** [Anon.] An epistle to young gentlemen. A poem. With other miscellany pieces. By a young gentleman going abroad. London: printed, and sold by J. Roberts, 1718. 28 pp. 8vo, disbound. £1500

First edition. A satire on rakes and coquettes. One passage provides a good picture of fashionable young men of the day:

"The well bred men a diff'rent merit take
Catching the prudes, who shun a pretty rake;
These toilet tenders, and tea-table beaus,
Follow the lady wheresoe'er she goes,
The peruque set adroit, the shoe japann'd,
White gloves stretch'd on, he lends the nymph his hand
To coach or chair, to play-house or to church,
To do this office spends a day in search;
He's vers'd in scandal, vents the little news
Of court and town, and fresh he often brews:
Decorum knows, in lady's honour nice,

Where self-concern'd, a practice not unwise;
To play with freedom singly at piquet,
In crouds will keep a bank at dull basset."

Included at the end are seven rather charming shorter occasional poems, with titles like "On a Lady's Shift, Airing," "To the Muses, in a Summer Afternoon," and "Writ on an old New Letter, lying for Waste-Paper in a Milliner's Shop." None of these has been traced elsewhere. Some waterstains in the outer portion (especially the first few leaves), otherwise a very good copy of a very rare poetical pamphlet; the ESTC lists three copies (CtY, IU, InU-Li). Foxon E435.

For Sale at Eliza Haywood's Shop

332. **Equity.** [Anon.] The equity of Parnassus: a poem. London: printed for C. Corbett; and sold by Mrs. Nut and Mrs. Cooke; Mrs. Dodd; and at Mrs. Haywood's, 1744. 16 pp. Folio, disbound. £450

First edition. A satire on two of England's leading political figures, Sir Robert Walpole and William Pulteney, by now the Earl of Orford and the Earl of Bath respectively, and each now out of power. In the public eye the day of judgment was at hand, and these men were symbols of political venality:

"Bring, bring them up to thy impartial bar,
The odious two, and let them sentence hear:
Those dang'rous two, or in or out of pow'r,
To England given in a luckless hour."

It is interesting to see the name of Eliza Haywood in the imprint of this poem. Towards the end of her career the novelist had a transitory existence as a bookseller and publisher, with some sort of commercial premises in "the great Piazza, Covent Garden." This is the only poem in which her name is found in this fashion; she also appears in the imprint of three other titles, another satire on Walpole printed in 1746, her own translation of the fiction of the Chevalier de Mouhy (1742), and a satire on her one-time lover, the actor and playwright William Hatchett. Wanting a half-title, otherwise a very good copy of a very scarce poem; the ESTC lists eleven locations (L, C, Op; CSmH, CtY, KU-S, MH, NcD, OCU, PU, TxU). Foxon E449.

An Addition to the Canon of Sarah Moorhead of Boston

333. **Erskine, Ralph.** Gospel sonnets, or, spiritual songs. In six parts. I. The believer's espousals. II. The believer's jointure. III. The believer's riddle. IV. The believer's lodging. V. The believer's soliloquy. VI. The believer's principles. Concerning creation and redemption, law and Gospel, justification and sanctification, faith and sense, heaven and earth. London: printed for J. Oswald; and sold by the booksellers of Edinburgh and Glasgow, 1734. xviii, 270 pp. + an engraved frontispiece portrait. 12mo, early calf, spine gilt, red morocco label (a bit rubbed, upper joint cracked). £4500

Fourth edition, "with large additions and great improvements." The first three editions were printed in Edinburgh, in 1720 (100 pp., as *Gospel Canticles*), 1726 (170 pp.), and 1732 (170 pp.). Ralph Erskine (1685-1752) was a Scottish evangelical divine of great energy and influence. He had a taste for the arts, and was a skilled player of the violin, which was very unusual for a clergyman of this period. He was particularly known for these poems, which were intended for the common people, among whom they became extremely popular. "The *Gospel Sonnets* contain nothing in the shape of sonnets, but present a system of theology in verse, with much lively and quaint illustration. Phrases like the description of good works as 'the cleanest road to hell' readily stick in the reader's memory." -- DNB. With this fourth edition the collection essentially reached its final form, and the 270-page

format was retained until well after Erskine's death. By the end of the century at least 25 editions had been printed in Great Britain, mostly in London, Edinburgh, and Glasgow, but also in Paisley, Berwick, and Kilmarnock. The first American edition was printed in Philadelphia by Benjamin Franklin in 1740; there were also Boston editions in 1742 and 1743, followed by two further Philadelphia editions in 1760 and 1793, and a Worcester edition printed by Isaiah Thomas in 1798 (see below).

This is a remarkable and very special copy in several respects. On the title-page is the signature of the author's eldest son, Henry Erskine, who served as a secession minister in Falkirk; on an old flyleaf preserved at the front is a further inscription, "Henry Erskine his book, July 19, 1740." There are manuscript notes, apparently in the same hand, on some 16 pages of the text. Some of these are simply corrections of errata, but one translates a Greek phrase, several provide alternative readings, and one rewrites two lines of verse (p. 204); there is also a seven-line note in shorthand. The earliest editions of this book are rare; of the first, the ESTC lists three copies only (L, E; NjP). Of this edition, nine copies are located (L [2], C, HAW, Ldw, O; NNUT, TxU; BINs). Several of these are, as here, printed on fine paper, with "price bound 2s, or £1 1s per dozen to those that give them away" beneath the imprint; for copies on ordinary paper, the price was 1s 6d. No other copy is noted as having a frontispiece portrait. This may, of course, have been added by Henry Erskine when the book was rebound, ca. 1760; a very few copies of several later printings are noted as having a plate.

Of greatest importance, however, is a 26-line poem, copied out by Henry Erskine on both sides of a leaf preserved between the flyleaf bearing his signature, and the portrait. The full title is as follows: "A poem, dedicated to the Revd. Mr. Ralph Erskine, by Mrs. Sarah Moorhead, spouse to the Revd. Mr. John Moorhead of Boston in New England, upon reading his Gospel Sonnets." Mrs. Moorhead is not unknown as a writer, and is in fact the second American woman to publish her verse in book or pamphlet form, preceded only by the celebrated Anne Bradstreet. But this poem has never before been assigned to her. She has hitherto been known for only three poems, all printed when she was in her mid-twenties, one in an issue of the *New England Weekly Journal* for March 17, 1741, and the other two in an eight-page pamphlet, published in Boston the following year, of which three copies are known (CtY, MB, MH). Each of these poems is addressed to a fervent minister of the Great Awakening, and each recommends a degree of restraint. "With vigorous imagery, she conjures a vision of [John] Davenport in a paradisaical garden setting, admonished by angels to be charitable . . . feeling shame; weeping and repenting. She addresses [Andrew] Crosswell lovingly and personally, 'on bended knees, with flowing tears,' yet authoritatively, bidding him to recognize his own imperfections." -- Blain, Grundy, and Clements, *The Feminist Companion to Literature in English*, p. 758. The poem to Erskine, by contrast, is unqualified in its praise of his evangelical poetry: "Erskine, thou blessed herald sound / Till sin's black empire totter to the ground. . . These glorious truths have set my soul on fire, / And while I read, I'm love and pure desire." Exactly when this quite passionate poem was written cannot be determined, as Henry Erskine has not provided a date, but it seems plausible to assume that Mrs. Moorhead first read *Gospel Sonnets* in the Boston edition of 1742, and then sent her hymn of admiration to the author, in a letter from which Henry Erskine has transcribed the text.

At some point, but not before 1780 at the earliest, and possibly not until 1793, the poem was first printed as an accompaniment to a biographical preface to *Gospel Sonnets*, but identified only as "by a lady in New England." In this guise it appears in the Worcester (MA) edition of 1798, which Isaiah Thomas describes as the "second American edition," based upon the 24th English edition of 1793; but it does not appear in any earlier American printing, including the Philadelphia edition of 1793, which claims to derive from the 23rd English edition of 1788. For these details we are grateful to Marcus McCorison, who looked at the various American printings for us, and whose transcription of the printed text corresponds almost exactly to the manuscript version.

The "lady in New England," whose canon has now grown from three poems to four, was an interesting young woman. Aside from her verse she had a love of painting, and gave art lessons. Among her pupils was a talented family slave, who went by the name of Scipio Moorhead, and is now widely recognized as one of the very first African-American artists of note. Sarah Moorhead and her husband Rev. John Moorhead, who was pastor of the Church of the Presbyterian Strangers in Boston, were close neighbors and friends of John Wheatley, the owner of another slave of considerable talent, the poet Phillis Wheatley. When the manuscript of Phillis Wheatley's poetry was sent to London for the edition of 1773, it was accompanied by a testimonial letter signed by 16 prominent citizens of Massachusetts, one of whom was Rev. Moorhead. Also sent was a sketch of the author by Scipio Moorhead, from which the celebrated frontispiece portrait was engraved. In the book itself, one of the poems is addressed to Moorhead's daughter Mary, whose mother now makes a surprising appearance in this copy of the poetry of Ralph Erskine. The book is in excellent condition. Foxon, p. 248; CBEL II, 243.

334. **Erskine, Ralph.** Gospel sonnets, or, spiritual songs. In six parts. I. The believer's espousals. II. The believer's jointure. III. The believer's riddle. IV. The believer's lodging. V. The believer's soliloquy. VI. The believer's principles. Concerning creation and redemption, law and Gospel, justification and sanctification, faith and sense, heaven and earth. London: printed for J. Oswald, 1750. xviii, 270 pp. 12mo, contemporary calf, gilt, rebaked, green morocco label (corners worn). £250

Sixth edition, "with large additions and great improvements." A paginary reprint of the fourth edition of 1734. A printed note at the foot of the title-page indicates that copies were available in calf for two shillings and in sheep for 1s 6d, "with good allowance to those that take a number." Of this edition the ESTC lists four copies (L [2], E, Lmh). Slight signs of use, but generally a good copy. On a front flyleaf is an inscription reading, "Holly Read her book, from Thos. Palmer, June 2, 1835." Foxon, p. 248; CBEL II, 243.

335. **Essay.** [Anon.] An essay on preferment. By the author of the Rapsody on the Army. Dublin: printed in the year 1736. 16 pp. Sm. 8vo, disbound. £650

First edition. A satire in verse on place-seekers, which ends with a long passage in praise of Swift, suggesting that the anonymous author was very young, as it begins:

"Wilt thou, old man! recall what thou hast been,
 And patient bear the prattle of eighteen?
 Cans't thou recall before thy worth was crown'd,
 Before thy Harley smil'd, or envy frown'd!
 How eager the first paths of fame you sought!
 While your young heart all flutter'd with the thought;
 Art thou the same! And do thy pulses beat?
 Yet warm with patriot, and poetick heat!

Yes! sev'nty years, in vain, have spent their rage,
 Still thou art Swift, in spight of pain or age."

A London folio reprint some eight years later dedicates the poem to Swift on the title-page, and adds that these lines were "found among the papers of a great author." No attribution, however, as been made for this poem, or for the *Rapsody on the Army*, which was printed in Dublin earlier in 1736 (Foxon R187). Slight paper loss in the blank gutters at the top, horizontal break in the middle of the title-page (an original paper flaw), otherwise a sound copy. Rare; the ESTC lists five copies (L, C, Di (2) ; CtY). Foxon E464 (adding ICN); Teerink 1316.

336. **Eubulus.** [Anon.] Eubulus Oxoniensis discipulis suis. Being an imitation of the celebrated Qui Mihi. In praise of drunkenness. In Latin and English. To which is prefix'd, some account of the author, and the publication of this work. London: printed for J. Roberts,

1720. viii, 8 (Latin), 8 (English) pp. 8vo, full polished calf, gilt, spine gilt, brown morocco label, t.e.g., by Riviere & Son. £1250

First edition. A satirical poem in praise of drunkenness: "Plunge deep in the Falernian spring, / A shallow is a dang'rous thing." The preface provides character sketches of the Oxford tutor Eubulus and his pupil Tom Guzzle, who "came to the university a modest sober young fellow; but falling under the tuition of Eubulus, he soon grew such an immoderate admirer of stale beer and the church, that he seldom went to be upon his own legs." A bad end is inevitable: "Tom had been drinking all day with his tutor Eubulus and was carried to bed about eleven at night; about seven the next morning he was found dead, stiff and cold, to the inexpressible sorrow of all his acquaintance and especially Eubulus, who is inconsolable upon the loss of so valuable a young man. It was among the papers of the deceas'd, that I met with the following didactical poem, which was written, it seems, by the foresaid Eubulus for the instruction and amusement of his pupil Tom, as by the nature of it will easily appear." A note in the Texas copy of this *jeu d'esprit* reads: "What follows is the joint composition of N. Amhurst & John Wynne. Two most abandon'd scoundrels. By Eubulus & his pupil are meant Dr. Thelwal & Tom Williams." No confirmation of Nicholas Amhurst's hand has been found, nor anything further on his putative collaborator; Amhurst is a plausible candidate for any Oxford satire at this period. The tutor's name would not have been wholly unfamiliar to contemporary Oxford readers; Sir Eubule Thelwall (1562-1630) was principal of Jesus College in the 17th century, and his descendant and namesake held the same position from 1725 to 1727. There was a long tradition of this sort of poem; the "celebrated Qui Mihi" refers to Goliardic verses by Walter Map, or Mapes, a writer and wit who flourished ca. 1200. Some light browning, but a fine copy from the library of André Simon, with his bookplate. Rare; the ESTC lists eleven copies at ten locations (L, Ct, O [2], Owo; CFS, CSmH, CtY, NjP, OCU, TxU). Foxon E483.

The Most Ridiculous Poet Laureate

337. **Eusden, Laurence.** The origin of the Knights of Bath, a poem, humbly inscrib'd to His Royal Highness Prince William Augustus. London: printed for Jacob Tonson, 1725.. 8 pp. Folio, disbound. £1250

First edition. A poem to mark the revival of the Order of the Bath, on May 27, 1725. Prince William Augustus, the third son of George II (one had died in infancy), was by convention, as a prince of the blood, named Principal Knight, at the age of four; the following year he became the Duke of Cumberland. The author describes himself as "transported" by the sight of "the Royal Warrior-Boy," and traces the origin of his order back to Julius Caesar. Laurence Eusden (1688-1730) produced these verses in his role as Poet Laureate, a post he had acquired upon the death of Nicholas Rowe in 1717. Eusden was educated at Trinity College, Cambridge, where he was given a full fellowship in 1712. He became an occasional contributor to the *Spectator* and the *Guardian*, and in 1714 he published a poem in Steele's *Poetical Miscellanies* which earned him the patronage of Lord Halifax, and a place in Whig political circles. In 1717 he celebrated the marriage of the Duke of Newcastle to Lady Henrietta Godolphin in "a poem of unblushing flattery, which the Duke repaid with the post of Poet Laureate." -- DNB. The appointment was greeted with universal ridicule, though he continued to turn out the odd royal birthday ode, or ode for the New Year, until his death thirteen years later. There has never been a collected edition of Eusden's poetry. He is now chiefly remembered, if at all, from a few lines in Pope's *Dunciad*, and from a letter from Thomas Gray to William Mason, in 1757, describing him as "a person of great hopes in his youth, though at last he turned out a drunken parson." Eusden's folio poems are almost all very rare, and this one is no exception; the ESTC lists five locations (L, Dt, O; CtY, TxU). Title-page a bit soiled, with a dusty strip as a sign of prior folding, otherwise a very good copy. Foxon E500; CBEL II, 547.

338. **Eusden, Laurence.** Three poems; the first, sacred to the immortal memory of the late King; the second, on the happy succession, and coronation of his present Majesty; and a third humbly inscrib'd to the Queen. London: printed for J. Roberts, 1727. 25 pp. Folio, disbound.

£1250

First edition. The death of George I and the accession of his son were obvious occasions for Poet Laureate to put pen to paper. The second poem threatens at times to veer off in an unfortunate direction, as Eusden contemplates the gravity of the transition from one king to another:

"Imperial weight he bore with so much ease!
Who, but thy self, would not despair to please?
A dull, fat, thoughtless heir, un-heeded springs
From a long, slothful line of restive kings;
And thrones, inur'd to a tyrannic race,
Think a new tyrant not a new disgrace."

The poet soon steers into calmer waters, but not, perhaps, in the most felicitous way:

"Avant, degenerate grafts, or spurious breed!
'Tis a GEORGE only can a GEORGE succeed."

The poem to Queen Caroline is altogether more graceful. Very rare, like most of Eusden's verse; the ESTC lists four copies only (L; CtY, MH, TxU). Foxon E510; CBEL II, 547.

339. **[Evans, Abel.]** The apparition. A poem. N.p. (Oxford): printed; and are to be sold by the booksellers of London and Westminster, 1710. 38 pp. 8vo, disbound. £150

First edition. The author's first poem. Abel Evans (1679-1737) was educated at Oxford and became a low-church clergyman. In time, however, he found it expedient to change sides, and ally himself with the high-church Tory party, and it was in this guise that he composed this attack on the deist Matthew Tindal, whose *Rights of the Christian Church Asserted* had first appeared in 1706. The poem was published in the feverish atmosphere attending the early days of the Sacheverell controversy. Composed in heroic couplets, it takes the form of a dialogue between Tindal and Satan; the Devil, disguised as a college bedmaker, visits Tindal in his rooms at All Souls and conspires with him to overthrow the church. The names of people and places are thinly disguised, often by reversing first and last letters, so that Tindal becomes "L----t," and Oxford is represented as "D----o." The poem attracted a good deal of attention, and was several times pirated. Evans later became a good friend and admirer of Pope, who speaks of him favorably in the *Dunciad*. A very good copy. This is the variant with the footnote on p. 21, concerning the builder of the Queen's Theatre in Dorset-Garden. Foxon E517; Madan, *Sacheverell*, 132; CBEL II, 547.

340. **[Evans, Abel.]** The apparition. A poem. Or, a dialogue betwixt the Devil and a doctor, concerning the rights of the Christian church. N.p. (Oxford?): printed; and are to be sold by the booksellers of London and Westminster, 1710. 23 pp. 8vo, disbound. £125

Second edition. It is probable that this second edition, with the expanded title, was also printed in Oxford; there appear to be no revisions. Foxon notes an advertisement for this edition dated June 29, but an inscription on the title-page of this copy, "F. Gregor, Med. Templo, 1709/10," reveals that it must have been printed no later than March. A fine copy, with outer edges uncut. Foxon E519; Madan 135; CBEL II, 547.

341. **[Evans, Abel.]** The apparition. A poem. Oxford: printed and sold by the booksellers of London and Westminster, 1710. 16 pp. 8vo, recent boards. £100

A pirated edition; the Oxford imprint may well be false. This reprint was sold for a penny; the title-page rather resembles that of the first edition, but the poem itself is reproduced in

much smaller type. Very rare. The ESTC lists four copies only (L [2], O, ICN); three of these are reported by Foxon to have the misprint "Appartion" in the title, but in this copy the error has been corrected, as it was in another copy cited by Foxon, once belonging to F. F. Madan. Some light foxing, a few words poorly inked, otherwise a sound copy. Foxon E522; Madan 133; CBEL II, 547.

342. [Evans, Abel.] Vertumnus. An epistle to Mr. Jacob Bobart, botany professor to the University of Oxford, and keeper of the physick-garden. By the author of the Apparition. Oxford: printed by L. L. for Stephen Fletcher; and are to be sold by John Morphew (London), 1713. 33 pp. + an engraved frontispiece. 8vo, recent boards. £500

First edition. An appealing horticultural epistle in verse. This panegyric to Jacob Bobart the younger, and the Oxford garden founded by his father, begins with some wry reflections on the aftermath of the Treaty of Utrecht:

"Thank heav'n! at last our wars are o'er;
We're very wise, and very poor:
All our campaigns at once are done;
We've ended, where we just begun,
In perfect peace: long may it last!
And pay for all the taxes past."

Evans goes on to combine his description of the "physick-garden" with a tribute to Queen Anne. Of particular interest is the fine engraved frontispiece, showing Bobart standing in front of the gateway to the garden designed by Inigo Jones; for a discussion of this plate, see Blanche Henrey, *British Botanical and Horticultural Literature before 1800*, II, pp. 208-210. In very good condition; many of the copies listed by the ESTC lack the frontispiece. Foxon E530; Henrey 461; CBEL II, 548.

Immature and Awkward

343. **Evening.** [Anon.] An evening thought. London: printed and sold by J. Roberts, 1715. (6), 17(1) pp. 8vo, disbound. £2000

First edition. A poem which has all the hallmarks of having been written by an inexperienced author in search of patronage. The dedication is to James Brydges, who had a year earlier been created Earl of Carnarvon, and who became the Duke of Chandos in 1719. Carnarvon is perhaps now best remembered as the early patron of Handel; the young composer spent two years (1717-8) at Canons, the Earl's magnificent estate in Middlesex. *An Evening Thought* is written in the form of a dream vision, in which the poet describes the sufferings of Christ, and the torments of sinners in Hell. The language is at times crude, and the versification awkward; the overall effect is consistent with the poet's characterization of the poem in the dedication as "the first thoughts of a virgin muse." What Carnarvon might have made of this somewhat dense and opaque piece of verse is difficult to say; it seems unlikely that he would have responded with anything more than a token gesture. The last page of this pamphlet contains advertisements for five other titles printed and sold by J. Roberts, including an anonymous poem called *Four Hudibrastick Canto's* (Foxon F211; see below, item 369a). A fine copy of a very rare title; the ESTC records two copies only (L; OCU) -- the same two reported by Foxon thirty-five years ago. Foxon E531.

A Satire on the Law

344. **Excellent.** [Anon.] An excellent new ballad. Tune of King John and the Abbot of Canterbury. N.p. (London): n.d. (1737). Folio, broadside, 39 x 24 cm; laid on thicker paper. £1750

First edition. A twopenny satire on the prominent Marshalsea judge, Sir Thomas Abney, and his showing up at the funeral of Queen Caroline in 1737, where he failed to observe court protocol by appearing, in full judicial regalia, in "the grand cavalcade," where "none but high rank should be seen." The poem is a satire as well on the law, and lawyers in general, with specific allusions to the (Waltham) Black Act, under which the number of capital offences was increased to 350. This infamous piece of legislation was introduced in 1727 for three years as an emergency measure, but was then several times renewed, and made permanent in 1757. The poem mockingly notes that any criminal dressed in the "disguise" sported by Abney at the funeral would have been sent straight to Bridewell. In May, 1750, Abney and several of his fellow judges fell victim to gaol distemper at the "Black Sessions" at the Old Bailey.

With one or two minor holes, not affecting the text, otherwise a good copy of a very rare broadside ballad; the only copy recorded by either Foxon or the ESTC is at Huntington. This newly-discovered copy, from the library of the Earls of Macclesfield, has interesting manuscript annotations in an early hand (authorial?), including a number of significant revisions in the text, and one entire new stanza; in addition, the stanzas have been numbered in such a way as to completely alter their order. Foxon E569.

345. **Excise.** [Anon.] An excise elegy: or, the dragon demolish'd. A new ballad. To the tune of Packington's Pound. O excise! Where is thy sting? O Cyrenius! Where is thy victory? But Moore of Moore-Hall, with nothing at all, he slew the Dragon of Wantley. London: printed for W. James; and sold by the booksellers and pamphleteers of London and Westminster, 1733. 8 pp. Folio, disbound. £900

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. This poem has a two-page dedication, signed "Philalithes" [sic], "to those worthy gentlemen Sir William Wyndham and Sir Abraham Elton, Barts., William Pulteney, William Shippen, Henry Rolle, Esqrs. and all others who distinguish'd themselves by speeches against the many-headed Hydra." Rare; the ESTC lists six copies, all in America (CSmH, CtY, KU-S, MH, NNC, TxU), with a note warning of possible variants. In very good condition. Foxon E599 (adding C, Lu).

346. **Expedition.** [Anon.] The expedition. An ode. Written in October 1740. London [i.e. Edinburgh]: printed for T. Cooper, n.d. (1741). 12 pp. 8vo, original pale blue wrappers. £750

First Edinburgh edition; a piracy, with a false imprint, of the 8-page folio printed in London earlier the same year. A poem about a highly controversial encounter between British and Spanish forces in the West Indies, during a period of intense commercial rivalry. The city of Cartagena, on the Caribbean coast of what is now Colombia, became a port of considerable colonial importance as early as the mid-16th century; in 1585 it was plundered by Sir Francis Drake, who extracted a large ransom from the Spanish. In 1739, the British fleet, under the command of Admiral Edward Vernon, was instructed "to destroy the Spanish settlements in the West Indies and to distress their shipping by every method whatever," and thus began what is now known as the War of Jenkins' Ear. The campaign got off to an auspicious start late that year with the capture of Porto Bello, on the coast of Panama, the news of which caused the people of England to go mad with excitement, though the military significance of this victory was not great. Plans were then made to attack other Spanish strongholds, particularly Cuba, but in the end it was decided first to launch an all-out attack on Cartagena, both by land and by sea. This venture ended in disaster, largely because of poor coordination between the fleet under Vernon, and army forces under the command of General Wentworth; of the 6000 men who had been put ashore, more than half were either dead or dying in hospital by the time the British were forced to withdraw. Admiral Vernon was largely blamed for the defeat, though the true cause lay in the general ill-feeling which existed at that time between the officers of the army and navy. The whole episode is described at some length in a famous 18th-century novel,

Roderick Random, whose author, Tobias Smollett, had been on board one of the ships as a young man.

This patriotic poem seeks to salvage British honor from the wreckage of Vernon's expedition. According to a preliminary "advertisement by the editor," it was "written by a young gentleman who died in the late unfortunate attack of Fort St. Lorenzo at Carthagea. If he should be thought to over-value our land-forces employed on this occasion, that may be imputed to his consciousness of the courage and generous ardor of those brave devoted youths, his companions in the expedition." A fine copy in original condition, of a rare title. The ESTC reports four copies of the London folio (L; CSmH, MB, OCU), and seven copies of this Scottish piracy (L, C, E [2], O; MBAt, TxU). Foxon E606; European Americana, 741/74.

For the Ladies

347. **Fables.** [Anon.] Fables and tales for the ladies. To which are added, miscellanies, by another hand. London: printed for the proprietor; and sold by C. Hitch and L. Hawes; and H. Whitridge, 1750. iv, (8), 196 pp. 8vo, contemporary calf, ruled in gilt, spine gilt (rather rubbed some wear to spine and corners). £1500

First edition. This curious collection of poems has a four-page list of subscribers, containing just over a hundred names, most of them young women, ranging from Miss Adams and Miss Austen to Miss Waters and Miss Younge. Ten of the names are provided with places of residence. Five of these are scattered -- two in Westminster, two in Bury, and one in Reigate, in Surrey. The other five are clustered within about twenty miles of one another -- two in the market town of Evesham, not far from Worcester, one in Northwick, a nearby village, one in Batsford, a village in the Cotswolds, and one in Moreton-Hindmarsh, now called Moreton-in-Marsh, another Cotswold town. This cluster may very well furnish a clue to the identity of the author of these poems, as an edition published in 1754, with a list of subscribers, says on the title-page that they were written "by a country bookseller."

The volume begins with ten animal fables, such as "The Ant and the Butterfly" or "The Lion, the Ape, and the Dove." These are followed by a small set of conundrums "after the manner of Dean Swift," a poem on the defeat of the Jacobites at Culloden in 1745, four songs ("Advice to Polly," etc.), and seven tales, entitled "The Fair Lucrece," "The Gamestress," "Sappho," "The Delusive Cogoe," "Old Dobson," "The Coquet," and "The Farewel." Four of these are addressed to Henrietta; "cogoe" is a dialect word for a dram of liquor. The poems "by another hand" occupy the last 29 pages of the volume, and are on such themes as "The Poet and Death," "Sweet Solitude," and "The Weary Pilgrim." Slight marginal staining, but a good copy of a rare title; the ESTC lists seven copies (L [2], C, O; CtY, IU, PBm). With the early Chippendale armorial bookplate of Sir Walter Blount of Sodington (d. 1785), in Worcestershire; a Miss Blount appears in the list of subscribers. Foxon, p. 263.

Sexual Misadventures, and a Jewish Paternity Suit

348. **Fagg.** [Anon.] Fagg him Salley: so I will, when my month's up. Being the case of a certain famous Sussex baronet (as remarkable for his memorable achievements among the female part of creation, as for the many races he has won at New-Market) and Miss Salley R-----. To which is added, The fox caught in his own trap: or, the Jew roasted. Inscib'd to a certain Jew on his late tryal at Guild-Hall. London: printed and sold by J. Dormer, 1734. 8 pp. Folio, disbound. £2000

First edition. Two bawdy poems. The first has to do with the sexual misadventures of Sir Robert Fagge, one of a line of baronets living at Wiston House in Sussex; the timing of this poem may have to do with the Fagge's election in 1734 as one of the two members of Parliament, along with the Marquess of Carnarvon, for the constituency of Steyning, a notorious Sussex rotten borough eventually abolished by the Reform Act of 1832. The verses describe, among other things, the birth of his illegitimate child; the title presumably

suggests, playing on his name, that the young lady in question be his drudge. The poem ends with a vignette portrait:

"The knight is for wenches so mad,
He spares neither widows nor wives;
And maidens are always afraid,
And run as if 'twere for their lives.
Such a scare-crow to women is he,
Good Christians his like never saw;
He pays no regard to degree,
Not even his d----r-in-law."

The second piece is a particularly vulgar poem about a Jew named Mendez Da Costa who is involved in a paternity suit:

"So M----z D--Co--a, stands luckely [sic] bound,
In the sum of one hundred and fifty good pounds:
If this comes of whoring, O give me a wife,
Altho' she should prove the worst plague of my life.
Derry down, &c."

A fine copy of a very rare title; the ESTC lists four copies (L; NN, TxU; ZWTU). Foxon F26.

Verses on Suicide, by a Woman

349. **Fair.** [Anon.] The fair suicide: being an epistle from a young lady, to the person who was the cause of her death. London: printed for Richard Wellington, 1733. 12 pp. Folio, disbound. £1750

First edition. A serious poem in heroic couplets on love and despair. The ESTC mentions that these verses are sometimes attributed to Lady Mary Wortley Montagu, but we have not been able to trace the source of this attribution, beyond an entry in the Wrenn catalogue. The poem does, however, appear to have been written by a woman. Blank lower margin of the first two leaves slightly clipped, otherwise a very good copy of a rare title. The ESTC lists nine copies in eight locations (L, LEu; CtY, CSmH, ICN, IU [2], OCU, TxU). Foxon F33.

Printed in Glover's Scriptorial Type

350. **Fair.** [Anon.] Fair warning. London: printed for, and sold by John Baker, 1710. Folio, broadside. £1250

First edition. A Whig poetical address to Queen Anne, in opposition to Sacheverell, the political preacher whose impeachment turned him into a champion of the High Church cause. The opening lines are unambiguous: "Madam, look out, your title is arraign'd; / Sacheverell saps the ground where on you stand." This poem is unusual in that it is printed in a font called Glover's scriptorial type, in which the verses are made to look as if they were handwritten. The conceit extends to the imprint at the foot of the page. Foxon reports three other broadside poems in this distinctive typeface, printed between 1712 and 1727. Slight signs of prior folding, but a fine copy of a very scarce poem. The ESTC lists 9 locations (L, Ct, E, INE, Lsa, O; CaOHM, CSmH, MH). Foxon F36; Madan, *Sacheverell*, 865a.

351. **[Farewell, George.]** Farrago. London: printed for the author; to be sold only by Lawton Gilliver, 1733. iv, 188 pp. 8vo, recent calf, black morocco label. £600

First edition. An eccentric miscellany, largely in verse, written by a minor British official living in France who signs his preface "Pilgrim Plowden." The poetry is mostly humorous and occasional, with references to Pope, Swift, and other notable writers of the day; interspersed are a number of comic prose passages, most of which are addressed "to the Commissary." A distinctive feature of this book is that the first person pronoun is regularly uncapitalized; the title-page is also typographically odd, with the top half devoted to the one-word title, in large type. The imprint notes that the book was for sale at 2s 6d "sticht." The author's name is revealed by an entry in the Stationers' Register; nothing else is known of him. Some slight foxing and signs of use, but a good copy. Uncommon. Foxon, p. 267.

"Excessively Scarce . . . A Lovely Copy"

352. **Farquhar, George.** Love and business: in a collection of occasionary verse, and eipistolary [sic] prose, not hitherto publish'd. A discourse likewise upon comedy in reference to the English stage. In a familiar letter. London: printed for B. Lintott, 1702. (16), 143, 146-159(3) pp. 8vo, full red straight grained morocco, gilt, spine gilt, a.e.g., by Wallis. £2250

First edition. The Irish playwright's only substantial book aside from his celebrated plays. Among the poems, all here first collected, are "Written on Orinda's Poem's, lent to a Lady" (i.e. the poems of Katherine Phillips), "To the Ingenious Lady, Author of the Fatal Friendship" (i.e. Catherine Trotter), "An Epilogue, spoken by Mr. Wilks at his first Appearance on the English Stage," and "On the Death of a Lady's Sparrow," an imitation of the most famous poem by Catullus. Farquhar's letters in this volume are amusing examples of Restoration wit; those addressed to "Penelope" may have been sent to the actress Anne Oldfield. Most noteworthy perhaps is his "Discourse upon Comedy," a substantial essay on the contemporary English theater that contains an entertaining discussion of how to construct a popular play: "The rules of English comedy don't lie in the compass of Aristotle or his followers, but in the pit, box, and gallery." This has always been a difficult book to find. The ESTC presently lists 15 copies (L, C, Dt, Ea, HEp, O; CaOHM, CSmH, CtY, DFo, MH, NjP, PBL, TxHR, TxU), of which the one at McMaster was supplied by Ximenes in 1982, and the one to Rice in the early 1970's (the only other copies we have handled). Text lightly washed, but in excellent condition; the washing is perhaps forgivable, as the book was printed on paper of very poor quality, and untreated copies are always heavily browned. The Thorn-Drury copy, as indicated by a pencilled note on the front-pastedown by H. F. B. Brett-Smith (the father of John Brett-Smith): "George Thorn-Drury's copy . . . excessively scarce. Sold to Dobell at his sale for £7. 10. 0 and bought by me from Dobell for more. A lovely copy. June, 1931." Foxon, p. 267; O'Donoghue, p. 137; CBEL II, 754.

Overeating

353. **Fatigues.** [Anon.] The fatigues of a great man: or, the plague of serving one's country. A satire. London [i.e. Edinburgh]: printed for A. Dodd, 1734. 14 pp. 8vo, disbound. £350

First Edinburgh edition. A Scottish piracy of a London folio printed in 1730, with a second edition published in 1733; the ornaments here are those of Robert Fleming. A satire on Robert Walpole, commonly known as "the Great Man." Walpole is depicted as surrounded by sycophants and place-seekers, the source of his "fatigues." He is also described as seeking to satisfy his appetite for women, money, and food:

"But soft, my Muse, his Lordship now must dine,
For ort'lans wait, and rich Burgundy wine.
Now all the dainties, nature can afford,
Are rang'd promiscuous on the plenteous board;
And such variety invites the sight.

As quite confounds the wanton appetite.
In short, the scene of luxury is such,
He's even tempted now to eat too much."

One passage accuses Walpole of appropriating "honours, titles, wealth, and fame" due to others, and compares him, following Johnson's *Life of Savage*, to the actor Christopher Bullock, who passed off as his own a play by Savage called "Loves a Riddle," and "reap'd the profit, and the praise." In very good condition. The folio editions of this poems are very rare, with the ESTC recording three copies of the first edition (C5mH, ICU, InU-Li) and one copy of the second (L). Of this Edinburgh piracy ten copies are listed (LEu, O; CaOTU, CLU-C, InU-Li, MH, NN, OCU, PU, TxHR). Foxon F79.

354. **Fawkes, Francis.** Original poems and translations. London: printed for the author; and sold by R. and J. Dodsley; J. Newbery; L. Davis and C. Reymers; T. Davies; and H. Dell, 1761. (6), xix(1), 281(1), (6) pp. 8vo, contemporary marbled calf, gilt, spine gilt (rubbed, but sound). £450

First edition. One of only 138 copies on "superfine paper." A remarkable 20-page subscription list includes 735 names in all (for 856 copies), among them Garrick, Goldsmith, Smollett, Richardson, and many other notables; Samuel Johnson is recorded as having ordered a copy, like this one, on fine paper. Francis Fawkes (1720-1777) was widely regarded by Johnson and his circle as the best translator since the days of Pope. This interesting volume of poems includes translations of three Latin poems by Christopher Smart, whose wife also appears as a subscriber, the poet being then confined to an asylum. The most substantial pieces are two translations from the Scottish dialect of Gawin Douglas, "A Description of May" and "A Description of Winter." A few of the poems were written before 1750, but as Foxon points out, none was separately published; of particular interest is "Bramham-Park" (1745), a topographical description of a Yorkshire country seat belonging to George Fox-Lane. There is no errata slip here, as in ordinary copies; copies on fine paper were often run off last, and presumably the errata have been corrected. In very good condition, from the library of John Drinkwater, with his book label, signature (1923), and pencilled note. Foxon, p. 269; Eddy and Fleeman 25; Mahony and Rizzo, *Christopher Smart*, 647; CBEL II, 655.

One of 25 Copies on Large and Fine Paper

355. **[Fenton, Elijah.]** Poems on several occasions. London: printed for Bernard Lintot, 1717. (6), 224 pp. + an engraved frontispiece, and eight pages of bookseller's advertisements at the end. 8vo, contemporary red morocco, covers elaborately panelled in gilt with fleurons, side-ornaments, and a crest in the central panel on the upper cover, spine and inner dentelles gilt, black morocco label, a.e.g. £3500

First edition. An extraordinary copy on large and fine paper of the author's principal book of poetry. The watermark here is a Strasburg bend, as opposed to the watermark initials of copies on ordinary paper; according to the Bowyer ledgers, only 25 copies on large paper were produced. Elijah Fenton (1683-1730) is now chiefly remembered for his friendship with Pope, to whom he provided much assistance in translating the *Odyssey*. Fenton was able to capture some of the tricks of Pope's metrics, and Johnson subsequently called him "an excellent versifier and a good poet." This encomium notwithstanding, Johnson, in his *Lives of the Poets*, has little to say about Fenton's individual pieces, but he does paint a good portrait of the man himself:

"Fenton was tall and bulky, inclined to corpulence, which he did not lessen by much exercise; for he was very sluggish and sedentary, rose late, and when he had risen, sat down to his book or papers. A woman, that once waited on him in a lodging, told him, as she said, that he would lie-a-bed, and be fed with a spoon. This, however,

was not the worst that might have been prognosticated; for, as Pope says, in his Letters, that he died of indolence; but his immediate distemper was the gout."

This copy belonged to John Leveson-Gower, first Earl Gower, and bears his signature on the title-page, along with his armorial bookplate, and his crest on the upper cover. The association is a particularly good one, as one of Fenton's best poems, with which the book concludes, his "Ode Written in the Spring, 1716," is addressed to Earl Gower. In very fine condition. This is not an uncommon book on ordinary paper -- Bowyer printed 1000 copies -- but copies on large paper are necessarily very rare; the only other we can locate is the one mentioned by Foxon, at Folger. Foxon, p. 271; CBEL II, 548.

356. [Fenton, Elijah.] Poems on several occasions. London: printed for Bernard Lintot, 1717. (6), 224 pp. + an engraved frontispiece, and eight pages of bookseller's advertisements at the end. 8vo, contemporary panelled calf (spine neatly restored, traces of rubbing). £275

First edition. A copy on ordinary paper. Some foxing and light browning, but generally in very good condition. On the title-page is the signature of A. Evans, dated 1727; whether this might be the poet Abel Evans has not been determined. Foxon, p. 271; CBEL II, 548.

357. [Fenton, Elijah.] *Cerealia*: an imitation of Milton. London: printed for Thomas Bennet, 1706. (2), 10 pp. Folio, recent stiff marbled wrappers, dark grey cloth backstrip. £750

First edition. A mock-heroic poem on the theme of wine and ale giving strength to England's warriors. The opening lines provide an absurd echo of the blank verse of *Paradise Lost*:

"Of English tipple, and the potent grain,
Which in the conclave of celestial pow'rs
Bred fell debate, sing nymph of heav'nly stem
Who on the hoary top of Pen-main-maur
Merlin the seer didst visit, whilst he sate
With astrolabe prophetic, to foresee
Young actions issuing from the fates divan."

There are number of lines on Marlborough, and his victory at Blenheim. The authorship of this poem is a bit uncertain. Several surviving copies bear contemporary manuscript attributions to Fenton; a copy at Lambeth Palace, however, names John Philips as the author, and as this inscription was the first to receive scholarly notice, the poem is usually listed under his name. On the whole, though, Fenton seems a more likely candidate. "Some one has said that bibulous poems are seldom interesting or amusing: *Cerealia* can hardly be called amusing, and it is interesting only for the thorough fashion in which the well-known traits of the Miltonic style are mimicked. Perhaps the patriotic thread is responsible for the lack of enthusiasm any reader might have." -- Richmond P. Bond, *English Burlesque Poetry, 1700-1750*, 15 (under Philips). A very good copy of a scarce poem; the ESTC lists 14 copies (L, Dt, E, Llp, O, Owo; CaOHM, CLU-C, ICN, ICU, IU, MH, NjP, TxU). Foxon F104; Horn, *Marlborough: A Survey*, 136; CBEL II, 563 (under Philips).

358. Fenton, Elijah. An epistle to Mr. Southerne, from Mr. El. Fenton. From Kent, Jan. 28, 1710/11. London: printed for Benj. Tooke, and Bernard Lintott, 1711. (4), 19 pp. 8vo, disbound. £450

First edition. A poem in heroic couplets on the decline of English drama, "before Italian airs debauch'd our taste;" included are lines on Shakespeare, Beaumont and Fletcher, Waller, Otway, Wycherley, Etherege, and a number of other poets and playwrights (among them Southerne himself). Johnson is referring to this poem when he says:

"The elegance of his poetry entitled him to the company of the wits of his time, and the amiableness of his manners made him loved wherever he was known. Of his friendship to Southerne and Pope there are lasting monuments."

A very good copy, complete with the half-title. Foxon F106; Lowe (Arnott and Robinson) 3735; CBEL II, 548.

Henry Fielding (1707-1754)

One of the Rarest Fielding First Editions

359. [Fielding, Henry.] ΤΗΣ ΟΜΕΡΟΥ ΒΕΡΝΟΝ-ΙΑΔΟΣ, ΠΑΨΩΔΙΑ ἢ ΓΡΑΜΜΑ Α The Vernoniad. Done into English, from the original Greek of Homer. Lately found at Constantinople. With notes in usum, &c. Book the first [all published]. London: printed for Charles Corbett, 1741. (2), 37 pp. 4to, recent brown cloth. £12,500

First edition. A mock-heroic political poem, written at a difficult time in Henry Fielding's life, after the Licensing Act of 1737 had brought his highly successful career as a dramatist to an abrupt end, and forced him to seek occupation in the political arena and the world of journalism. This poem is a satire on the policies of the government, under Robert Walpole, in the recently declared war with Spain. The background is explained by Martin Battestin, in his *Henry Fielding: A Life* (1989):

"One month after war was declared Admiral Edward Vernon, scouring the Caribbean with only six ships, captured Porto Bello, a principal base of the marauding *guarda costas*. Vernon had become the people's hero, but with so small a force at his command he was unable to repeat his success. Though plans were approved to dispatch enough reinforcements to secure the West Indies for Britain -- a large fleet of twenty-five men-of-war and 9,000 troops -- an effectual combination of ministerial procrastination and contrary winds prevented them from sailing. Not until January 1740/1, the month of Fielding's poem, did they reach Vernon. Opposition journalists and balladeers seized the opportunity to make Walpole the villain of the piece, responsible for turning victory into fiasco. Jealous of Vernon's popularity and resenting his ties to the Patriots, he had connived at the delay in dispatching the reinforcements -- so went, at least, the party line."

Fielding's poem purports to be a fragment of a lost work by Homer, but as any contemporary reader would immediately recognize, it begins as a parody of Virgil's *Aeneid*:

"Arms and the man I sing, who greatly bore
Augusta's flag to Porto Bello's shore,
On sea and land much suffering, e're he won,
With six ships only, the predestin'd town;
Whence a long train of victories shall flow,
And future laurels for Augusta grow."

The poem is adorned with ludicrous footnotes, mocking the scholarly pedantry of the great English classicist Richard Bentley, who had for years been the target of Alexander Pope and his fellow Scriblerians. Admiral Vernon in fact plays no real part in the poem; the dominant figure is Walpole himself, portrayed as Mammon, whose Aeolian palace conjures up Houghton Hall, Walpole's sumptuous country house in Norfolk. Fielding never publicly acknowledged this poem, nor did he include it in his *Miscellanies* (1743); his authorship, however, is conclusively proved by a surviving note to his bookseller friend John Nourse, asking him to supply 50 copies, and a document in an anonymous bookseller's trade sale, cited by Foxon. Within a year of writing this satire Fielding had turned to a new genre, the novel, in which he secured a lasting reputation, first with *Joseph Andrews* (1742), and finally with *Tom Jones* (1749). This poem is missing from many major collections, and has

long been one of the most sought after of Fielding first editions. The ESTC lists eleven copies (L [2], Ct, E, LAM; CaOHM, CSmH, CLU-C, ICU, MH; ZWTU). Old stab holes in the blank inner margin of the title-page, but a very good copy. Foxon F120; Bond, *English Burlesque Poetry, 1700-1750*, 174; Rothschild 842; Cross III, p. 303; Sabin 99257; European Americana, 741/81; CBEL II, 928.

With an Autobiographical Preface

360. **Fielding, Henry.** Of true greatness. An epistle to the Right Honourable George Dodington, Esq. London: printed for C. Corbet, 1741. 16 pp. Folio, recent full red unlettered morocco, covers ruled in gilt. £15,000

First edition. A moral-political verse epistle in the manner of Pope; the title echoes a famous passage in Pope's *Essay on Man*, which begins, "Look next on greatness; say where greatness lies." George Bubb Dodington was the archetypical placemonger, notorious among his contemporaries for his cynicism, his unscrupulousness, and (not least) his dinners; Fielding, nonetheless, admired his wit and taste. With an interesting two-page preface, partly autobiographical, and not reprinted in the *Miscellanies*. The folio format here is also characteristic of Pope's great verse. By 1741, however, this size was already a bit dated, and poems were beginning to appear in quarto; such folios as this could no longer be conveniently bound up with other poems of the day, and this slight awkwardness no doubt accounts for the poem's present rarity. In 1918 Cross could locate only a copy in the Bodleian ("no other copy known to exist"). The ESTC now lists fourteen copies in twelve libraries (L, C, Ct [2], O; CLU-C, CtY, ICN, IU, MH [2], OkTU, PU; ZWTU). Only two copies have come on the market in the last fifty years, the Bradley Martin copy in 1990 (sold for \$18,700), and the Donald and Mary Hyde copy in 1991 (Ximenes Rare Books Catalogue 92, \$17,500); these both remain in private collections. In fine condition. Foxon F123; Rothschild 841; Cross III, 302-3; CBEL II, 928.

*My hand delights to trace unusual things,
And deviates from the known and common way;
Nor will in fading silks compose
Faintly the inimitable rose.*

361. [**Finch, Anne, Countess of Winchilsea.**] Miscellany poems, on several occasions. Written by a lady. London: printed for J. B. and sold by Benj. Tooke, William Taylor, and James Round, 1713. (8), 390 pp. 8vo, contemporary panelled calf, spine gilt, red morocco label (spine a little rubbed, slight crack in upper joint). £850

First edition. Possibly the best book of poetry by a woman in the first half of the 18th century. Anne Finch (1661-1720) was by 1683 a maid of honor to Mary of Modena, the wife of the Duke of York, who went on to become James II. When the King had to flee England in 1688, she and her husband abandoned court life and settled at Eastwell Park in Kent, where she pursued her taste for literature. By 1701 some of her poems, notably *The Spleen*, began to appear in various miscellanies, and she subsequently became a good friend of Pope. This was her only book. Copies are known with a number of variant title-pages, several with the author's name, and one with the full name of the printer John Barber; these various issues suggest that the book did not sell very well. As in most copies, E8, G1 and G3 are cancels, inserted to correct small typographical errors. Wanting a flyleaf at the back, but a very good copy. Foxon, p. 274; CBEL II, 576.

A Description of Bedlam

362. [**Fitzgerald, Thomas.**] Poems on several occasions. London: printed by J. Watts, 1733. (16), 112 pp. 8vo, contemporary panelled calf (very slight crack in upper joint). £450

First edition. The author's only book. Thomas Fitzgerald (1694/5-1752) was educated at Cambridge and went on to become first the vicar of Brigstock in Northamptonshire, and later the rector of Wotton and Abinger in Surrey. His book is dedicated to the Earl of Middlesex, later the Duke of Dorset, who had been his pupil. Fitzgerald was a friend of the dramatist Thomas Southerne, to whom one of the poems here is addressed. Some of the poems in this small collection have considerable charm, such as "Upon the Poet's Corner in Westminster-Abbey," "A Puppet-Show" (from the Latin of Addison), and "Upon the Burning of the Cottonian Manuscripts at Ashburnham-House, 1731." The first and longest piece is called "Bedlam," describing the well-known asylum. "Fitzgerald followed the usual pattern in these compositions, first extolling the building itself, then describing patients according to popular notions of the causes and signs of melancholy and madness and ending with the moral how to avoid a like fate. Among the types commonly illustrated were the self-styled potentate, the love-lorn maiden, the miser, the philosopher with magic powers, the crazed inventor, the melancholic poet and the religious fanatic." -- Hunter and Macalpine, *Three Hundred Years of Psychiatry*, p. 355. A fine copy, complete with the paste-on errata slip at the end of the table of contents. Foxon, p. 276; O'Donoghue, p. 144; CBEL II, p. 548.

A Presentation Copy

363. [Fitzgerald, Thomas.] Poems on several occasions. London: printed by J. Watts, 1736. (16), 112 pp. 8vo, contemporary red morocco, covers elaborately decorated with wide gilt borders and floral ornaments at the corners, and a large central diamond-shaped design incorporating coronets, spine gilt in six compartments, a.e.g. (just a trifle rubbed). £400

Second edition. A paginary reprint of the first edition of 1733; three of the four errata have been corrected. An attractive presentation copy, in an appropriate binding, inscribed on a front flyleaf, "Donum eruditi Authoris Rectoris Wotton et Abinger in Surria, Junii 8, 1745." This inscription is clearly in the hand of the recipient, who has not been identified; on the front pastedown are the later book labels of Samuel Toller and Elenora G. Jarvis. In fine condition. An uncommon edition. Foxon, p. 276; CBEL II, p. 548.

364. Fitzgerald, Thomas. Poems on several occasions. By the late Reverend Thomas Fitzgerald. Published by his grandson, the Reverend Thomas Wintour, A.M. student of Christ-Church, Oxford, and chaplain to the Right Honourable Lord Onslow and Cranley. Oxford: printed for the editor; and sold by J. and J. Fletcher; W. Ginger (Westminster); and Mess. Rivington (London), 1781. xxxvi, 148 pp. 8vo, 19th-century half roan and marbled boards, spine gilt (joints rubbed, spine scuffed). £175

First edition thus; preceded by two lifetime editions, of 1733 and 1736. This edition includes six new poems, which the editor describes as "selected from a manuscript of the author's in my possession." The other poems have been slightly rearranged, with the odd title altered, and a few footnotes added. Much the most interesting new piece here is an ode called "Tomo Chachi;" the subject is identified as "the name of an Indian chief brought over to this country from America by Gen. Oglethorpe, when he returned from the settlement of the colony of Georgia, of which he was the first governor." In fact this poem had already been printed in 1736, appended to another poem called *Georgia*, which may have been by Fitzgerald as well (Foxon G128, with a note on the question of authorship). With a 32-page list of subscribers, including a fair number of aristocrats, and a great many fellow students at Christ Church; also included are such familiar names as Isaac Hawkins Browne, George Colman, Jonas Hanway, and Thomas Pennant. Front flyleaf loose, title-page a little dusty, blank lower corners of a number of leaves towards the end a bit stained, otherwise a good copy, entirely uncut. Uncommon. O'Donoghue, p. 144; CBEL II, p. 548.

365. Fleming, Robert. Fame's mausoleum: a Pindarick poem. With a monumental inscription, sacred to the memory of William the Great. Humbly offered as an essay. London: printed for Andrew Bell, 1702. 37(7) pp. 8vo, disbound. £350

First edition. A long poem on the death of William of Orange. Robert Fleming (ca. 1660-1716) was born in Scotland, but was educated at Leiden and Utrecht in Holland, where he was ordained a Presbyterian minister. He later moved to London and became influential in church affairs as a spokesman for dissenters, though at the same time he was friendly with Thomas Tenison, the Archbishop of Canterbury. *The Mirror of Divine Love*, a collection of poems, was published in 1691. Foxon notes two printings of the present eulogy, one with the signature B2 under the word "birds" (as here), the other with B2 under the phrase "birds do." This may be a reflection of the fact that the sheets were also issued with the two editions, in 1702 and 1703, of his *Practical Discourse*; it is possible, as Foxon says, that the poem was not published separately, though it does rather have the look of a separate piece, with its own title-page, pagination, and register. A very good copy, complete with seven pages of bookseller's advertisements at the back. Of this printing the ESTC lists two copies only (L, O); other examples can be found in *A Practical Discourse*, but this is not a common book. Foxon F163

366. **Flight.** [Anon.] The flight of the Pretender, with advice to the poets. A poem, in the Arthurgical,--Jobical,--Elizabethal style and phrase of the sublime poet Maurus. London: printed for Bernard Lintott, n.d. (1708). (6), 8 pp. 8vo, disbound. £300

First edition. An anonymous parody of the style of Richard Blackmore, whose own *Advice to the Poets* had appeared in 1706. Blackmore was always a literary outsider, and his facility for churning out long poems rankled in Grub Street, where he was known at this period as "Richardus Maurus" (an oblique reference to Virgil). The preface describing this "voluminous" author is amusing:

"When his sun rises, distance must be kept, least it amaze, consternate, astonish, and confound the inferior rank of mortals with the towers, gates, sweating crowds, and so forth, till his enthusiastick spirit walks amongst revolving moons and wand'ring worlds, and then being got upon the empyreal height, he finds the immortal envoy, or rather the heavenly courier, telling storys to the immortal guards that wait in arms immortal, till all the blue plains and the christal hills are fill'd with acclamations and a seraph with a harp of heavenly gold, sings a song concerning the terrestrial Lucifer."

The poem, in the same exalted vein, is keyed by page number to Blackmore's verses. The notion that poets should celebrate the flight of the Pretender, and the Jacobites, was of course itself absurd. Very likely Blackmore was little bothered by this sort of jest. In very good condition. Foxon F170; Bond, *English Burlesque Poetry, 1700-1750*, 19.

Invective against Union

367. **[Forbes, William.]** A pil [sic] for pork-eaters: or, a Scots lancet for an English swelling. Edinburgh: printed by James Watson, 1705. 12 pp. Sm. 4to, disbound. £1750

First edition. A raucous satire in verse against the Scottish Union, the immediate inspiration for which appears to have been the notorious execution of Capt. Thomas Green for piracy (which the author enthusiastically defends). "The Scots did not lack for composers of doggerel against the Union, but this piece of invective was unusually severe and unusually well done. Little of an emotional or controversial nature in the recent history of the two kingdoms was ignored or allowed to pass. Darien as well as Captain Green were brought forth and utilized to denote the nature of English intentions." -- McLeod, *Anglo-Scottish Tracts, 1701-1714*, 293. Of the author little is known, save that he published a number of other poems; he is sometimes called Forbes of Disblair. A very good copy of a very uncommon title; the ESTC lists ten locations (L, E, Ea, Gu, KIR; C-S, CaOHM, InU-Li, KU-S, RPJCB), and notes that the poem has sometimes been attributed to the better-known Alexander Pennecuik. Foxon F188.

The Realities of Married Life, in Scotland

368. [**Forbes, William.**] *Xantippe, or the scolding wife, done from the Conjugium of Erasmus, by W. F. of D. Edinburgh: printed in the year 1724. (2), 27 pp. 4to, 19th-century half calf and marbled boards (a bit rubbed).* £3000

First edition. An extraordinary poem on the difficulties experienced by young Scottish women early in married life. The debt to Erasmus is perfunctory at best, and the use of names from classical antiquity is merely a nod to convention. The poem is an extended dialogue in rhymed couplets between Xantippe and Phebe, "two young ladies lately married, the first a pert, jealous and imperious wench, reflects much upon her husband, rates and scolds extremely at him for his pretended lewdness, and is resolved to part with him, is smartly taken up by her friend Phebe a smooth, well-temper'd girl, who endeavours to convince her, from reason and experience, that such things are impracticable." The poem begins with Xantippe admiring her friend's fine dress, given to her by her husband. Xantippe is envious, and her response is unrestrained:

"O happy you! wou'd it had been my lot
To wed with any, but that naughty sot
My husband, he a husband fitter far
To have been match'd with some she-crony bear:
No wife of sense but must this beast abhor,
And pelt with tongue and hand the savage cur.
Dost see (pox rot him) how he lets me go,
How nasty, tawdry, beggarly and low?
While others walk abroad in fancy dress,
I've scarce a rag to hang about my a--se;
Yet this fine man profusely wastes our stores
With his mad drunken clubs, his dice and whores.
A nights comes reeling home at three a clock,
And with his nauseous vomit spoils my smock.
'Twou'd make one mad to suffer as I do,
'Fore God I'll swinge him, if he treats me so."

In the exchange that follows Phebe advises the use of artifice, and the "polite arts," to manage the predictable difficulties of wedlock; she offers specific suggestions for dealing with quarrels, and domestic violence. That Phebe's cynicism is not altogether sympathetic may be a reflection of a man's imagination. This is not verse of a high order, but the exchanges between the two women have a persistent air of reality about them, and no doubt reflect something about the way men and women dealt with each other in Scotland in the early 18th century. This poem is very rare; the ESTC lists only a single copy, at the National Library of Scotland, to which Foxon adds a second at the Mitchell Library in Glasgow. Foxon raises some doubt about the authorship of this poem because of an illegible note in the former copy, but there is nothing of the sort here. The title-page clearly suggests William Forbes of Disblair, who may have come from Aberdeen, and apparently wrote songs as an old man. A stub following the title-page suggests that a leaf has been cancelled, but the two copies seen by Foxon have nothing more (he does not mention this feature). Lower corner of the last leaf torn away, just touching the printer's ornament, but not the text, otherwise a very good copy. Foxon F196.

369. **Fortescue, James.** *Essays moral and miscellaneous.* Oxford: printed for W. Owen; M. Cooper; and R. Baldwin (all London), 1754. 8vo, contemporary calf, gilt, spine gilt (lacks label). £1500

A nonce collection, containing the sheets of various publications from 1749 to 1753, as described below, with a general title-page. James Fortescue (1716-1777) was a Church of England clergyman who was involved in one way or another for most of his life with Exeter

College, Oxford, of which he was a fellow. He was a learned man, with conservative instincts, which he tried to express from time to time in verse. Included in the volume are the following (copies appear to vary in their constituent parts):

(a) [Fortescue, James.] Science; a poem, (in a religious view) on it's decline and revival. With a particular regard to the mission of Moses, and the coming of the Messiah. Oxford: printed for J. Fletcher; and sold by M. Cooper and W. Owen (London); and J. Leake (Bath), 1751. iii(1), 21 pp. First edition.

(b) [Fortescue, James.] Science: an epistle on it's decline and revival. With a particular view to the seats of learning, and a virtuous, philosophical life. Oxford: printed for J. Fletcher; and sold by M. Cooper and W. Owen, 1750. iv, 36 pp. First edition. This poem includes references to Isaac Newton. As Foxon notes, copies separately issued were imposed in a quarto format; Foxon also states that copies of the octavo issue used for this nonce collection normally bear the author's name on the title-page, but in this copy it is not present. Foxon F204.

(c) [Fortescue, James.] An essay on sacred harmony. London: printed for W. Owen; M. Cooper; and R. Baldwin, 1753. (2), 43-58, 17-18 pp. First edition. In verse. A continuation of item (e), below. The last two pages have been misnumbered; they should be pp. 59-60.

(d) [Fortescue, James.] Essay the second: on sacred harmony. London: printed for W. Owen; M. Cooper; and R. Baldwin, 1754. (2), 19-40, 83-91 pp. First edition. In verse. A further continuation. Again, the opening pages have been misnumbered; they should be pp. 61-82.

(e) Fortescue, James. Essays moral and miscellaneous. Viz. An introductory speech from Solomon, with an ode. A vision on a plan of the ancients. A sketch of life after the manners of the moderns. The state of man; his passions, their object, and end; their use, abuse, regulation, and employment. With a poem sacred to the memory of the Princes of Wales, and of Orange. . . . Part I [altered in MS to II]. London: printed for R. Baldwin, 1752. vi, 42 pp. First edition. Entirely in verse.

(f) [Fortescue, James.] A view of life in its several passions. With a preliminary discourse on moral writing. London: printed for M. Cooper; and sold by W. Owen; J. Fletcher (Oxford); and J. Leake (Bath), 1749. First edition. A poem in rhymed couplets. The preface speaks of Dryden "in his elder years," acknowledging the faults found in his earlier work by Jeremy Collier. Fortescue warns against "all that corgoe of farces, novels, and romances, daily imported from France, or derived to us from former licentious ages; products, properly, of foreign growth, not suited to our colder, and I hope, more virtuous climate; too enervating, and therefore highly improper for an English taste, and English constitution." With the title-page printed in red and black. Foxon F205.

A rare nonce collection, in fine condition; at the front is the early armorial bookplate of W. Radcliffe. The ESTC entries for this volume are muddled, both with regard to how copies are made up, and the pagination of the various parts. Foxon, p. 280.

"Worthless, Unentertaining, Almost Unintelligible"

369a. **Four.** [Anon.] Four Hudibrastick canto's, being poems on the four greatest heroes that liv'd in any age since Nero's, Don Juan Howlet, Hudibras, Dicko-ba-nes and Bonniface. London: printed for J. Roberts, 1715. 36 pp. 8vo, disbound. £1250

First edition. A curious if somewhat impenetrable sixpenny poem. Each canto appears to be a sketch of a political figure, but the "arguments" provided do not point in any obvious direction; the preface to the third canto is typical:

"The story of Dicko-ba-nes;
 His family, and how he ris
 How all the noble blood he's got,
 Sprung from the great Iscariot.
 And how his honour, wealth and riches,
 Is owing to the Lapland witches.
 What great advantages accrue to
 His worship by his leagues with Pluto.
 How great his int'rest is in Hell,
 From whence the oracles foretell,
 That when Old Death destroys Old Nick,
 His next successor will be Dick."

Foxon is silent on the question of what this poem is actually about, which is a bit unusual. It appears to have defeated Richmond Bond as well: "The action is slight and the invective great in these worthless, unentertaining, almost unintelligible pages." In fine condition, and very scarce. Foxon F211; Bond, *English Burlesque Poetry, 1700-1750*, 42.

Love Letters

370. [**Fowke, Martha, and William Bond.**] The epistles of Clio and Strephon, being a collection of letters that passed between an English lady, and an English gentleman in France, who took an affection to each other, by reading accidentally one another's occasional compositions both in prose and verse. London: printed for J. Hooke; F. Gyles and W. Boreham, 1720. lxxviii, 131 pp. 8vo, late 19th-century calf, gilt, spine gilt (a bit rubbed).
 £1750

First edition. First issue; a later issue has a cancel title-page, undated. A remarkable exchange of platonically amorous poems between Martha Fowke (1690-1736), a spirited young woman who was friendly with such writers as James Thomson and Richard Savage, and William Bond (d. 1735), a minor journalist and writer of plays; the two did not meet until the exchange was over. As a young woman in fashionable London Martha Fowke seems to have been for a time the mistress of both the Duke of Beaufort and the Duke of Rutland; she went on to become a prominent member of the literary circle surrounding the poet and dramatist Aaron Hill, and married an old lawyer of considerable wealth, William Sansom. Eliza Haywood was her bitter enemy; in *Memoirs of an Island adjacent to the Kingdom of Utopia* (1725-6) she is portrayed as "Gloatitia," and is accused of incest with her father, insatiable promiscuity, prostitution, and shameless infidelity to her husband. For an amusing account, see Roger Lonsdale, *Eighteenth-Century Women Poets*, pp. 84-5: "Although later references to her have often been brief and disparaging, it would be possible to read her career as an instinctive struggle for individuality and freedom which was totally at odds with the mores of her society. In any case, whatever the biographical distractions, a pleasantly individual and unpretentious voice speaks in some of her poems." Lonsdale includes two poems from this volume in his selection. A long introductory essay by John Porter on "the nature of epistolary and elegiac poetry," contains an elaborate commentary on the text. In very good condition. The first edition of this book is rare; the ESTC lists five copies (L, O; CSmH, CtY, TxU). The re-issue with the undated title-page is similarly uncommon. Foxon, p. 282.

371. [**Fowke, Martha, and William Bond.**] The epistles of Clio and Strephon, being a collection of letters that passed between an English lady, and an English gentleman in France, who took an affection to each other, by reading accidentally one another's occasional compositions both in prose and verse. London: printed for J. Hooke, 1729. xxiv, 176 pp. + four pages of bookseller's advertisements. 12mo, recent brown cloth. £300

Second edition; first published in 1720. The preliminaries of this edition have been significantly altered. In place of a long dedication to Sir Richard Steele, signed "the

editor" (presumably Martha Fowke), there is now a similarly long dedication to Mrs. Judith Bond, signed by Strephon (i.e. William Bond). The extensive commentary by John Porter has been moved to the end of the volume, which is in fact a more appropriate place for it. One fine poem by Martha Fowke has been added to the text, at the end, entitled "Clio's Picture" ("by herself"); this self-portrait in verse had first appeared in Anthony Hammond's *New Miscellany*, published in 1720 (Case 215). Some soiling and signs of use throughout, with occasional lines underlined in pencil. This edition is not quite so rare as the first, but it is not common. Foxon, p. 282.

A Virginia Poet

372. **Fox, John.** The wanderer. With all the motto's in Latin and English: to which is added The Public Spirit, an heroick poem. London: printed by H. Meere, 1718. (8), 183(1); (8), 37(1); (4), 24 pp. 8vo, recent green cloth. £850

First edition. The first portion of this volume reprints the 26 weekly numbers of a periodical published each Thursday, from February 9 to August 1, 1717; the originals seem to survive only in a broken run at the Bodleian. The author gives a sketch of his intentions, and of himself, in the first number: "My design is to avoid all such arguments as arise from a party-cause of Whig and Tory; to make the œconomy of private life my chief business . . . My complexion is neither fair nor black; but a little fretted with, that enemy to beauty, the small-pox. My stature not low, being, when I stand upright, almost twice as tall as what we call a little man." These papers are largely in prose; in his preface the author reveals that the last two numbers "were wholly given me by my ingenious friend Mr. Daniel Hanchet." The second part, with its own title-page, reprints all the Latin mottos from the weekly paper, most of them from Horace. Included are translations, largely by Creech, and, in many cases, verse paraphrases, several of them essentially original poems; of these the most interesting is the one for No. XXV, entitled, "Paraphrase inscrib'd to his worthy friends and benefactors the merchants of London, trading to Virginia." The preface suggests that John Fox was involved in the tobacco trade, and there is some evidence that he was himself from Virginia. For details, see Kenneth B. Murdock, "William Byrd and the Virginian author of *The Wanderer*," *Harvard Studies and Notes in Philology and Literature* XVIII (1935), pp. 129-136. Some copies of the "Motto's" were issued separately, and these contain a six-page dedication to William Byrd, "poultry compter," dated September, 1717; this dedication was not retained when the sheets were issued, as here, with the reprint of the *Wanderer*. The final part, "The Publick Spirit," also has its own title-page, pagination, and register, and again, copies may have been circulated separately. This poem is entirely devoted to praising the career of Sir William Nicholson (1660-1728), who spent much of his life in the colonies in North America, and served for a time as the proprietary governor of Virginia. The poem refers specifically to his founding of the College of William and Mary, an allusion explained more fully in the preface: "I would not be understood as if Governour Nicholson built that college at his own proper cost and charge, a prodigy unreasonable to wish for, but that he was a very great promoter of it; and continu'd a generous patron and benefactor to it all his time there, as he was to the capitol, &c. much to his own cost and the publick good." Nicholson was recalled to England in 1725. Nothing is known of John Fox's life after the appearance of this volume. In very good condition; the binding indicates that this copy was once the property of the Reform Club. Very scarce; the ESTC records 15 copies in 12 libraries (C, E, O [2]; CLU-C, CoU, CtY, IU, MH [3], MnU, NNC, PPL, ViW). Foxon, p. 282 and F222; Sabin 51126 ("Motto's" only); *European Americana*, 718/59-61; Stoddard, *Wegelin Addenda*, 97-8; Crane and Kaye 915.

Prison Reform

373. [**Fraser, Peter.**] Iniquity display'd: or, the happy deliverance. A poem. Humbly inscrib'd to the Right Honourable the Lord Finch. London: printed for the author, 1729. 8 pp. Folio, disbound. £2500

First edition. A rare poem written from debtor's prison; the dedication is signed, and dated from Fleet-Prison, March 30, 1729. Nothing is known of Peter Fraser, but his poem was prompted by one of the first attempts in England at prison reform, led by William Oglethorpe, who is several times referred to:

"Your Lordship plainly at the first perceiv'd,
Sufficient misery to be reliev'd.
Your bright example, Oglethorpe inspires;
Like goodness moves, and indignation fires,
Incites the legislature, to our side.
Who cou'd not choose a sitter to preside."

William Oglethorpe was at the time of member of Parliament from Haslemere. "The first few years of Oglethorpe's parliamentary career were largely unexceptional, but in 1728 an event occurred which quickly catapulted him into a position of national prominence. Robert Castell, a good friend of Oglethorpe's, fell into debt and was incarcerated in the notorious Fleet prison. Because he was so penurious that he could not afford to bribe the guards into giving him better living conditions, he contracted smallpox and died. Castell's death, and the unmitigated squalor of the Fleet and the other gaols in which debtors were imprisoned, horrified Oglethorpe and spurred him to action. In 1729 he persuaded the House of Commons to appoint a committee, to be chaired by him, which would prepare a detailed report on the conditions in English prisons." -- Oxford DNB. Within a year Oglethorpe was to embark upon another project to relieve poverty, the founding of the colony of Georgia. The ESTC lists five copies of this poem (L; CLU-C, CtY, MH, TxU), along with one copy with the name of the bookseller T. Read in the imprint (Owo), and one with J. Roberts (E); as Foxon notes, "the relationship and order of issues is obscure." A fine copy. Foxon F231.

374. **Free, John.** Poems, and miscellaneous pieces formerly written by John Free, D.D. vicar of Runcorn, in Cheshire, and lecturer of Newington in Surry. London: printed by W. Bowyer, 1751. (10), 165(1) pp. 8vo, recent marbled boards. £400

First edition. The author's principal book of poems. John Free was born in Oxford in 1711, and received an M.A. from Christ Church in 1723. He served for a time as master of the Grammar School of St. Saviour's, Southwark, beginning in 1747. He published numerous books and pamphlets on a variety of topics, including *An Essay towards a History of the English Tongue* (1749), which is advertised on the last page here as "of a size very proper to be bound with these poems." On the same page is a notice for the author's oratorio of Jephtha, which "could not be inserted as was intended in this volume, without running to a greater expence, than the subscription price would bear;" it was included in a later edition of these poems, printed in 1757. Among the verse in this collection are several fables, "The Kitten," "The Formation of Woman," and "The Concert;" the last of these is described as "occasioned by an uproar, which happen'd in Christ Church-Hall in Oxford during the time of the musick-meeting, March 22, 1728-9." Several poems suggest that Free had little liking of things French, most notably "Stigand: or, the Antigallican," a poem in "Miltonic" verse whose dedication reveals that Free was himself a member, in Southwark, of one of the so-called Antigallican associations which had sprung up all over England in about 1745, in protest against the growing taste for French imports. The volume ends with two longer poems on Biblical themes, "The Story of Susanna" (inscribed to Miss Sukey Combe), and "Judith, an heroick poem written at Hemsworth in Yorkshire in the months of November and December, 1730." The first of these had been separately printed in 1730. An obituary notice for Free appeared in the *Gentleman's Magazine* in 1790. The Bowyer ledgers record that 500 copies of this book were printed. An eight-page list of subscribers accounts for about 250 of these; among the names are John Free and Nathaniel Free, both merchants in Aleppo, and Christopher Tomkins of Virginia. Narrow blank strip trimmed from the top of the title-page, otherwise a very good copy of a scarce title. Foxon, p. 284.

375. **[Free, John.]** Advice to the fair-sex. A poem translated from the Greek of Naumachus. London: printed in the year 1736. 11 pp. Folio, disbound. £1750

First edition. The first English version of 73 hexameters by a Greek gnomic poet on the duties of a good wife, as preserved in three segments in a 5th century florilegium; allusions to celibacy have led to the conjecture that Naumachius may have been a Christian. The translator asserts that his version is "for the most part a close translation," but that "some few liberties have been taken . . . to make it more agreeable to an English ear." The following is typical, and reflects the sensibilities of the Augustan age:

"Let reason guide you be not over-nice,
But rest contented with a parent's choice.
Blest is the maid, who weds a man of sense:
Who takes a fool must bear his insolence.
To a wise husband ev'ry thought submit,
Nor trust a female forwardness of wit."

At the foot of each page is the original Greek text, with a number of learned notes. John Free reprinted this translation, with a number of lines revised, as the first piece in his *Poems* of 1751. Very rare; the ESTC lists four copies only (L, LEu, O; CtY). A very good copy. Foxon F235.

376. [Fry, John.] An essay on conduct and education. By J. F. London: printed and sold by the assigns of J. Sowle, 1738. 40 pp. 8vo, recent boards. £1250

First edition. The author's first publication. John Fry (1699?-1775) was an affluent shopkeeper and merchant who left London in the 1720's to settle in Sutton Benger, in Wiltshire, where he became much involved in the Quaker ministry. He went on to write other religious and instructive verse, some of which was collected in his *Select Poems*, published in 1774, just before his death; a substantially enlarged posthumous edition of this volume became quite popular in Quaker communities in both England and America. One of his sons started a number of successful businesses, including a type foundry and a confectionary company whose chocolates were widely consumed for the next 150 years or more. His most famous descendant was Roger Fry, the artist, critic, and prominent member of the Bloomsbury set. This little courtesy book in verse is very much written from a Quaker point of view, and contains the odd autobiographical detail: "My worthy father once a pris'ner was / With many others, for God's right'ous cause." Near the end of the poem is a curious reference to Eustace Budgell, "a famous d--st, who lately drowned himself in the Thames." The verse is not of very high quality, but the earnestness of the Society of Friends is everywhere manifest. A very good copy of a rare poem; the ESTC lists seven copies, four of which are in Quaker institutions (L, Lfr [2], LEu; DFo, PSC, PHC). Foxon F280.

377. Full. [Poetical miscellany.] A full collection of all poems upon Charles, Prince of Wales, Regent of the kingdoms of Scotland, England, France and Ireland, and dominions thereunto belonging. Published since his arrival in Edinburgh the 17th day of September, till the 1st of November, 1745. N.p. (Edinburgh?): printed in the year 1745. 24 pp. 8vo, disbound. £175

First edition. A collection of eleven poems in praise of Bonnie Prince Charlie, published a few months before the Young Pretender and his forces were crushed at Culloden, ending the Jacobite Rebellion of 1745. Ten of these poems were also printed separately as pamphlets or broadsides: "To His Royal Highness, Charles, Prince of Wales" (Foxon T342), "Prince Charles's Welcome to Scotland" (Foxon P1058), "A Poem upon the 29th Day of May" (Foxon P686), "June 10th, 1745, being the Anniversary of His Majesty's Birth" (Foxon J111), "A Poem on Prince Charles's Victory at Gladsmuir" (Foxon P575), "On the Signal Victory at Gladsmuir" (Foxon O221), "An Ode to His Royal Highness . . . after the Battle of Gladsmuir" (Foxon O66), "A Curious Poem to the Memory of Sir William Wallace" (Foxon T333), "A Poem by a Lady on Seeing His Royal Highness" (Foxon P521), and "The 20th Psalm, Imitated from Buchanan" (Foxon T581). All of these separate printings are rare. A very good copy. Case 449; CBEL II, 371.

Inspired by Pope's *Windsor Forest*, with a Satirical Commentary

"Hard was their lodging, homely was their food,
For all their luxury was doing good."

378. [Garth, Samuel.] *Claremont*. Address'd to the Right Honourable the Earl of Clare. With remarks and annotations variorum. London: printed for J. Roberts, n.d. (1715). 63 pp. 8vo, disbound. £2500

First edition thus. A reprint of a poem published a few weeks earlier in folio, here in a smaller format with the addition of an extensive satirical commentary. Samuel Garth (1661-1719) was born in the West Riding of Yorkshire and educated at Peterhouse, Cambridge, where he eventually received his M.D. in 1691, after having studied medicine for a time in Leiden. He subsequently settled in London, and was elected to the College of Physicians in 1693. "In 1699 Garth published 'The Dispensary, a Poem,' which is a record of the first attempt to establish those out-patient rooms now universal in the large towns of England. 'The Dispensary' ridicules the apothecaries and their allies . . . It describes a mock-heroic battle between the physicians and the apothecaries, Harvey being finally summoned from the Elysian fields to prescribe a reform." -- DNB. Within a few years Garth became a member of the celebrated Kit-Cat Club where he was the author of many of the poems engraved on the club's famous toasting glasses, inscribed to various fashionable ladies of the day. *Claremont*, one of the first of a number of poems directly inspired by Pope's *Windsor Forest* (1713), was written for a fellow Kit-Cat, ostensibly in celebration of his newly acquired mansion just outside the town of Esher, in Surrey. The first house on the Claremont estate was built in 1708 by Sir John Vanbrugh, the Restoration playwright and architect of Blenheim, initially for his own use. In 1714 he sold the house to the wealthy young Whig politician Thomas Pelham-Holles, Earl of Clare, who later became the Duke of Newcastle and served twice as Prime Minister. "Although *Claremont* purports to glorify the seat designed for the Earl of Clare by the amazing Vanbrugh, it veers in the direction of satire of the fashions of the day and centers about a long interpolated tale of Ovidian cast and a prophecy, both delivered through a Druid 'by the Delphic god inspir'd.' Tale, prophecy, and relative lack of concrete description bespeak the controlling influence of Pope." -- Aubin, *Topographical Poetry*, p. 125. When the Duke of Newcastle died in 1768, his widow sold the estate to Clive of India, who demolished the great house, and commissioned Capability Brown to replace it with the Palladian mansion which is still standing (and used as a school for girls).

The unnamed commentator here has added his own brief preface to that of Garth, beginning with a mock-apology: "In this critical age, some may be found, who will censure my design of commentating upon a poem, just coming piping hot into the world, and whose author is still, I hope, safe and sound among the living." There follows a slightly longer section called "Remarks and Annotations on the Title-Page," in which Garth is identified as the author of *Claremont* -- it had appeared anonymously -- and some account is given of his membership in the Kit-Cat Club, and his association with various Whig aristocrats. This section ends with an amusing, if somewhat sardonic vignette of the publisher of Garth's poem, another conspicuous member of his circle:

"This poem is said to be first printed for J. Tonson; now, as there have been many mistakes and disputes about the three famous Stephens [i.e. the Estiennes], tho' they were distinguish'd by the respective Christian names of Charles, Robert, and Henry, so future writers, either of the history of printing, or the lives of the typographers, may be puzzled by our J. Tonson. 'Tis therefore highly necessary to observe, first, that the letter J. stands neither for Jonathan, nor Jeremiah, nor James, nor John; but for plain, honest Jacob; and in the second place, that there are two booksellers of this name of Jacob Tonson, now living; the one the uncle, the other the nephew. Tho' neither one nor the other be so great a scholar, as the Stephens, the Vascosans, or any

of the celebrated typographers of the XVI century, yet it may be said to their honour, that they have well deserved of the commonwealth of learning, by the fine and neat editions they have given us of the best classick authors, some of them adorn'd with good cuts. As to their characters, the uncle, with a plain, ungainly, not to say, rustical outside, had yet the talent to get into the intimacy and favour of the greatest of wits, and encouragers of learning, of the age, particularly of the Lords Somers and Halifax, Mr. Congreve, Mr. Addison, and our author: insomuch, that for many years, he was door-keeper to the Kit-Cat Club. He had a tough face, two left-leggs, and a broken amfractuious voice, which, with some, pass'd for stuttering. The nephew, with a smooth face, and strait limbs, was yet little less awkward than the uncle; for 'twas observ'd, that neither of them could make a handsome bow. They had both a tincture of whimsicalness in their humours; but the nephew differ'd from the uncle, in this, that he had as much assurance as the other, under the show of bashfulness."

The voluminous annotations that follow, rather longer than the poem beneath which they are printed, are in much the same vein, and convey an intimate picture of the literary and political hurly-burly of the day, albeit from the vantage point of an outsider. As far as we are aware, these notes have as yet received little attention, but a clue to the identity of the annotator may lie in his concluding paragraph:

"Thus have I endeavour'd to clear the obscure and difficult passages in this poem, and hope, in return, that when my name comes to be known, all candid judges will allow it a place among the scholiasts and commentators: which that I may the better deserve, I will shortly present the world with my remarks on the translations of the first book of Homer's Iliad, by Mr. Pope, and Mr. Tickell; with as just a parallel, both of their respective excellencies, and faults, as I shall be able to draw."

Such an essay, if in fact it was published, has not as yet been identified. This intriguing edition of *Claremont* is very rare; the ESTC lists five locations only (L, Di; CLU-C, CtY, OCU). In fine condition. Foxon G20; CBEL II, 474.

A barren superfluity of words.

379. [Garth, Samuel.] The dispensary. A poem. In six canto's. London: printed, and sold by John Nutt, 1706. (32), 120 pp., including an engraved frontispiece. 8vo, disbound. £125

Sixth edition, "with several descriptions and episodes never before printed." This poem was first published in 1699, and reprinted twice within the year, each time with additions; a fourth edition of 1700 contained further changes, reprinted in the fifth edition of 1703. This sixth edition does indeed contain many new passages and frequent revision; by his death in 1718, Garth had added more than 400 lines to the poem with which he will always be identified. For all its merits, however, it is the sort of poem so much of its time as to be destined for neglect, as Samuel Johnson implies in his conclusion to Garth's biography:

"His poetry has been praised at least equally to its merit. In the *Dispensary* there is a strain of smooth and free versification; but few lines are eminently elegant. No passages fall below mediocrity, and few rise much above it. The plan seems formed without just proportion to the subject; the means and end have no necessary connection. . . . The general design is perhaps open to criticism; but the composition can seldom be charged with inaccuracy or negligence. The author never slumbers in self-indulgence; his full vigour is always exerted; scarce a line is left unfinished, nor is it easy to find an expression used by constraint, or a thought imperfectly expressed. It was remarked by Pope, that the *Dispensary* had been corrected in every edition, and that every change was an improvement. It appears, however, to want something of poetical ardour, and something of general delectation; and therefore, since it has been no

longer supported by accidental and extrinsic popularity, it has scarcely been able to support itself."

In very good condition. The frontispiece engraved by Vander Gucht, first added to the second edition, shows the "Theatrum Cutlerianum." Foxon G22; CBEL II, 474.

380. [Garth, Samuel.] The dispensary. A poem. In six canto's. London: printed for Jacob Tonson, 1718. (24), 84 pp., including an engraved frontispiece and six plates. 12mo, recent wrappers. £75

Eighth edition, "with several descriptions and episodes never before printed." The last lifetime edition, apparently, published the year of the author's death. The text differs significantly from that of the sixth edition, but whether or not these alterations were all incorporated into the seventh edition of 1714, the first to be issued by Tonson, has not determined; Tonson had acquired the copyright in 1710. The frontispiece and six plates, included in the collation and pagination, are all by Du Guernier, and were originally engraved for the seventh edition. A very good copy. Foxon G27; CBEL II, 474.

381. [Garth, Samuel.] The dispensary. A poem. In six canto's. London: printed for J. T., and sold by Tho. Astley, 1726. (24), 84 pp., including an engraved frontispiece and six plates. [Bound with:] [Anon.] A compleat key to the Dispensary written by Sir Samuel Garth, M.D. The third edition. To which are added, above sixty lines omitted in the late editions of that poem. Also some poems of the same author never before printed together. London: printed for T. Astley, 1734. 36 pp. Together two vols. in one, 12mo, disbound. £100

Ninth edition, "with several descriptions and episodes never before printed;" a paginary reprint of the eighth edition of 1718. The *Compleat Key* had first been compiled for the seventh edition of 1714, and then was expanded for the eighth edition. Another edition of 1726 added Garth's prologue to *Tamerlane*; this printing apparently adds four further poems. In very good condition. Foxon G29; CBEL II, 474.

382. Gates. [Anon.] The gates of Hell open: in a dialogue between the Observator, and Review. Dedicated to Aminadab. Written in the time of the late dissolv'd Parliament. By a friend of the light. London: printed, and sold by J. Morphew, 1711. 24 pp. 8vo, disbound. £600

First edition. An imaginary dialogue in verse between two Whig newspapers, lamenting the ascendancy of high-church factions after the Sacheverell affair; the *Observator* was edited by John Tuchin, and the *Review* by Daniel Defoe. The opening lines by "Observator" make the predicament clear:

"Tell me, Review, what hast thou late survey'd,
Besides th'old failures of the British trade?
A trade so sunk, that I my self can swear
My Observator prove a vendless ware:
I starve my hawkers since my theme's grown dull;
And they, as all my readers, curse my skull.
My brains, indeed, are strangely out of sorts,
Since the Great Doctor preach'd high-church efforts."

Madan describes this pamphlet as having a satirical woodcut frontispiece, but none is reported by either Foxon or the ESTC. In all the ESTC lists nine copies (L, LAM, O; CaQMM, CtY, InU-Li, MB, OCU; BINs), five of which were examined by Foxon, one of them the Narcissus Luttrell copy (L). In very good condition. Foxon G42 (adding NN); Madan, *Sacheverell*, 1011.

John Gay (1685-1732)

383. **Gay, John.** Poems on several occasions. London: printed for Jacob Tonson; and Bernard Lintot, 1720. (10), 268; (4), 269-546 pp. Two vols. in one, 4to, contemporary half calf and marbled boards, spine gilt, red morocco label (some rubbing, slight chip at the top of the spine). £750

First edition. The first collected edition of Gay's poetry, published by subscription to clear his debts; the model was Matthew Prior's *Poems* (1718), from which the author had earned £4000. This was largely a retrospective collection, but the second volume contains a number of shorter new pieces; the earlier verse has been significantly revised. Gay's venture was a success. The six-page list of subscribers, headed by the Prince and Princess of Wales, contains 364 names, mostly prominent figures from the court, high society, and political and artistic circles. Gay's patrons Burlington and Chandos both subscribed for fifty copies, followed by William Pulteney, who took twenty-five; such multiple subscriptions were in effect a form of private subsidy, as aristocratic subscribers seldom took their full quota, and the copies not taken reverted to the author. The list also defines the world of Gay's friends and acquaintances in the arts; included are John Arbuthnot, William Congreve, Elijah Fenton, George Frederick Handel, John James Heidegger, Godfrey Kneller, Matthew Prior, Alexander Pope, Jonathan Richardson, and Edward Young. Typically, Gay squandered the money he received from this collection in the South Sea Bubble. In very good condition; bound two volumes in one, as often, following the pagination. Early armorial bookplates of Lord Forbes, with the signature "Forbes" on the first title-page. Foxon, p. 295; CBEL II, 497.

384. **Gay, John.** Poems on several occasions. In two volumes. Dublin: printed by S. Powell; for George Risk, George Ewing, and William Smith, 1730. (10), 197(1); (2), (199)-410 pp. + a final leaf of bookseller's advertisements. Two vols. in one (as issued), 12mo, contemporary calf (some rubbing of the spine). £350

First Dublin edition. This collection combines the edition of Gay's poems published in London in 1720 with the first volume of his *Fables*, printed in 1728. This Irish edition was published by subscription; the modest three-page list of subscribers contains 111 names. Following the first title-page here is a second, without "in two volumes," dated 1729; some copies have this title-page only. In very good condition, and very scarce. Foxon, p. 295; CBEL II, 497.

385. **Gay, John.** Poems on several occasions. London: printed for J. Tonson, and B. Lintot, 1731. (4), 260; (4), 260 pp. + an engraved frontispiece in the first volume, and two engraved plates and a 12-page bookseller's catalogue in Vol. II. Two vols., 12mo, contemporary calf, gilt, spines gilt (spines a bit worn). £300

Second collected edition; preceded by the quarto edition of 1720. The last edition published in Gay's lifetime, and textually important; Gay frequently revised his work, and most of the poems here show signs of polishing. In very good condition; the catalogue at the end of Vol. II is of books for sale by T. Worrall (who had presumably ordered a number of copies from Tonson and Lintot). Foxon, p. 295.

*Whence is thy learning? Hath thy toil
O'er books consumed the midnight oil?*

386. **Gay, John.** Fables. London: printed for J. Tonson and J. Watts, 1727. (14), 173 pp. [Bound with:] Fables. By the late Mr. Gay. Volume the second. London: printed for J. and P. Knapton; and T. Cox, 1738. (8), 155 pp. + an engraved frontispiece and 16 plates. Two vols. in one, 4to, contemporary tree calf, rebounded, most of original spine preserved, spine gilt, red morocco label (spine rubbed, front cover loose). £450

First edition of both parts. Gay's most successful work, despite the misgivings of his friends Pope and Swift, and the later criticisms of Johnson, who felt Gay had broken traditional rules. "For most modern readers Gay is mainly, if not exclusively, known as the author of *The Beggar's Opera*, but it was the *Fables* which sustained his reputation from the time of his death till the end of the nineteenth century. In the beast-fable Gay found a genre peculiarly suited to his poetic talents. With his fondness for rural motifs, animal metaphors, and proverbial lore, he had little difficulty in transforming the farmyard world of fable into his own satiric Lilliput." -- David Nokes, *John Gay*, p. 379. The first volume contains an introductory poem and 50 fables, illustrated by 51 headpieces engraved by B. Baron, P. Fourdrinier, and G. Vander Gucht, after designs by William Kent and John Wootton. The 16 fables published posthumously are rather different in character, as they are overtly political, attacking ministerial corruption, and Robert Walpole in particular. The plates in this volume were designed by H. Gravelot and engraved by G. Scotin. A few leaves in the first volume spotted, otherwise in good condition. Foxon, p. 295; Rothschild 925; CBEL II, 497.

387. **Gay, John.** The fan. A poem. In three books. London: printed for J. Tonson, 1714. 32 pp. Folio, sewn, as issued; in a half blue morocco slipcase. £1250

First edition. One of Gay's early poems, written very much in the manner, and under the guidance of, his friend and mentor Pope. The fan as a symbol of female vanity is here turned facetiously into an instrument of correction. There are erotic undercurrents as well, as in such couplets as "Then in the muff unactive fingers lay, / Nor taught the fan in fickle forms to play." Both "muff" and "fan" were current slang terms for the female genitals, and Fielding uses them as such in *Tom Jones*. This copy has the first of two settings of signature B, with the reading "raily'd" (as opposed to ("rally'd")) in line 4 of page 5. A very fine copy, entirely uncut. Foxon G47; Rothschild 912; CBEL II, 497.

388. **Gay, John.** The fan. A poem. In three books. London: printed for J. Tonson, 1714. 32 pp. Folio, half red morocco, by Sangorski and Sutcliffe. £900

First edition. This is one of a small number of copies known with signature B reset, and printed on watermarked paper with horizontal chain lines; the most conspicuous textual difference is "rally'd" for "raily'd" in line 4 of page 5. A very good tall copy. Foxon G47; Rothschild 912; CBEL II, 497.

389. **Gay, John.** The fan. A poem. In three books. London: printed for J. Tonson, 1714. 32 pp. Folio, old pale blue boards, drab paper spine. £1750

First edition. A fine paper copy, on paper watermarked with a small PH monogram; copies on ordinary paper are unwatermarked. With the first of two settings of signature B, with the reading "raily'd" (as opposed to ("rally'd")) in line 4 of page 5. In very good condition, and rare. Foxon G48; CBEL II, 497.

Behold the bright original appear.

390. **[Gay, John.]** A letter to a lady, occasion'd by the arrival of Her Royal Highness the Princess of Wales. London: printed for Bernard Lintott, 1714. (4), 8 pp. Folio, disbound; in a half blue morocco slipcase. £4500

First edition. It was suggested to Gay by Pope and a number of other friends that he improve his finances by writing a panegyric to royalty; the aim was to secure a place at court. The trouble was that Gay was not temperamentally suited to the task. "The poem undermines itself with almost every line. Unable to take such rote-like rhapsodies seriously, Gay gambles that the Princess may have wit enough to prefer his kind of jesting honesty to any amount of pompous public-relations verse. In fact, although the poem is dedicated to the Princess, it is Gay himself, not Caroline, who is the subject here. Instead of

a panegyric, he produces a little comic sketch, with himself centre-stage, as jester, innocent, clown, trying one gambit after another, but all to no avail." -- David Nokes, *John Gay: A Profession of Friendship*, p. 179. A fine copy of one of the rarest Gay first editions. The ESTC lists three complete copies, at the British Library, Huntington, and Harvard; Foxon adds two others, at the New York Public Library (Berg) and Yale. Foxon G52; CBEL II, 497.

The South Sea Bubble Burst

391. [Gay, John.] A panegyric epistle to Mr. Thomas Snow, goldsmith, near Temple-Barr: occasion'd by his buying and selling of the third subscriptions, taken in by the directors of the South-Sea Company, at a thousand per cent. London: printed for Bernard Lintot, 1721. (2), 5 pp. Folio, old wrappers; in a half dark blue morocco slipcase. £6000

First edition. An ironic meditation in verse on Gay's own involvement in the South Sea Bubble:

"Why did 'Change-Alley waste thy precious hours,
Among the fools who gap'd for golden show'rs?
No wonder, if we found some poets there,
Who live on fancy, and can feed on air;
No wonder, they were caught by South-Sea schemes,
Who ne'er enjoy'd a guinea, but in dreams;
No wonder, they their third subscriptions sold,
For millions of imaginary gold."

Gay had earned more than a thousand pounds from the publication of his *Poems on Several Occasions* in 1720, and his friends, especially Pope and Swift, advised him to invest the money prudently. Instead Gay put his funds into South Sea shares, and before long he judged himself worth, on paper, twenty thousand; his friends begged him to sell, at least as much, said Elijah Fenton, as would make him "sure of a clean shirt and a shoulder of mutton every day." But Gay held on, and lost everything. A very good copy of what has always been one of the most elusive of Gay first editions. Foxon G64; Rothschild 921; CBEL II, 498.

392. [Gay, John.] A panegyric epistle to Mr. Thomas Snow, goldsmith, near Temple-Barr: occasion'd by his buying and selling of the third subscriptions, taken in by the directors of the South-Sea Company, at a thousand per cent. London: printed for Bernard Lintot, 1721. (2), 5 pp. Folio, panelled calf antique, red morocco label. £1500

Second edition; the first edition had appeared two or three weeks earlier. This printing is from a new setting of type, but the poem has not been revised. In very good condition. Very rare; the ESTC lists two copies only (Lu, Owo), to which Foxon adds three more (Lg; MH [2]). Foxon G65; CBEL II, 498.

393. Gay, John. Rural sports. A poem. Inscribed to Mr. Pope. London: printed for J. Tonson, 1713. (2), 22 pp. Folio, polished calf, spine gilt, t.e.g., by Riviere & Son. £1500

First edition. A pastoral poem in the tradition of Virgil's *Georgics*, but modelled specifically on Pope's *Windsor Forest*; Pope's poem had not yet been published, but had circulated for some months in manuscript within his literary circle. The sports described here are hunting, in the autumn, and fishing, in spring; the poem has political overtones as well, in celebration of the signing of the Treaty of Utrecht, which put an end to twenty years of intermittent European war. Gay completely rewrote this poem for the collected edition of his verse in 1720. A very fine copy, with the bookplates of the celebrated Schwerdt sporting library, and of the Duke of Gloucester. Uncommon. Foxon G66; Rothschild 910; CBEL II, 497.

394. **Gay, John.** The shepherd's week. In six pastorals. London: printed, and sold by Ferd. Burleigh, 1714. (16), 60, (4) pp., including an engraved frontispiece and six other plates. 8vo, half calf, by Wallis. £450

First edition. An important pastoral poem, describing homely farmyard tasks and domestic life rather than the Arcadian artificialities common to most contributions to this genre. Gay's verses are a deliberate reaction to the pseudo-erotic coyness of the pastoral verse of Ambrose Philips, as criticized by Addison in the *Guardian*. His satire is encapsulated in his repeated use of fake archaic and dialect terms, pedantically annotated in the usual Scriblerian manner. The six plates were designed and engraved by Du Guernier. Some light browning and foxing, otherwise a very good copy. Foxon G69; CBEL II, 497.

395. **Gay, John.** The shepherd's week. In six pastorals. London: printed for J. T. and sold by W. Taylor, 1714. (16), 60, (4) pp., including an engraved frontispiece and six other plates. 8vo, disbound. £175

Second edition. In fact a re-issue of the sheets of the first edition, with a new title-page; the original printing bore the imprint of Ferd. Burleigh, but there is an entry in the Stationers' Register assigning the title to Jacob Tonson. In very good condition. It appears that most copies were issued with the Ferd. Burleigh imprint, as the Tonson issue is a good deal less common. A few copies are known with an additional leaf of advertisements, but in most it is not present. Foxon G71; CBEL II, 497.

396. **Gay, John.** The shepherd's week. In six pastorals. London: printed for Jacob Tonson, 1728.. (16), 60, (4) pp., including an engraved frontispiece and six other plates. 8vo, disbound. £100

Fourth edition. Gay revised this poem twice, once for his *Poems* of 1720, and once for an edition printed by Tonson in 1721 (with no edition statement); the more important changes are common to both, but this printing follows the 1721 edition. One of the most notable revisions is the insertion of eight new lines in Monday's dialogue between Lobbin Clout, Cuddy, and Cloddipole, extending the "First Pastoral" from 116 to 124 lines. A very good copy. Foxon G75; CBEL II, 497.

*They'll tell thee, sailors, when away,
In ev'ry port a mistress find.*

A Newly Discovered First Edition

397. [**Gay, John.**] Sweet William's farewell [to] black-ey'd Susan. A ballad. Set by Mr. Leveridge. [Colophon:] London: printed for B. Lintot, 1719. 2 pp. Folio, single sheet, printed on both sides. £12,500

First edition. The hitherto undiscovered original printing of one of the most famous of all English ballads. This poem was long thought to have appeared first in Gay's *Poems on Several Occasions*, the two-volume collection published in 1720 by Jacob Tonson and Bernard Lintot; it was subsequently included in a great many poetical miscellanies, throughout the 18th century and beyond. There were as well a number of engraved broadside printings, all undated, but variously assigned to the period 1720-1732 (e.g. by Wise, or in the Rothschild Catalogue); these were provided with musical settings by Leveridge, Sandoni, or Haydon, or some combination of the three. Foxon, however, seems to have been the first to notice advertisements for two separate printings of 1719, the earliest of which appeared in the *Post Boy* on January 10, as published by Bernard Lintot at two pence; there is also a notice of March 25 in the *Daily Courant*, for a "3d edition," with no price, but described as "set to musick by Mr. Leveridge." As no copies dated 1719 had as yet come to light, Foxon made a plausible assumption about the first of the advertisements (and by inference, about the

other one as well): "This presumably refers to one of the engraved editions with music which are not included here."

As it turns out, Foxon was only partly correct. There is indeed a musical setting here by the vocalist, song-writer, and composer Richard Leveridge, and the price of the ballad, provided at the bottom of the first page, is in fact two pence. The music, however, as printed with the first stanza, is not engraved but woodcut, and all of the eight stanzas are printed in letterpress; Lintot's imprint, and the date, appear at the bottom of the second page. The text essentially corresponds to that of the collection of Gay's poems published the following year, though there are a fair number of differences in spelling, punctuation, and capitalization. The only anomaly is what must have been an inadvertent omission of the word "to" in the title.

This copy was once mounted in an album or scrapbook, and retains strips of old light grey paper around the margins on the verso only, but not approaching the printed portion except at the top, where the adhesion just barely touches the square brackets surrounding the page number ("2"). On the recto there are light traces of old mounting in the blank left margin. In all, however, a perfectly reasonable copy of a remarkable discovery. For the original printing of such a well-known and popular English poem to turn up for the first time is by any standard a very unusual occurrence; it is particularly pleasing that this two-page folio corresponds so precisely to the documentary evidence unearthed more than thirty years ago by Foxon (p. 298).

398. **Gay, John.** *Trivia: or, the art of walking the streets of London.* London: printed for Bernard Lintott, n.d. (1716). (4), 80, (12) pp. 8vo, early pale blue wrappers; in the dark blue morocco solander case, by Riviere & Son. £750

First edition. One of Gay's most successful poems, of interest both as a vivid picture of London street life in the early 18th century, and as autobiography. "*Trivia* is a town georgic and its 'hero' is a bootboy with whom Gay found a certain amount in common; for though he attended the levees of the Hanoverian placemen, laughed at their witticisms, and flattered them with verses, he never felt at home." -- Oxford DNB. Samuel Johnson said of Gay that "as a poet he cannot be rated very high," but he did not deny the appeal of this work: "To *Trivia* may be allowed all that it claims; it is spritely, various, and pleasant. The subject is of that kind which Gay was by nature qualified to adorn." Lintott paid Gay forty guineas for the copyright, and printed 2000 copies on ordinary paper. This one is in fine condition, entirely uncut; with the book label of Barton Currie, and the bookplate of H. Bradley Martin. Foxon G81; Rothschild 916; CBEL II, 498.

399. **Gay, John.** *Trivia: or, the art of walking the streets of London.* London: printed for Bernard Lintott, n.d. (1716). (4), 80, (12) pp. 8vo, polished calf, gilt, spine and inner dentelles gilt, maroon morocco labels, a.e.g., by Riviere & Son (some flaking of the spine, joint tender). £750

First edition. One of 250 copies on fine paper. The printing for subscribers is from the same setting of type as copies on ordinary paper, but the woodcut ornaments at the head of each of the three parts have been replaced by engraved vignettes. Some light browning, otherwise a good copy, with the armorial bookplate of Robertson Trowbridge. Foxon G82; Hayward 142; Rothschild 914; CBEL II, 498.

400. **Gay, John.** *Trivia: or, the art of walking the streets of London.* London: printed for Bernard Lintott, n.d. (1716). (4), 56, (10) pp. 8vo, disbound. £200

Second edition. For this edition, of which 1000 copies were printed, Gay made a number of small revisions. In very good condition. Foxon G83; Rothschild 917; CBEL II, 498.

401. **Gay, John.** Two epistles; one, to the Right Honourable Richard Earl of Burlington; the other, to a lady. London: printed for Bernard Lintot, n.d. (1717). 36 pp. + four pages of bookseller's advertisements at the end. 8vo, recent wrappers. £500

First edition. The first poem is a charming account, full of informal details, of Gay's five-day journey from London to Exeter, with stops at Hartley Witney, Stockbridge, Blandford Forum, and Axminster; he had been sent off to the country to regain his health. Pope and Gay had formed a close friendship with the young Earl of Burlington, then engaged in the reconstruction of Burlington House, the first of his great architectural projects. The poem opens with a slight note of social deference, typical of Gay:

"While you, my Lord, bid stately piles ascend,
Or in your Chiswick bow'rs enjoy your friend;
Where Pope unloads the boughs within his reach,
The purple vine, blue plumb, and blushing peach;
I journey far. -- You knew fat bards might tire,
And, mounted, sent me forth your trusty squire."

The second poem has its own title-page, marked "fifth edition;" it had been printed separately as a folio in 1714, but the four "editions" were re-impressions from standing type, exaggerating the poem's success. Half-title present, and two leaves of ads at the end. A very good copy. Foxon G88; Rothschild 913 (lacking the ads); CBEL II, 498.

"Unlikely to Fall to the Prowess of Even the Keenest Hunter after Rare Books"

402. **[Gay, John.] Wine.** A poem. London: printed for William Keble, 1708. 14 pp. + a final leaf of errata. Folio, full brown morocco, by Zaehnsdorf; in a dark blue full morocco fleecelined folding case. £30,000

First edition. Gay's first publication, and one of the great rarities of 18th-century poetry. Iolo Williams, in his preface to a facsimile edition published in 1926, said that "the original edition is unlikely to fall to the prowess of even the keenest hunter after rare books." Aside from this copy, the last to come on the market was acquired for Yale in 1955 by Prof. C. B. Tinker, then Keeper of Rare Books, who is recorded as saying at the time that he had searched in vain for a copy for over forty years. The present copy surfaced in 1972, when it was brought to the office of Ximenes Rare Books by a New York dealer specializing in children's books, now long deceased, who had been called in to look at a library in a local apartment. Curiously, there were only two early books of any interest whatsoever, Gay's *Wine*, and a fine copy of the Strawberry-Hill edition of Horace Walpole's *Mysterious Mother*. Both books were acquired by Ximenes, and both were quickly sold; the Walpole went to Wilmarth Lewis at Farmington for \$650 (his 15th copy of this title!), and the Gay, with the help of a colleague, to an American collector for \$6000. No other has surfaced since. The ESTC now lists seven copies in all. Of the three in England one is at the British Library (T. J. Wise's Ashley Library copy), and the other two are in Oxford, in folio tract volumes, one at the Bodleian and the other at Worcester College (the one lent to the Hayward poetry exhibition). Of the four in North America, one is at Yale (as mentioned above), one at Huntington (the Narcissus Luttrell copy), one at Texas, and one apparently at Harvard (it is not recorded in Hollis, the university's on-line catalogue). Foxon adds a second copy at Texas (not in the on-line catalogue), and a copy at Williams (the Robert Hoe - Herschel Jones copy).

Wine is a parody of a parody. The opening lines -- "Of happiness terrestrial, and the course / Whence human pleasures flow, sing heavenly Muse" -- are an obvious imitation of *Paradise Lost*. Gay's immediate source of inspiration, however, was *The Splendid Shilling* (1701), a burlesque of Milton's style by John Philips; there are echoes as well of such derivative poems as Elijah Fenton's *Cerealia* (1706), and Philips' own *Cyder* (1708). Gay's authorship of this poem is attested to by a letter from his schoolmate and mentor Aaron

Hill, written to Richard Savage in 1736. Foxon mentions that some doubt has been cast upon this ascription, but in fact it has been fully accepted by all recent scholars and critics. For a full discussion, see David Nokes, *John Gay: A Profession of Friendship* (1995), pp. 50-55: "*Wine* is a highly characteristic piece; a brief but nevertheless ambitious *jeu d'esprit*, deliberately ephemeral, yet still revelling in multi-layered literary allusiveness. . . . *Wine* is a highly self-conscious poem, with more than a hint of adolescent bravado in the way it perverts Miltonic sentiments into bacchanalian pranks. There is a conscious dare-devil air in the way the antics of Gay's tavern-companions parody the ambitions of Satan's fallen angels." The poem was immediately pirated by Henry Hills, who printed three editions of it in 1708-9; the first time it was assigned to Gay was in Bell's *British Poets*, in 1773, citing the letter from Aaron Hill. Outer margin of the final errata leaf professionally restored, with a couple of letters in facsimile, but generally a very good copy. Foxon G89; Bond, *English Burlesque Poetry, 1700-1750*, 23; Horn, *Marlborough: A Survey*, 238; Hayward 141; CBEL II, 497.

The Death of an Abused Wife, by "A Young Lady of Quality"

403. **G----e.** [Anon.] G----e and D----y: or, the injur'd ghost. A true tale. In imitation of William and Margaret. By a young lady of quality. London: printed for W. Webb, 1743. 8 pp. Folio, recent marbled boards. £1250

First edition. A curious ballad about a domestic tragedy. The ghost is that of Dorothy, Countess of Euston (1724-1742), the daughter of Richard Boyle, 4th Earl of Cork. She was a pretty, good-natured girl, and at the age of sixteen she fell in love with George Fitzroy, a young aristocrat noted for his foul temper. At one point during their engagement they attended a ball given by the Duke of Norfolk, and during the course of dinner he shouted at her across the table, "Lady Dorothy, how greedily you eat! It is no wonder you are so fat." Despite this sort of thing, the couple were wed on October 10, 1741. The marriage lasted only seven months, during the course of which the Earl of Euston gained notoriety for his ill-treatment of his wife, and her family; a certain amount of scandal was caused by the fact that he forbade his mother-in-law access to his house. In the end, the Earl's behavior led to Lady Dorothy's death, and according to this ballad, in which her ghost arises to rebuke him, "the means were horrid as thy soul." A bleak footnote explains this line as follows: "By being hurried about in a coach, and as often over-walked, &c. &c. she miscarried, when five months gone with child, and dyed the next day." The "young lady of quality" who wrote this poem has not been identified. The ballad imitated, *William and Margaret*, was written by David Mallet in 1723, and frequently anthologized. As Foxon points out, a poem called *Eugenio, or the Disconsolate Shepherd*, is a reply to these verses, published later the same year. A very good copy of a scarce title; the ESTC lists 15 locations (L, C, Ct, LEu, O, NT; CaOHM, CSmH, CU-BANC, DFo, IaU, KU-S, OCU, TxU). Foxon G96.

404. [**Gent, Thomas.**] Female piety exemplify'd: or, the heav'nly virgin celebrated. . . . Written by the author of the History of York, &c. [York: printed by Thomas Gent, 1743.]. (6), 24; 24; 24; 24; 24; 24 pp. 12mo, recent calf, spine gilt. £2000

First edition. The sheets of a poem in six parts, called *British Piety Display'd in the Glorious Life, Suffering, and Death of the Blessed St. Winefred*, bound up with a general title-page, a leaf of contents, and a leaf of subscribers containing 85 names (for 106 copies). Thomas Gent (1693-1778) was born in Ireland, and first found work as an apprentice to the Dublin printer Stephen Powell in 1707. In 1710 he absconded, and stowed away on a ship bound for England, where he found employment with the London printer Edward Midwinter. Eventually he acquired a small press, and in 1724 he set up his own establishment in York, where for some years he had success as the city's only printer. By the time this long poem appeared his fortunes, because of competition, were on the wane, and he was forced to move to new premises. At the end of Part VI of this volume is a six-page advertising section, which begins with a vivid account of his situation, as it stood in 1743:

"Having, in the year 1724, removed my printing-press and letters from London to this ancient city, on the occasion of espousing the widow of Mr. Charles Bourne, printer, grandson to the memorable Mr. John White; and since then follow'd my lawful profession, for the preservation of my family, with uncommon care and industry, to the present time: I take this happy opportunity in giving notice, that I am now removed into Peter-Gate, (that which is called the lower part of it) but a little way from Stone-Gate. -- I humbly hope, thro' divine assistance, that the favourable munificence of my friends, considering the contingencies in life, will generously extend to the place of my new settlement, repair'd to withstand the inclemency of the weather, freed from all filthy incumbrances, and by credible apartments fit to entertain the better sort of well-bred lodgers, or customers that rightly encourage the true typographical artists; those only that become such by vertue of lawful indentures, &c. and not by interloping, surreptitious methods, to the ruin of honest practitioners: which house in Petergate is made as necessary for a printing office, as tho' it had been contrived two hundred years ago: where books in Greek, Latin and English; also mathematical works; warrants, handbills, &c. may be printed in a neat and correct manner. Likewise all sorts of curious printing-work that gentlemen and others shall have occasion to use, can artfully be done to satisfaction; travellers furnish'd with various sorts of chapmens books; paper, pens and ink to be sold; as also the celebrated Daffey's elixir, with pictures, and various other sorts of goods."

Gent produced several useful works of local topography, but his printing was eccentric in design and primitive in execution; many of his books were illustrated, as here, with a profusion of exceptionally crude woodcuts, some of which he designed himself. This long poem about a legendary Welsh saint, supposedly of the 7th century, could only have appealed to a very unsophisticated audience. In time the market for Gent's homespun publications dwindled, and though he continued printing for another thirty years, he did not prosper; he died in poverty at the age of 85. This is a rare title. The ESTC lists three copies of the poem's six parts, with the title-pages of Part III-V dated 1742, but without preliminaries (L, MRu, O); also listed are four copies with an additional six leaves at the front (L, LEp, Yc [2]). Foxon notes having examined four copies at York Minster, one of which includes the same general title present here. In fine condition. Foxon G111-2.

On Kelly's Riot at the Smock-Alley Theatre in Dublin

405. **Gentleman.** [Anon.] The gentleman. An heroic poem. In two cantos. Dublin: printed in the year 1747. 23 pp. 8vo, recent marbled wrappers. £2000

Second edition; first printed earlier the same year, also in Dublin. A mock-heroic poem about the so-called Kelly's Riot, which brought tumult to the Irish theatrical world in 1747. The theater historian Robert G. Lowe gives a good account of the incident:

"On 19th January, 1747, when 'Aesop' was being played, a fellow named Kelly, a gentleman, went into the pit of the Smock Alley Theatre, drunk. He climbed on the stage, and going into the green room, grossly insulted Mrs. Dyer, an actress. [Thomas] Sheridan had him turned out; and Kelly, going back to the pit threw oranges at Sheridan, with one of which he struck him on the face. After the play, Kelly found his way on the stage, and abused Sheridan, who gave him a well-deserved thrashing, which Kelly took like a lamb. Kelly and his friends caused several riots in the theatre on subsequent evenings, in one of which they insulted a Trinity College student. The students, who were great supporters of their former comrade, Sheridan, effectually resented this insult to their body. They captured the leading rioters, carried them to the college, and forced them to kneel and abjectly apologise. Kelly was tried before the Lord Chief Justice, sentenced to three months' imprisonment, and fined £500. After being confined for a week, he begged Sheridan's mercy, and, by the

latter's intercession, the fine was remitted and Kelly released. From this time no one was allowed behind the scenes of the theatre."

This rather clever and amusing poem describes the incident up to the point when Kelly receives his thrashing. Sheridan is portrayed as Typhon, and Kelly as Ergasto; a contemporary hand has identified these two, and a number of others, with marginal notes (a bit cropped, but fully intelligible). Kelly's Riot inspired at least a dozen pamphlets, all of them now very rare. Of this one, the only one in verse, the ESTC lists a single copy of this second edition (ICN), along with seven locations, five of them Irish, for the 22-page first edition (L, D, Di, Dt, Du, MAY; CSMH). In fine condition. Foxon G121; Lowe (Arnott and Robinson) 1740.

"I Took to Dr. Gibbons." -- Samuel Johnson

406. [**Gibbons, Thomas.**] Poems on several occasions. London: printed for J. Brackstone; and R. King, 1743. (4), 36 pp. 8vo, disbound. £1500

First edition. A small collection of poems published anonymously by a young graduate of the dissenting academy at Deptford who was about to be ordained, later in the year, as minister of the Independent Church at Haberdasher's Hall in London. Thomas Gibbons (1720-1785) went on to become "a highly influential figure in eighteenth century dissent." -- Oxford DNB. Gibbons led a busy and active life, the details of which are recorded in a diary he kept from 1749 until the day of his death, now preserved in Dr. Williams's Library; only extracts have as yet been published. He formed an early friendship with the much older Isaac Watts, who was among those who examined him for the ministry; in 1780 Gibbons published the first biography of Watts, based on Watts's own papers and correspondence, and an invaluable source for later scholars. Gibbons appears to have had a certain charm, and was adept at conversation; Boswell records Samuel Johnson as saying, late in his life, "I took to Dr. Gibbons" -- no doubt an expression of surprise that he could be entertained by a dissenting minister. As one of London's leading Independent clergymen he was also well thought of by such contemporaries as Philip Doddridge, George Whitefield, and the Countess of Huntingdon. Gibbons' publications number close to fifty; they include sermons, a collection of hymns, a treatise on rhetoric, and a two-volume work on "pious women," containing biographical sketches of Elizabeth Carter, Elizabeth Rowe, Catherine Talbot, and other bluestockings. He wrote a fair number of poems, among which were several separately-published elegies on departed friends. This first slim collection of verse contains 17 poems, beginning with an ode addressed to the King on New Year, 1743, whose "measure" is copied, as a footnote acknowledges, from a poem for the same occasion by Colley Cibber, then the Poet Laureate. Among the other poems are four paraphrases of Psalms, and contemplative verse on death, affliction, and "a prospect of heaven." A very rare title; the ESTC lists five copies (LEu, O; CtY, NN, NNUT). A fine copy. Foxon, p. 303 (adding Ldw).

407. **Gibbons, Thomas.** An elegiac poem, to the memory of the Rev. Isaac Watts, D.D. Who departed this life November 25, 1748, in the 75th year of his age. London: printed for J. Oswald; J. Buckland; M. King; J. Ward; and E. Gardner, 1749. iv, 27(1) pp. 8vo, old wrappers. £650

First edition. Gibbons was in his early twenties when he first met Isaac Watts, and the two became good friends, despite the great disparity in age. This heartfelt elegy is dedicated to Lady Abney, who was Watts's patroness. "A visit to Sir Thomas and Lady Abney at Theobalds in 1712 led to a proposal from them that Watts should reside permanently in their house; and the remainder of his days were spent under their roof, either at Theobalds or at Stoke Newington, to which Lady Abney removed (1735) after the death of Sir Thomas Abney (1722). The kindness of the Abneys gave him a sheltered and luxurious home." -- DNB. The poem is to a large extent a review of Watts's many publications; included are lines on his verse, his hymns, his books for children, his theological essays, and his treatise

on logic (1725). Much of the poem is in the form of a eulogy of Watts by his guardian angel, Raphael. On the last page is an advertisement for some of Gibbons' other publications. A few minor stains, but a very good copy of a scarce poem. Foxon G136.

408. [Gilbert, Thomas.] A view of the town: in an epistle to a friend in the country. A satire. London [i.e. Edinburgh]: printed for R. Penny, for the author; and sold by A. Dodd, 1735. (6), 20 pp. 8vo, disbound. £400

First Edinburgh edition. A piracy of the London folio printed earlier the same year, with a false imprint; the ornaments are those used by the Edinburgh printer Robert Fleming. The principal object of the satire in this poem is the venality of the clergy: "Every-body must be sensible, that there are a great many flagrant vices committed by the corrupt part of the clergy, and I hope no honest and worthy man will be offended at my plucking off their external veil of sanctity, and shewing them naked to the world." -- Preface. The author draws parallels between the ecclesiastical and political world, praising William Pulteney ("striving for his country's good"), and castigating Robert Walpole for his relentless accumulation of wealth. The connection between religion and money is explicitly drawn:

"But modern spintexts daily grow refin'd,
And with each modish vice adorn the mind:
Religion they profess, I grant it true,
But most have worldly lucre more in view:
Divinity is now become a trade,
They only serve their God in masquerade:
Hypocrisy, that bastard of their zeal,
Serves as a veil, base actions to conceal;
Assisted by this pious artifice,
They sin, nor are their characters the price."

The poem includes a complimentary reference to Pope ("thou scourge to a licentious age"), but most of the allusions are hostile, such as a reference to someone named Heaton, described in a footnote as "remarkable for nothing but being a pimp at Eton." Thomas Gilbert (1713-1766) was in fact educated at Eton, where he seems to have developed a particular aversion to "sodomites." He was later educated at both Oxford and Cambridge, and ended up in possession of an estate at Skinningrove, near Whitby, in Yorkshire, "where he periodically enjoyed the company of Laurence Sterne and John Hall-Stevenson in a friendship probably dating from their Cambridge days." -- Oxford DNB. He was a prominent member of Hall-Stevenson's rakish club of Demoniacks at Skelton Castle. This was his first published poem; it was later included in his *Poems on Several Occasions* (1747). A very good copy of a scarce title. Foxon G149; CBEL II, 549.

409. [Gildon, Charles.] The apparition: a poem. Address'd to the Right Honourable James, Earl of Caernarvan, &c. London: printed for S. Baker, 1718. (2), xii, 26 pp. 8vo, disbound. £2500

"Second edition;" in fact a re-issue of the sheets of the first edition, entitled *Canons: Or, a New Vision*, with a new half-title and title-page; the first issue was dated 1717. An interesting poem on the debased state of contemporary poetry, as dominated by "the riming sons of vogue." Charles Gildon (1665-1724) had a busy career as a poet, dramatist, literary critic, and to some extent a Grub-Street hack; rather like his contemporary John Dennis, he is now chiefly remembered for his frequent quarrels with Pope. The attribution of the present poem to Gildon is from Theophilus Cibber's *Lives of the Poets* (1753). The ascription is confirmed by a rather learned 10-page preface on patronage and poetry in Greece and Rome, contrasting antiquity with the contemporary scene, and discussing the language and diction of Milton, Dryden, and various classical writers; included are references to Milton's *On Education*, and to the plays of Ben Jonson and Shakespeare (with a quote from *Hamlet*). James Brydges, the dedicatee, had been created Viscount Wilton and Earl of Carnarvon in 1714, upon the accession of George I; he later became the Duke of Chandos. He was a man of

great wealth, which he used to build a splendid house at Canons, near Edgware, where Handel stayed for two years, and composed his first English oratorios. A famous description by Pope of Timon's villa, in his *Of Taste* (1731), was immediately recognized as having been inspired by Canons; the duke made a present of £500 to Pope, which prompted a famous caricature by Hogarth. The poem by Gildon is itself both a hymn to the Earl's magnificent estate, and an appeal for literary patronage. Canons was sold at auction upon the duke's death in 1744, and was immediately pulled down. Gildon, somewhat surprisingly, did not sign his poem, but no doubt he made his authorship known where it counted. The re-issue of these sheets under a new title may suggest that Gildon received nothing for his efforts. This is a very rare title in any form. The ESTC lists three copies of this second issue (L; CSmH, DFo), and only two copies of the first issue (L; OCU). A fine copy. Foxon G152; Aubin, *Topographical Poetry*, p. 317; CBEL II, 1049 (first issue only).

A Blind Man's View of London

410. **Gill (or Gills), Thomas.** The blind man's case at London: or, a character of that city. In a letter to his friend in the country. By Thomas Gill, the blind man of St. Edmond's-Bury, Suffolk. London: printed in the year 1712. 8 pp. 8vo, disbound. £2000

Second edition, though not so designated; first published a year before. A vivid if unsophisticated picture in verse of the noise and filth of London. The "argument" on the verso of the title-page provides the setting:

"The blind man of Bury, by the perswasion of his printer, and some other supposed friends, takes his wife with him to London, with an intention to settle there, where they met with many inconveniencies, and so great difficulties and charges, as soon disgusted them with the place, made them repent their rashness, and think of returning to their native home as soon as they should be able; they winter'd at London in a very hard season, with no extraordinary accommodation."

A portion of the poem is based upon the observations of the poet's wife Deb, who stands at the "garret-window," and looks out at the street below:

"Starv'd ragged boys with dirty faces
Cry two a penny long thread laces:
Some folks deckt richly to excess,
And some in such a wretched dress
As scarcely covers nakedness;
Some womens necks with pearls and lockets,
Some yok'd between two tubs like buckets;
Some heads with lace and ribbons dress'd,
And some with heavy load oppress'd;
Milk-wives, with flat-crown'd caps and biggins,
Bear on their head huge pails like piggins,
Milk, dirt, hairs, straws, together swiggling;
Some few complexions fresh and clear,
And numerous doudy ones appear:
Old wither'd wives with necks flea-bitten,
And maids that look as if beshitten;
Low, crooked forms, and homely features,
And many blind and crippled creatures;
Some with their arms quite shrunk, and small,
And others have no arms at all."

The poet goes on to describe the city's tumult, as he wanders the streets as a beggar. Thomas Gill, or Gills as he sometimes calls himself, published eight other poems between 1707 and 1712, including one on his blindness and several for young readers. All of these are of the

greatest rarity, and are known only from single copies at either the British Library or the National Library of Scotland (there is one example at the Bodleian). Of this title the ESTC lists one copy of the present edition (E), and one of the 1711 printing (L). In very good condition. Foxon G157.

A Warning to the Rakes of London

411. [**Glanvill, Abraham.**] The rake reform'd: a poem. In a letter to the rakes of the town. By A. G. Gent. London: printed in the year 1718. 32 pp. 8vo, disbound. £2000

First edition. The first half of this poem describes a life of dissipation in the city. The poet wakes with a hangover, which he assuages with further drinking bouts, a visit to a gambling den (Bradbury's), a visit to the theater, etc. In the end he sees the error of his ways, and retires to an idyllic life in the country. The name of the author is revealed by an entry in the Stationer's Register, but nothing more seems to be known of him. There is a paginary reprint of this poem ("printed for A. Dodd"), also dated 1718, but the date is probably false, as Narcissus Luttrell marked his copy February, 1721. Rare; the ESTC gives eight locations (L, C, E, LEu, O; CaOHM, CSmH, NcD). Half-title present; a very good copy. Foxon G171 (adding LSC).

On an Oxford Book Auction in 1685

412. **Glanvill, John.** Poems: consisting of originals and translations. London: printed for Bernard Lintot; J. Osborn; T. Longman; and W. Bell, 1725. (28), 176, 179-298 [i.e.300] pp. 8vo, contemporary panelled calf (a little rubbed). £750

First edition. The preferred second issue, with six pages of additional poems added at the end, and c2 reset, with a different ornament on the recto, and the list of errata on the verso expanded from three to twenty-three lines. The only substantial collection of poems by a Tory country gentleman. John Glanvill (1664?-1735) was the grandson and namesake of Sir John Glanville (1586-1661), one of the major legal figures of his generation, who amassed a considerable fortune. He was educated at Trinity College, Oxford, and in 1683 stood for a fellowship at All Souls, but was rejected; eventually he was expelled from his own college, because, according to Hearne, "he would be drunk and swear." After the death of two elder brothers he inherited the family's considerable estate in Surrey, where he spent the rest of his life, a bachelor to the end. Glanvill had a lifelong interest in writing poetry. His first considerable publication was a translation of Seneca's *Agamemnon*, which appeared, along with one other short poem, in *Miscellany Poems and Translations by Oxford Hands* (1685); this was followed in 1688 by a translation of Fontenelle's *Plurality of Worlds*, and several pamphlet poems in the 1690's (all included in this volume). The present collection begins with a long and quite interesting preface, in which Glanvill says something about his approach to versification (with reference to Dryden), and describes some of the circumstances surrounding a number of individual poems; his comments convey the impression of someone rather detached from the mainstream literary world, a theme repeated in a poem called simply "Of his Verse," the last piece in the section of original poetry: "If rude the numbers, uncorrect the strain,/ 'Tis his own stile, and an unlabour'd vein." The original poems consist largely of occasional verse and songs. One amusing piece is "A Drinking Song," occasioned by a book auction at Oxford in 1685:

"Let the provident fop
For an author bid up,
Till the critical half-penny carry't;
Secure he may be,
And unrival'd for me,
Unless 'twere an auction of claret.

Were champaign but expos'd,

I'd vy with the most,
 But for useless books, let them rot all;
 What the devil care I
 Who'll Bellarmine buy,
 Give me but a Bellarmine bottle?"

Glanvill describes himself as having little contact with the London bookselling world, a circumstance that led him to leave it to a nephew to see his book through the press; the process resulted in omissions and misprints. As a consequence the first copies to be sold did not include two translations from Latin (pp. 293-296); when these were added ("these translations came too late for the press"), the list of errata was substantially lengthened (and the press figure "2" added to the verso of b4). In both issues the pagination is slightly irregular, with pp. 177-8 omitted, and 193-4 and 279-80 repeated. This has never been a particularly common title. The ESTC, conflating the two issues, records twenty copies, but this list includes a number that do not contain the six-page supplement, e.g. at the British Library, Huntington, and Harvard (Harvard's copy of the expanded second issue lacks the title-page); there are no copies at all at such major libraries as Folger and Yale. In fine condition. Early signature on the front flyleaf of William Church. Pencilled note on another flyleaf of George Thorn-Drury, and a further note identifying this provenance by H. F. B. Brett-Smith, from whom the volume passed to his son John Brett-Smith. Foxon, p. 307; CBEL II, 475.

413. **Glanvill, John.** Poems: consisting of originals and translations. London: printed for Bernard Lintot; J. Osborn; T. Longman; and W. Bell, 1725. (28), 176, 179-292 [i.e.294] pp. 8vo, contemporary calf, gilt, spine gilt, later brown morocco label (rubbed, corners worn, piece missing from the top of the spine). £200

First edition. First issue, with the text ending on p. 292, prior to the last-minute addition of two further poems, and the list of errata containing three lines only (subsequently expanded to twenty-three lines). Wanting flyleaves at the beginning and end, but a sound copy; bookplate of Oliver Brett, Viscount Esher. Foxon, p. 307; CBEL II, 475.

414. [**Glover, Richard.**] Admiral Hosier's ghost. To the tune of, Come and Listen to my Ditty. London: printed for Mr. Webb, 1740. 7 pp. Folio, recent wrappers. £900

First edition. Richard Glover, whose reputation as a poet was by this time well established, was active as well in the political world as an opponent of the policies of Robert Walpole's government, particularly with regard to its failure to protect British commercial interests in the West Indies against the power of Spain. During the War of Jenkins' Ear, he wrote this ballad to temper the public enthusiasm aroused by Admiral Vernon's victory at Porto Bello. Vernon is portrayed in the poem as confronted by the spectre of Admiral Francis Hosier, whose attempted blockade of the same Spanish settlement in 1726 had ended in disaster, when a virulent fever broke out to which Hosier and 4000 men of his squadron fell victim. The ghost of Hosier here blames the catastrophe on the failure of Walpole's earlier administration to order an immediate attack when the fleet first arrived at Porto Bello. Such retrospective criticism was perhaps unfair, but the poem attracted a good deal of attention at a time when Walpole's authority was beginning to wane. "His one still readable ballad." -- DNB. A fine copy of a very scarce title; the ESTC lists 11 locations (L, C, O, Owo; CSmH, CLU-C, CtY, IU, NIC, OCl, TxU). Foxon G186; European Americana 740/134; CBEL II, 549.

415. [**Glover, Richard.**] Leonidas, a poem. London: printed for R. Dodsley, 1737. (2), xvi, 335(1) pp. 4to, contemporary calf, spine gilt, later black morocco label (joints neatly restored). £200

First edition. An epic poem in nine books on the heroic resistance of the king of Sparta when confronted by the effeminate and treacherous armies of Persia; the author's name appears at the end of the preface. This work immediately attracted a good deal of attention, and

was widely praised, even by such exacting critics as Henry Fielding, who spoke highly of Glover's verse in the *Champion*. Several reprints were soon called for, and in 1770 Glover expanded the poem to twelve books. A very good copy; there were also copies printed on fine paper. With the early armorial bookplate of Thomas Graeme of Balgowan, Perthshire, whose son, Gen. Thomas Graham, played a notable role under Wellington in the Napoleonic Wars and was made 1st Baron Lynedoch. Foxon G190; CBEL II, 549.

416. [**Glover, Richard.**] *Leonidas*: a poem. Dublin: printed by R. Reilly; for J. Smith, and W. Bruce, 1737. 240 pp. 12mo, contemporary calf, brown morocco label. £125

First Dublin edition; first printed in London earlier the same year. When Swift got wind of this edition, he wrote to Pope from Dublin on May 31, 1737, "Pray who is that Mr. Glover, who wrote the epic poem called *Leonidas*, which is reprinting here and hath great vogue?" A fine copy of a scarce edition. On the front pastedown is an inscription revealing that this copy was once in the library at Rosanna, the Irish home of the poet Mary Tighe (1772-1810), whose much admired *Psyche* was first printed in 1805. Foxon G192; CBEL II, 549.

417. [**Glover, Richard.**] *Leonidas*. A poem. London: printed for R. Dodsley, 1739. xxii, 262 pp. + a final errata leaf. 12mo, contemporary calf, gilt, spine gilt, brown morocco label. £100

Fourth edition; first printed in 1737. The text incorporates a few small revisions made for the second edition (1738). A fine copy. With the early signature of M. Wyvill on the front pastedown. Foxon G196; CBEL II, 549.

418. **Glover, Richard.** London: or, the progress of commerce. A poem. London: printed for T. Cooper, 1739. 30 pp. 4to, recent half calf and marbled boards. £175

First edition. A hymn to empire:

"Bright ornament of Europe, Albion's pride,
Fair seat of wealth and freedom, they my muse
Shall celebrate, O London: thee she hails,
Thou lov'd abode of commerce."

Included are passages in praise of the Dutch; Spain, by contrast, is described as an "insatiate race," whose "exterminating hand" engaged in the conquest of Mexico and Peru. Whatever its faults, the poem is an appropriate paean to the rising mercantile spirit of Britain in the first half of the 18th century. As Foxon notes, some copies have a leaf of "argument" following the title-page, but this was in fact printed as part of the second edition, later the same year. Title-page a trifle dusty, but a very good copy. Foxon G197; CBEL II, 549.

The Streets of Bristol

419. **Goldwin, William.** A description of the antient and famous city of Bristol. A poem. . . Revis'd, with large additions, by I. Smart, A.M. London: printed for R. Lewis; and sold by J. Robinson; J. Rowland; J. Leake (Bath); and J., Crofts (Bristol), 1751. 40 pp. 8vo, 19th-century half calf (a bit rubbed). £650

The second of three editions, all printed in 1751, of a topographical poem first published in 1712. William Goldwin (ca. 1682-1747) was educated at Eton and King's College, Cambridge, and went on to become a master at Bristol Grammar School and the vicar of St. Nicholas' Church, also in Bristol. He is now best remembered by collectors of sporting history, as the author of a neo-Latin poem called "In Certamen Pilae" ("On a Ball Game"), a 91-line description of a rural cricket match that was included in his *Musae Juveniles*, printed in 1706. The present account of Bristol begins with a general description of the city's

aspect, and continues with details of the streets and houses, the port and the shipping industry, churches, commercial establishments, the local spa, and more. The revisions by Isaac Smart, about whom we have discovered nothing, bring the narrative up to date after a passage of almost forty years; Goldwin's original preface has been omitted. All editions of this poem are rare. Of the original printing of 1712 the ESTC lists eight copies, along with a total of fifteen copies of the three printings of the revised version of 1751 (all from the same setting of type?); of this "second" edition five copies are recorded (L, ABu, Csj, O; GOT), of which at least three are missing the half-title which is also not present here. This copy has the book label of Thomas Grenville (1755-1846), the great book collector whose library was bequeathed to the British Museum through the influence of Panizzi; there is no sign of this poem ever having come to the British Museum, however, and a partly deleted inscription dated 1838, just below the book label, suggests that Grenville may have given the poem away at some time before his death. Title-page a trifle dust-soiled, but generally in very good condition. Cf. Foxon G216; Aubin, *Topographical Poetry*, p. 81 ("a work which demands careful examination . . . extremely detailed and objective").

One of the Most Famous Images in the History of Fireworks

420. **Grand.** [Anon.] The grand whim for posterity to laugh at: being the night view of the royal fireworks, as exhibited in the Green Park, St. James's, with the right wing on fire, and the cutting away the two middle arches to prevent the whole fabrick from being destroy'd. London: printed for T. Fox, n.d. (1749). Large folio, broadside, 16 1/2" by 20", with an etching at the top and a poem, in four columns, below, followed by commentary in prose. £8500

First edition. A satire in verse on the futility of the War of the Austrian Succession, also known as King George's War (1739-1748), which was settled by the inconclusive Treaty of Aix-la-Chapelle, on October 18, 1748. The poem is accompanied by one of the most famous images in the history of pyrotechnics. To celebrate the peace, fireworks displays were held all over Europe, the most spectacular of which took place in London, in Green Park, on April 27, 1749. Preparations for the affair took six months, and were estimated to have cost £14,500. Italian specialists were hired to construct a huge Dorian temple, 410 feet long and 114 wide, in which eleven thousand fireworks were arranged to be set off in tandem with music composed by Handel especially for the occasion. As the day approached there was high excitement, as described by Horace Walpole: "For a week before, the town was like a country fair, the streets filled from morning to night, scaffolds building wherever you could or could not see, and coaches arriving from every corner of the kingdom." Twelve thousand tickets were sold for a rehearsal of Handel's music, which ended with a 101-cannon salute and caused a massive traffic jam that blocked London Bridge for three hours. The day itself, however, proved something of a disappointment. As Walpole, who was present, observed: "The wheels and all that was to compose the principal part were pitiful and ill-conducted, with no change of coloured fire and shapes; the illumination was mean, and lighted so slowly that scarce anybody had patience to wait the finishing." Those who did stay around were treated to an unexpected finale, when the North Pavilion caught fire; a stampede ensued, but according to Walpole, "very little mischief was done, and but two persons killed." The whole performance was a fiasco, and attracted the immediate attention of satirists.

This poem describes the event, and the diplomatic absurdities inherent in the war and its settlement, in rhymed couplets, beginning with "This grand machine so fine and brave," and ending with a curt observation: "But, lo! the structure's in a flame; / The D---l now has play'd his game." The large etching shows the entire construction, with fireworks erupting on all sides. The right wing, engulfed in flames, is being ineffectively doused with water by a team of fire-fighters in the foreground. At the bottom is a prose passage, entitled "Remember the War, Peace, and Fireworks," which reads as follows: "Be it remember'd in the annals of posterity, and to the eternal honour of the British nation, that, in the year of our Lord one thousand seven hundred and thirty-nine, and in the twelfth year of the

auspicious reign of George II, a war was enter'd into with Spain, for the non-payment of ninety thousand pounds, due to the South-Sea Company, and to secure a free navigation without search (or cutting people's ears off) to the West Indies: which declaration of war soon involv'd England in another with France; who, contrary to treaty, had open'd and fortified the harbour of Dunkirk. Be it then, I say, remember'd, that Great Britain, after a vast profusion of blood, and running in debt full thirty millions, when it had reduc'd the royal fleets of France and Spain to so wretched a condition that they durst not appear at sea, and had, by the brave New-Englandmen, taken the important isle of Cape Breton, did, by that ever memorable peace, concluded at Aix la-Chapelle, 1749, not only generously restore Cape Breton to the crown of France, send two of her prime nobility as hostages (a humorous print of which is to be had at every print-shop in London, under the title of *The Hostages a Pledge*), leave Dunkirk in part still fortified, but also expend, in a firework, a sum little inferior to the original demand upon Spain, and concluded a most gracious and honourable peace with that nation; leaving the grand affair of the search, and barbarities used towards her gallant sailors, just where she found them. Thus ended this long, bloody, and taxing war; which was open'd with bonfires at home, carried on with potguns in the field, and ended with the loud roar of cannon in the Green-Park, the 27th of April 1749."

This spectacular broadside is not listed in the ESTC, nor is it recorded by Foxon, who did attempt to include all such letterpress poems accompanied by etched or engraved illustrations. There is, however, a copy in the British Museum Department of Prints and Drawings, which is the source for a number of reproductions in either histories of pyrotechny or accounts of Handel's music. Some slight wrinkling and general signs of wear, with a few minor tears in the blank margins, but essentially in very good condition. Copies of this broadside were originally sold in the print shops for sixpence.

421. **Grandsire.** [Anon.] Grandsire Hambden's ghost. And Peace, or no peace. Two poems. Together with a prefatory answer, to some late Whiggish scurrility, especially a certain dedication. London: printed for J. Woodward, 1712. (2), 43 pp. 8vo, recent marbled wrappers. £350

First edition. The first poem is an attack on the Whigs, narrated by the ghost of John Hampden (1595-1643), whose refusal to pay ship money touched off a chain of events leading to the downfall of Charles I:

"I sow'd the fatal seeds of discontent,
Long since, between the King and Parliament,
And was the tool, to my eternal shame,
That fann'd those sparks into a raging flame.
Pym, Vane, and I, with other heads, destroy'd
Wise guiltless Strafford and religious Laud;
And by our tongues fomented factious jars
Into rebellious feuds and bloody wars,
To please a restless tribe, who still dissent,
For Mammon's sake, from God and government."

The second poem castigates the Whigs for bringing Britain into conflict: "And must we fight till we have conquer'd Spain? / If so, how long must England war in vain?" A long preface ends with a passage from the dedication of *The Great Antichrist Reveal'd* (1660), by Griffith Williams, Bishop of Ossory, a conspicuous supporter of the Royalist cause during the Civil War. Some light browning, otherwise a very good copy. Foxon G249.

422. [Granville, George, Baron Lansdowne.] Poems upon several occasions. London: printed for J. Tonson, 1712. (8), 267 pp. 8vo, contemporary panelled calf (spine rubbed, joints a little cracked at the top). £300

First edition. The major book of poetry by Alexander Pope's first patron; *Windsor Forest* was dedicated to him the following year. Up to this point Baron Lansdowne (1667-1735)

had published only a few plays; of his verse Samuel Johnson did not have a high opinion: "He had no ambition above the imitation of Waller, of whom he has copied the faults and very little more." Included in this volume are poems addressed to the King, epistles to various ladies (especially Myra), a number of prologues and epilogues, and verses to John Dryden and Samuel Garth; there is also a brief "Character of Mr. Wycherley" in prose. At the end is a dramatic poem called "The British Enchanters," which had first been acted, and published, in 1706. In very good condition. Inserted at the front is a portrait of the author from a later source; with an unidentified 19th-century armorial bookplate, and the bookplate of Oliver Brett, Viscount Esher. Foxon, p. 314; Rothschild 1051; CBEL II, 790.

423. [Granville, George, Baron Lansdowne.] Poems upon several occasions. London: printed for J. Tonson, 1716. (8), 206 pp. + a final leaf of bookseller's advertisements. [Bound with, at the front:] [Prior, Matthew.] Poems on several occasions. London: printed for Jacob Tonson, 1717. (26), 248 pp. + an engraved frontispiece. Two vols. in one, 12mo, recent half calf and marbled boards. £100

Second edition; first published in 1712. A reprint in a small format of the author's principal collection of verse. The edition of Prior's poems at the front is the last of three Tonson printings in a small format, preceded by editions of 1711 and 1713; the collection first appeared as an octavo in 1708. In very good condition. On the first title-page is the contemporary inscription, "Anna Maria Pole, her book:" there is also the early signature of M. W. Mundy. Foxon, pp. 314 and 641; CBEL II, 780 and 489.

424. [Granville, George, Baron Lansdowne.] Poems upon several occasions. London: printed for J. Tonson, 1721. (8), 206 pp. + a final leaf of bookseller's advertisements. 12mo, contemporary calf, gilt, spine gilt, red morocco label. £175

Third edition; preceded by editions of 1712 and 1716. A paginary reprint of the second edition, but in a slightly larger format, and a larger and more attractive typeface. A very fine copy in a pretty binding. Foxon, p. 314; CBEL II, 790.

425. [Granville, George, Baron Lansdowne.] Poems upon several occasions. London: printed for J. Tonson, 1726. (8), 206 pp. + a final leaf of bookseller's advertisements. 12mo, contemporary red morocco, gilt, spine gilt, a.e.g. (spine a bit dull, and just a trifle rubbed). £175

Fourth edition; preceded by editions of 1712, 1716, and 1721. Another paginary reprint, very similar in appearance to the third edition. An attractive copy in an early gift binding, with an appropriate inscription on a front flyleaf: "Mary Villiers, the gift of Dr. Frewin, 1739." Richard Frewin (1680/81-1761) was the most successful Oxford physician of his generation; he had a large practice and became very wealthy, and in his will he bequeathed a collection of 2300 volumes to the Radcliffe Library. Frewin had three wives, but Mary Villiers was not one of them. Foxon, p. 314; CBEL II, 790.

426. **Gratulatio.** [Poetical miscellany: Cambridge University.] *Gratulatio Academiae Cantabrigiensis de reditu serenissimi Regis Georgii II. Post pacem & libertatem Europae feliciter restitutam anno M.DCC.XLVIII.* Cambridge: typis Academicis excudit J. Bentham, 1748. 144 pp. (not paginated). Folio, contemporary calf (spine a bit rubbed and worn at the ends). £600

First edition. A polyglot miscellany of congratulatory poems addressed to the King, in celebration of the end of the War of the Austrian Succession; the poems are in Latin, Greek, Hebrew, Arabic, and English. One of the English poems, "To the King," is signed C[hristopher] Smart, M.A., Fellow of Pembroke-Hall; among the other contributors are Christopher Anstey, John Duncombe, Richard Hurd, William Mason, and William Whitehead. For a fine description of this book, see Donald D. Eddy, *A Bibliography of Richard Hurd* (1999). In all, 409 copies were printed, of which 125 were on large paper. Of the small-paper copies, 250 were stitched in blue paper, and 24 covered with marbled

paper; of the large-paper copies, 21 were stitched in marbled paper, 84 were bound in calf, and 20 were bound in crimson velvet. Eddy's census of copies includes 15 copies on small paper, and 21 on large paper, of which two are bound in velvet, one his own copy and one at Princeton (the King's own copy, at the British Library, is now in library buckram). He mentions at one point having seen six other copies in various bookshops. A very good copy on small paper, with no watermark; on a front flyleaf is the contemporary signature of C. Fowler. Case 459; Eddy, *Hurd*, 2; Mahony and Rizzo, *Smart*, 294; CBEL II, 373.

427. **Great.** [Anon.] Great Britain's glory. Or, the stay-at-home fleet: tune of Packington's Pownd [sic]. London: printed for A. Moore, 1729. 4 pp. Folio, disbound (second leaf neatly inlaid into an album leaf). £2000

First edition. A sardonic attack in verse on the foreign policy of the Walpole administration with regard to the war with Spain. An Anglo-Dutch fleet had been assembled off Spithead under Admiral Wager as a response to Spain's attack on Gibraltar, but it was held in check to keep peace negotiations on course. The poem ridicules the large number of visitors to the ships lying at anchor: "For our vessels are tight, tho' they're not fit for sail, / And of landmen and women have full complement." This sort of criticism from the opposition was widespread, but it was soon to be rendered pointless by the signing of the Treaty of Seville, which was highly favorable to British interests. "Packington's Pound" is a traditional English ballad, still well known and performed, which takes its name from an Elizabethan figure, Sir John Packington. It had recently been used by John Gay in the *Beggar's Opera* for the song "Thus gamesters united in friendship are found." With a generic woodcut of a sailing ship on the title-page. A fine copy of a very rare poem; the ESTC lists two copies only, at the British Library and the University of Cincinnati. Foxon G257.

428. **Great.** [Anon.] Great Britain's glory. Or, the stay-at-home fleet: tune of, Packington's Pownd. To which is added, The pacifick fleet. London: printed for A. Moore, 1729. 4, 6 pp. Folio, disbound. £1500

"The Pacifick Fleet" ("a new ballad") has its own title-page and pagination, and bears a sixpenny price, as does the title-page to the first poem. There is also a separate printing of this poem (Foxon P2), bearing the same price and imprint, but with horizontal chain lines, as opposed to vertical chain lines here; apparently the two printings are different impressions from the same setting of type, of uncertain sequence. "The Pacifick Fleet" may well be by William Pulteney, a leader of the opposition, as it also appears at the back of one of his pamphlets published at about the same time, *A Second Letter from a Member of Parliament to His Friend in the Country*, most of which was devoted to an attack on a large sum recently granted to the civil list. The author, whoever he may have been, also makes fun of the large number of visitors, of both sexes, to the idle fleet, where they provided entertainment for the sailors and were lavishly feasted:

"The treats are of ven'son, of rack, punch and jelly,
Chaiure entiere have the ladies, as some people tell ye,
And few will return without tarr in their belly,
Which no body can deny."

A fine copy of a very rare folio; the ESTC lists two copies, at Southampton and Harvard, along with a copy at the Clark Library with the first poem only. Foxon G259.

429. **Great.** [Anon.] [Caption title:] A great noise about nothing: or the church's danger. A satyr. [Colophon:] N.p. (London?): printed in the year 1705. 4 pp. Sm. 4to, recent marbled wrappers. £750

First edition. An attack in verse on high church Tories as promoters of tyranny, bigotry, and persecution:

"Of all the cheats and shams that have of late
Shock'd our religion, and imbroyl'd our state,
None more abuse and leave us in the lurch
Than that false cry of danger to the church."

A revised version of this poem was published in the midst of the Sacheverell controversy in 1710, under the title *Monarchy and Church, as Explain'd by Dr. Sacheverell*, purportedly by "J. Distaff, cousin to Isaac Bickerstaff, Esq." Slight signs of once having been folded, trimmed just a trifle close at the top, otherwise a very good copy of a very uncommon poem. The ESTC lists ten copies (L, ABu, C, Dt, E, LEu; IU, MB, NN; AuANL). Foxon G273; cf. Madan, *Sacheverell*, 628.

*Fling but a stone, the giant dies.
Laugh and be well.*

430. **Green, Matthew.** The spleen. An epistle inscribed to his particular friend Mr. C. J. . . . By the late Mr. Matthew Green of the Custom-house, London. London: printed, and sold by A. Dodd, 1737. iv, 46 pp. 8vo, recent half calf and marbled boards. £350

First edition. Despite what to the modern ear is an unpromising title, this is a poem of considerable charm, widely admired at the time of its publication, and much anthologized thereafter. Matthew Green (1696-1737) had a post in the customs-house, where one of his duties was to supply the cats on the premises with milk. Surviving anecdotes indicate that he was a witty and convivial man with friends in the literary world. He died at the early age of 41, and shortly afterwards his friend Richard Glover saw this poem through the press, along with a short preface; Pope praised the originality of these verses, and Gray greatly admired them as well. Green in fact published nothing in his lifetime other than a 14-page poem called *The Grotto*, privately printed and now extremely rare. *The Spleen* is a light-hearted guide to living a life without care, preferring plays, music, books, and the company of women, to ambition, party strife, money-making schemes, and the levees of the great. To Green, writing to his friend Cuthbert Jackson, the requirements for contentment, for an absence of "spleen," were straightforward:

"Two hundred pounds half-yearly paid,
Annuity securely made;
A farm some twenty miles from town,
Small, tight, salubrious, and my own;
Two maids, that never saw the town;
A serving-man not quite a clown;
A boy to help to tread the mow,
And drive, while t'other holds the plough."

One would, of course, need an occasional break:

"With trips to town, life to amuse,
To purchase books, and hear the news,
To see old friends, brush off the clown,
And quicken taste at coming down;
Unhurt by sickness' blasting rage,
And slowly mellowing in age."

Boswell writes of telling Johnson about a dispute between Goldsmith and Robert Dodsley over whether or not the last generation had produced any poetry of worth; Dodsley had taken a positive view, and had cited *The Spleen* as an example. Johnson observes: "I think Dodsley gave up the question. He and Goldsmith said the same thing; only he said it in a softer manner than Goldsmith did; for he acknowledged that there was no poetry, nothing that towered above the common mark. You may find wit and humour in verse, and yet no

poetry. *Hudibras* has a profusion of these; yet it is not to be reckoned a poem. *The Spleen*, in Dodsley's *Collection*, on which you say he chiefly rested, is not poetry." A very good copy, from the library of H. Bradley Martin. At the end of the preface is a paste-on "corrigenda" slip, not present in all copies. Foxon G283; Hayward 159; Rothschild 1083; CBEL II, 559.

431. **Green, Matthew.** The spleen. An epistle inscribed to his particular friend Mr. C. J. . . . By the late Mr. Matthew Green of the Custom-house, London. London [i.e. Edinburgh]: printed, and sold by A. Dodd, 1737. iv, 24 pp. 8vo, recent light blue wrappers; in a grey cloth folding case. £150

A Scottish piracy, with a false imprint; printed shortly after the London original. The lines of the poem are printed much more closely together, to save paper. A very good copy. Very scarce; the ESTC lists seven locations (L, C, Ct, E, O; ICN, NIC). Foxon G284; CBEL II, 550.

432. **Green, Matthew.** The spleen. An epistle inscribed to his particular friend Mr. C. J. By the late Mr. Matthew Green, of the Customs-house, London. London: printed and sold by A. Dodd, 1737. iv, 46 pp. 8vo, disbound. £75

Second edition, "corrected;" first printed earlier the same year. A paginary reprint, with the errata of the first edition corrected. A very good copy. Foxon G285; cf. Hayward 159; CBEL II, 550.

433. **Green, Matthew.** The spleen. An epistle inscribed to his particular friend Mr. C. J. By the late Mr. Matthew Green, of the Custom-house, London. . . . To which is added, some other pieces by the same hand. London: printed and sold by A. Dodd, 1738. iv, 67 pp. 8vo, recent half calf and marbled boards, spine gilt red morocco label. £200

Third edition, "corrected;" first printed the year before. Included here for the first time are "Poems on Several Occasions," of which there are five: (1) "An Epigram on the Reverend Mr. Laurence Eachard's, and Bishop Gilbert Burnet's Histories;" (2) "The Sparrow and Diamond. A Song;" (3) "Jove and Semele, occasion'd by a lady's saying, that none of the ancient poetical stories reflect so much on the vanity of women, as that of Phæton does on the ambition of men;" (4) "The Seeker" (a humorous sampling of the sermons of London); and (5) "On Barclay's Apology for the Quakers." This edition appears to have sold slowly. As Foxon records, "the copyright, with 360 books, formed lot 13 in the trade sale of William Hinchliffe and John Carter, 2 Dec. 1742; it reappeared, with 50 books, in the sale of John Osborn, 11 Nov. 1746, and was purchased by Dodsley for £3 5s." Dodsley included *The Spleen* in his important poetical miscellany. A fine copy. Foxon G287; CBEL II, 550.

434. **Grove.** [Poetical miscellany.] The grove; or, a collection of original poems, translations, &c. By W. Walsh, Esq; Dr. J. Donne. Mr. Dryden. Mr. Hall, of Hereford. The Lady E--- M----. Mr. Butler, author of *Hudibras*. Mr. Stepney. Sir John Suckling. Dr. Kenrick. And other eminent hands. London: printed for W. Mears, 1721. v(1), (26), 352 pp. 8vo, contemporary panelled calf, rebacked, spine gilt, red morocco label (corners restored). £500

First edition. An important miscellany, edited by Lewis Theobald (1688-1744). Theobald began his professional life as a lawyer, but he soon changed course to pursue a literary career, and became a well-known dramatist, poet, translator from the classics, and literary critic and historian. His most notable achievement was as an editor of Shakespeare, but this venture brought him the enmity of Pope, who elevated him in 1728 to the role of anti-hero in *The Dunciad*, and it is in this guise that he is now chiefly remembered. At the time this volume appeared, however, Theobald and Pope were still friendly, and Pope appears in the nine-page list of subscribers as having taken four copies on "royal paper." Included here are a fair number of poems by Theobald himself, but the text is perhaps most interesting for printing for the first time a substantial number of poems by Dr. William

Kenrick, a friend of Henry Purcell and Aphra Behn. There are also some previously unpublished verses by the musician Henry Hall the younger (d. 1716), and several anonymous poems on Pope's translation of Homer. A poem attributed to John Donne, entitled "Absence," is now considered of doubtful authenticity. "An Epitaph on a Talkative Old Maid" has been frequently reprinted, and is often wrongly attributed to Benjamin Franklin, who merely borrowed it. Many of the anonymous poems are not easily traced, and require further investigation. Those by "Mr. B----," for example, may be by William Broome, to judge from a recently discovered letter from Pope to Broome now in the Brotherton collection at Leeds. Some foxing and light browning, but a very good copy; early signature of M. West on the title-page. Case 319; Keynes, *Bibliography of Donne*, 111; CBEL II, 1745-6.

435. **Gulliver, Martin, pseud.** The censoriad: a poem. Written originally by Martin Gulliver. . . . Illustrated with sundry curious annotations of divers learned commentators, scholiasts and criticks. London printed, and Dublin: re-printed, and sold by James Hoey, 1730. 22, (1) pp. 8vo, disbound. £2000

"Second edition," but the earliest printing recorded, and an unrecorded variant. No earlier Dublin imprint has been found, and Foxon presumes there was none. The suggestion of a prior London edition is clearly false, though there is in fact a London reprint, from the third Dublin edition. Together the ESTC and Foxon report three copies of a "second edition," but these all consists of 17 pp. only. The present copy has 22 pp., followed by a final leaf with an "advertisement" on the recto, promising "a curious collection of notes" to be inserted in the next printing. This corresponds to the collation for the "third" edition, also 1730 (Foxon G314; Dt only), and a "fourth" edition of the same year (not in Foxon; L only). This is one of a series of Irish poems written under the pseudonym "Martin Gulliver;" most are satires on a local public figure Hugh Graffan, who was a persistent object of ridicule in Trinity College circles, but whose transgressions are now obscure. Foxon suggests that the poems may have been written by a small coterie of Dublin writers; O'Donoghue gives an ascription to Rev. Walter Chamberlaine, the clever brother of Frances Sheridan and thus Richard Brinsley Sheridan's uncle, but he provides no evidence. The text is amply furnished with footnotes, in the Scriblerian mode; they are signed with such names as Vossius, Heinsius, and Bentleius, in the manner of the *Dunciad Variorum*. A few very small chips to the blank margins, trimmed a trifle close at the bottom, barely touching the last line of the imprint, and one line of text (all fully legible), otherwise a very good copy. Cf. Foxon G313-4; O'Donoghue, p. 65.

436. **Gulliver, Martin, pseud.** The censoriad: a poem. Written originally by Martin Gulliver. Illustrated with sundry curious annotations of divers learned commentators, scholiasts and criticks. London: reprinted from the Dublin third edition, for Weaver Bickerton, 1730. 32 pp. 8vo, disbound. £1250

First London edition; three very rare Dublin printings are recorded (the "second," "third," and "fourth" editions). In this London printing, Swift's *Libel on Doctor Delany* is printed at the end, on pp. 25-32; this poem had first been printed earlier the same year in Dublin (Foxon S878). A fine copy; very scarce. Foxon G315; Teerink 690.

"In Solemn Majesty of Fat"

437. **Gulliver, Martin, pseud.** The proctor's banquet: a pindarick ode. Dublin: printed in the year 1731. 8 pp. Sm. 8vo, disbound. £1500

First edition. Another of the small series of poems published in Dublin under this Swiftian pseudonym, and again a satire on Hugh Graffan, who seems to have occupied an office of Censor at Trinity College, Dublin. At the feast burlesqued in this poem, the Censor is described as sitting "enthron'd in solemn majesty of fat," with someone referred to as "the amphibious Fanny" by his side. In the final strophe the Censor is aroused from a drunken

stupor to survey a scene involving Swift, James Arbuckle, and others unnamed, all part of an earlier poem called *The Censoriad* (cf. Foxon G313-5, above):

"Hark! hark! the grumbling sound
Has rais'd up his head,
As awak'd from the dead,
And amaz'd he stares around.
Revenge, revenge, the Piper cries,
See! Arbuckle arise
See! the crutch that he rears,
How revengeful he stares,
And the fury that glows in his eyes!
Behold! Jonathan stand
With all the ghastly band
Of heroes, who in the Censoriad were slain,
And unpitied remain
In Gulliver's strain."

All this was no doubt fully intelligible to students of the day; Arbuckle was in fact crippled, and walked on crutches. A very good copy of a rare title; the ESTC lists five copies (L, Dp, Dt; CSmH, IU). Foxon G318 (adding CtY); Teerink 1246 (under "Gulliveriana," citing a copy in private hands only).

438. **Gulliverianus, Martinus, pseud.** The art of beauing: an imitation of Horace's Art of Poetry. Address'd to a certain lord. London printed; and Dublin: reprinted by J. Watts; and W. S. Anburey; and sold by J. Thompson, 1730. (6), 17 pp. Sm. 8vo, disbound. £1500

"Third edition," but probably the first edition, as no other printing is known, either in Dublin or London. A satire on contemporary social follies, closely modelled on the Earl of Roscommon's version of Horace's *Ars Poetica*, but with beaux and belles substituted for the poets and literary niceties of the earlier text. "It is a valuable document for its social revelations." -- Bond. One copy is known with a manuscript attribution to James Dalacourt (or De La Cour), a poet from Cork who was active at this period. These lines are not inconsistent with his known work, but the ascription has not been confirmed, and in fact one line, ending in "D-----" and rhyming with "transport," seems to be an allusion to Dalacourt. A very good copy, complete with the half-title (loose). Very scarce; the ESTC lists eight locations (L, D, Di, Dp, Dt; CLU-C, CSmH, NjP). Foxon G320; Teerink 1245 (same edition, under "Gulliveriana"); Bond, *English Burlesque Poetry, 1700-1750*, 107.