# INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

**The quality of this reproduction is dependent upon the quality of the copy submitted.** Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

# UNIVERSITY OF CINCINNATI

13 December, 1952.

*I hereby recommend that the thesis prepared under my supervision by* Milton Hyman Sugarman

*entitled* A Bibliography of Anonymous Poetical Pamphlets Of the Eighteenth Century in a Collection of the Library of the University of Cincinnati

*be accepted as fulfilling this part of the requirements for the degree of* Doctor of Philosophy

*Approved by:*

Robert Shafer

William S. Clark

Form 668—G.S. and T.C.—1M—4-51

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner.  Further reproduction prohibited without permission.

# A BIBLIOGRAPHY OF ANONYMOUS POETICAL PAMPHLETS OF THE EIGHTEENTH CENTURY IN A COLLECTION OF THE LIBRARY OF THE UNIVERSITY OF CINCINNATI

WITH SUMMARIES AND ANNOTATIONS

a dissertation
submitted to the

Graduate School
of the
University of Cincinnati

in partial fulfillment of the
requirements for the degree of

DOCTOR OF PHILOSOPHY

1953

by

Milton Hyman Sugarman

| | | |
|---|---|---|
| A.B. | Union College | 1941 |
| M.A. | University of Cincinnati | 1943 |

SEP 14 1953

CINCINNATI
UNIVERSITY
LIBRARY

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

UMI Number: DP16096

INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

UMI

UMI Microform DP16096
Copyright 2009 by ProQuest LLC
All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106-1346

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

To My

Parents

BENJAMIN B. SUGARMAN
and
ANNA HYMAN SUGARMAN

This Work

Is Dedicated

With Love and Gratitude

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TABLE OF CONTENTS

Introduction.....i

Bibliography of Pamphlets.....1

Bibliography of Works Read or Consulted.....682

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## Introduction

The pamphlets in this bibliography constitute part of a collection owned by the Library of the University of Cincinnati. The full collection contains about one thousand items covering the years from 1698 to 1800. This bibliography includes about half of that number, those from 1698 to 1742, the year in which Walpole's ministry came to an end.

Like other bibliographies, this one establishes no new facts and does not enter the field of critical interpretation. But the compiler does hope that the work may serve as a useful tool to scholars and students of the eighteenth century. To assist in achieving that aim, this Introduction provides some appropriate general information about these pamphlets and about their availability outside the University of Cincinnati collection. In addition, it will indicate what special problems were faced by the compiler, and the extent to which they have or have not been solved.

First, as to availability: All the pamphlets in this bibliography were checked against the holdings listed in the British Museum Catalogue, in Halkett and Laing's Dictionary of Anonymous and Pseudonymous Literature, and in the Cambridge Bibliography of English Literature. Although every reasonable care was exercised in checking, the compiler must admit that the results may not be completely accurate, since both the British Museum Catalogue and the Cambridge Bibliography present certain difficulties

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to anyone searching for titles.

The British Museum Catalogue, for example, sometimes lists items by subject or by a key word in the title rather than by the first word of the title. This practice obviously leaves something to be desired, since the searcher always runs the risk of overlooking a possible listing. The key word may have little or nothing to do with the subject of the pamphlet and different readers may have different opinions of what the main subject is. To the Imitator of the Satire of the 2nd Book of Horace (1733) offers an example of the kind of difficulty encountered here. Under the title Verses Address'd to the Imitator of the 2nd Book of Horace, the Catalogue includes three editions of this poem. One is listed under the key word "Lady," two under the key word "Montague," and three under the key word "Pope." But not one of the three is listed under the first word of either title. Consequently, it would be impossible to find this item listed unless one were already familiar with its subject or with the background of its composition.

The Cambridge Bibliography, by not having a complete index, presents other difficulties. The only way to check a particular title is to search page by page through the volume and sections where that pamphlet might be listed. This the compiler has done. But in looking for five hundred and sixteen items at the same time, one is all too likely to overlook a few. The compiler can only hope that the accuracy of the results will bear some relation to his care and patience.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Despite the possibilities of error, however, the scholar may wish to know about the availability of these pamphlets elsewhere as far as that can be learned from the listings in these works. Of the 516 pamphlets in this bibliography, no more than 129 appear to be entered in the British Museum Catalogue, 23 in Halkett and Laing, and 58 in the Cambridge Bibliography. The total number of entries in all three works, then, is 210. This figure represents some duplication, of course, since occasionally pamphlets appear in two--or even all three--of the bibliographies. The total number of different titles recorded is 182. There are, then, 334 pamphlets in this collection ( or almost 65% of the total number) which apparently are not listed in any of these three standard bibliographies.

The fact that relatively few of the pamphlets are listed in the British Museum Catalogue, Halkett and Laing, or the Cambridge Bibliography does not necessarily mean, however, that they are unavailable outside the University of Cincinnati collection. In an attempt to discover what holdings other libraries may possess, the compiler wrote to the following places: Yale University Library; Library of Harvard University; Henry E.Huntington Library and Art Gallery; Bodleian Library, Oxford University; and University Library, Cambridge University. All five institutions indicated that they possess such materials but that they do not maintain a specific collection of anonymous poetry. Any such individual items would be shelved in the appropriate section of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the stacks, or would be included in collections of other eighteenth-century material.

It is quite possible, therefore, that copies of the pamphlets listed in this bibliography may repose unsuspected in any of the above libraries--as well as in others. In fact, the compiler himself has found some of these titles in another library during his ordinary use of the stacks and the general catalogue. But to unearth any or all of these copies in even one particular library would doubtless be a long and arduous task. At the very least one would have to check each pamphlet individually in the general catalogue under both title and subject. In addition, one would have to check any special collections to determine whether or not the pamphlets were there. The task would be easier only for someone looking for no more than a few particular items.

It is further possible that much similar material may be hidden away in college and university libraries throughout the country. But if such pamphlets are catalogued and shelved, it is often difficult for a student to learn that they even exist. The only way to turn up such items is by a thorough search of the general catalogue --or the stacks themselves. It is this compiler's considered judgment, based on his experience in using library resources and on the shortcomings of such catalogues or bibliographies as the three which have been mentioned, that the best practice to follow with such anonymous ephemera is to keep them in a collection apart.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In this way, any scholar who sought material which might shed light on the political, literary, or social background of a particular period would know immediately what the library had to offer, and could find in one place--or in no more than a few places--the materials which might be of assistance to him.

Such an arrangement is especially desirable for anonymous items, since works of known authorship, even though minor, seem to become established as source material more readily than do anonymous ones. Such works, of course, may well gain their limited repute not so much through intrinsic value as through association with a real person--someone who actually lived and was, if even for only a brief moment, a force in the world. At any rate, these works frequently serve as documentation in scholarly studies, and although they may lie only on the fringe of a scholar's consciousness, they are familiar to him. Anonymous works, on the other hand, are more likely to remain hidden away on dusty shelves--unread and even unknown.

This kind of collection, then, has a particular value for scholars, since it affords an extensive mass of material in a single location. Instead of wasting time and energy in tracking down and digging out obscure material which may be useful in some piece of research, the scholar can enjoy the convenience of remaining in one place and consulting at his leisure the items which may offer the information he desires. Whether he seeks data relative to some particular project, or whether

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

he is merely browsing in the hope of turning up an item which will prove valuable, the scholar can only benefit by such an arrangement.

But aside from its convenient assistance, a collection of this kind is valuable chiefly in respect to the kind of material and information it offers. And some indication must be given of precisely what may be found here.

Since a substantial proportion of the pamphlets deal with political figures and incidents, one can find contemporaneous evaluations of people and events, minor as well as major, and comments on events of the recent past. The Revolution of 1688 figures chiefly in some of the earlier pamphlets, although passing references to it may be found in later ones as well. All the monarchs from William III to George II, particularly the two Georges, are the subject of pamphlets, some complimentary, some critical, and some vituperative.

The person who appears most frequently and most prominently in these pamphlets is, of course, Sir Robert Walpole. Covering almost all phases of his career, the pamphlets are for the most part complaints, denunciations, or satires. But of the forty or more poems which deal with him, over a dozen are defenses or eulogies.

Other persons who appear prominently are Sacheverell, Marlborough, Harley, and Pulteney. The disputes between Whig and Tory give rise to frequent productions throughout the period, as does British antipathy toward France. Walpole's Excise Scheme, one of the most controversial questions in the first half of the century, is the subject

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of eight pamphlets. And the War of Jenkin's Ear, one of the most important events, is dealt with in twelve.

The fact that some matters are barely noticed by the pamphlets in this collection is probably coincidental, since there is no reason to suppose that none would be published. Only three items deal with the Pretender, and only two each with the Rebellion of 1715 and the South Sea Scheme.

But, in addition to these more prominent persons and events, the poems treat of innumerable minor figures and happenings. Many of them are buried, half-forgotten in the pages of thick histories, while of some the only record may be that of the pamphlet itself. It is with these, of course, that the historical scholar would be especially concerned, for one never knows what light may be shed or what road may be opened by some detailed information--or even some passing reference--hitherto unknown.

Characteristic interests and attitudes of the eighteenth century are also evident. Many pamphlets offer laudatory comments about women and proclaim them the equals of men. Religious feeling is manifested in paeans to God, as well as in considerations of theological concepts. As might be expected, most writers are antipathetic to toleration and antagonistic to Catholics and free thinkers. Many others denounce religion itself as a fraud, and applaud reason as the only true guide for conduct.

About half a dozen poems depict university life, describing student activities or faculty corruption. Others

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

describe the evils or delights of drinking, some denounce dancing, and some consider--either satirically or straightforwardly--various fads and fashions, particularly those of dress and social behavior.

Occasional pamphlets praise the accomplishments of certain physicians or offer popular cures, while some present accounts of notorious crimes and impostures. Musical affairs are represented by pamphlets on Handel, Buononcinni, and the two Italian sopranos, Senesino and Farinelli.

Earthier aspects of eighteenth-century life appear in a few accounts of the immodesty and hypocrisy of church-goers, in a few handbooks offering advice as to techniques and methods of seduction, and in more than a few ribald narratives, which are noted later.

Besides these pamphlets, which would appeal chiefly to students of political and social history, are others, more specifically of interest to literary scholars. Occasional poems deal with writers of the day--both major and minor. Among them are Addison, Pope, and Gay, Sir Richard Blackmore, Eustace Budgell, Edward Biddle, and William Whitehead.

Most prominent in this collection is Alexander Pope, who is the subject--at least in part--of well over a dozen. Included here is A Letter to the Knight of the Sable Shield (1716), which apparently alludes to his quarrel with Curll. About half a dozen pamphlets reflect his celebrated controversy with Lady Mary Montagu and Lord Hervey. In others he is variously praised or condemned.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In addition to this group of pamphlets reflecting political, social, and literary affairs is another one--about equal in size--which is more definitely belletristic in nature. Here are satires, moral and philosophical poems, and narratives, exhibiting not only the shams which the century attacked, but also the values which it cherished. A brief consideration of these items will show that the attitudes and outlooks apparent in the minor literary productions of the age are, not unexpectedly, identical with those of the major, generally known works.

The satirical poems concentrate largely on the same human vices held up to scorn in familiar satires of the period, such as Pope's Moral Essays or Young's The Universal Passion, as well as in many of the periodical essays which appeared in the Spectator, the Rambler, and Citizen of the World. So, we find man ridiculed for self-interest in Against Gratitude. [1706]; for avarice, hypocrisy, and lust in Four Satires (1737); for pride and ambition in The Connoisseur (1740); and for sycophancy in Of Legacy-Hunting.(1737). An extreme--and rather uncommon--view may be seen in The Monster (1705), which characterizes men as wild tigers preying on each other.

As we know from Swift's The Furniture of a Woman's Mind and Pope's Second Moral Essay, Of the Character of Women, the fair sex were not immune from remonstrance and castigation. It is no surprise, therefore, to find occasional exposures of feminine shortcomings. Indeed, the poems in this collection are, if anything, more severe. The Secrets of a Woman's Heart [1734] discloses

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the heart of an unfaithful wife to be compact of pride, lust, and avarice. The Woman of Taste (1733) and Callistia (1738) expose a host of additional follies and vices.

Occasionally, satirical treatment is accorded the members of various professions. The Parsoniad (1733) mirrors the conventional eighteenth-century complaint that the clergy neglect their proper duties and covet material rewards. Other poems bring charges of avarice, hypocrisy, and sycophancy. Poets are berated for conceit, mediocrity, or greed. The Art of Poetry (1741), curiously, satirizes satirists themselves for excessive zeal and indignation. Scattered poems hurl bards at lawyers and physicians.

Not all of the poems cultivate this approach, however. Many are written in a straightforward, factual manner, designed to convince the reader with argument rather than with ridicule. In aim and tone they are similar to the moralizing periodical essays, and also to such poems as Thomson's Seasons and Goldsmith's The Deserted Village. Their subject matter, of course, is frequently the same as that of the satires--human frailties. Such poems as Human Passions (1726) and The Fall of Virtue (1732), along with many others, deal with a variety of human and social vices.

In addition, the moral poems include many which reflect some prevalent philosophical attitudes and intellectual tastes of the eighteenth century.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The appeal of reason and moderation, the delight in nature and the country, the desire for solitude, and the inclination to benevolence--all are in evidence, sometimes as an important theme in the poem, sometimes as a passing comment.

The predominant theme, of course, is the ideal of reason. Influenced both by Locke's claims for the power and efficacy of human reason and by the Stoic admiration of reason as a guide to conduct, the Restoration and eighteenth century cultivated the belief that this faculty was the most reliable means of effecting man's personal and social well-being. Pope remarks in An Essay on Man that passions are the gale, but reason the card. Swift shows, in Book IV of Gulliver's Travels, a utopia built on the application of reason. Young praises "reason's golden chain" as a restraint on human passions. In this collection Folly (1737) urges that reason can help man overcome his vices, while numerous other poems include passages extolling the rational faculty.

Associated with reason was the doctrine of moderation, or the "golden mean." This classical ideal has influenced English literature and thought in many different periods, but it was especially prominent in the eighteenth century. The example of Lord Halifax in The Character of a Trimmer (1688) and A Lady's New Year's Gift (1688), as well as the popularity of Horace, no doubt helped it gain favor, and it finally permeated the whole area of eighteenth-century literature.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sometimes the doctrine is implicit in attitude and approach. As a balanced outlook toward life, it is evident in the Spectator Essays and Goldsmith's Citizen of the World. As a Stoical rejection of excessive emotional display, it dominates the poetry of Johnson, Gray, and Cowper. As judicious, impartial criticism, it infuses Johnson's Lives of the Poets.

Very often the doctrine itself is explicitly stated and extolled as a worthy aim. The classic expression may be seen in John Pomfret's The Choice, which consistently chooses a middle position between extremes. Pope's Essay on Criticism warns critics to "Avoid Extremes," and Cowper remarks in his Conversations:

> To find the medium asks some share of wit
> And therefore 'tis a mark fools seldom hit.

Since they were written hastily in the moment of strong feeling, and since they often deal with controversial subjects, many of the poems in this collection lack the well-tempered urbanity to be found in other, better known productions of the period. Indeed, their manner is often likely to be quite intemperate. Nevertheless, not a few of the poems do offer comments about the value of moderation. Of Active and Retired Life (1735) suggests that neither activity nor retirement should be carried to extremes. On Rural Felicity (1733) asserts that moderation leads to true happiness, while Woman In Miniature (1742) remarks that temperance promotes mental health.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Inspired by the practice of such ancient poets as Theocritus and Virgil, and by the more recent example of John Denham's Cooper's Hill in 1642, eighteenth-century poets frequently took nature as a subject. Early examples are the pastorals of Phillips and Pope, as well as Pope's Windsor Forest. Comparable to these in general intention if not in skill are such pastoral elegies as Albina (1702) and Daphnis (1730). Poems on Several Occasions (1733) includes some pastoral elegies, while The Progress of Love (1732) contains pastoral love poems.

Another type of nature poetry emphasized descriptive elements still further, although with didactic and reflective passages intermixed. In this tradition are Dyer's The Country Walk and Grongar Hill, Thomson's Seasons, and many poems by Cowper. Poems of this sort are not especially common in the collection, but Albania (1737), which describes the beauties of nature in Scotland, and The Tempest (1741), which describes the fury of a storm at sea, are worth mentioning.

Accompanying this interest in nature was a tendency to extol the simple pleasures of country life. Familiar idylls of this sort are John Phillips' Cyder, Gay's Rural Sports, and Goldsmith's The Deserted Village. The numerous satires on social vices no doubt intensified this sentiment, and poets came to look upon the country as a peaceful refuge from the evils of the city. As Cowper phrased it in a succinct line, "God made the country, but man made

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the town."

At least a dozen pamphlets deal with this theme. An Evening Thought (1715) recommends the country as a place free of evil passions. The Country Life (1717) contrasts the faction and selfishness to be found in the city with the peace and beauty of the country. Other poems reflecting this attitude are The Progress of Love (1732) and The Poet and the Muse (1737).

Allied with this attraction for the country is a propensity toward solitude, which is valued as an encouragement to meditation and a relief from the hustle, strife, and vices of the city. The country is especially appropriate for such retirement because it offers a place of quiet repose and simple beauty. Familiar expressions of such a longing may be seen in the Countess of Winchelsea's The Petition for an Absolute Retreat, Pope's Ode on Solitude, Thomson's Hymn on Solitude, Thomas Warton, Senior's Retirement: An Ode, and Joseph Warton's Ode to Solitude.

In this collection many of the poems already mentioned dealing with nature and country include remarks about the benefits of solitude. In addition, The Dramatic Poetaster (1732) affirms that solitude is preferable to the pursuit of fame, and Of Business and Retirement (1735) praises retirement as a source of health and mental peace.

Despite its being an age of satire, of vigorous attack on fops, pedants, hypocrites, charlatans, and other exponents of sham and folly, the eighteenth

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

century was not characterized by a callous disregard of human feelings. Rather, the age is notable for the warm and genuine sympathy it extended to the poor, the sick, and the unfortunate. Indeed, espousing and lauding benevolism is merely the corollary of exposing and denouncing egoism, the basis of most human perversities. It is not surprising, then, that writers frequently show concern for human sufferings.

In his Essay on Man, Pope remarks that "all mankind's concern is charity," and in Epistle III of the Moral Essays he presents his ideal of charitableness in the Man of Ross, who, although possessing only a modest income, performs numerous works of charity, mercy, and benevolence. Thomson, describing various aspects of human misfortune in "Winter," remarks that if man thought of the "thousand nameless ills" which plague life, his heart would warm to benevolence. That these ideals were not mere abstract theories but reflections of actual conduct may be seen in the personal lives of Swift and Johnson, who generously befriended many of their acquaintances, including indigent writers. And of course the age is distinguished by the noble patrons who supported struggling artists of all kinds.

Occasional poems in the collection reflect this eighteenth-century benevolism. The Happy Life (1753) expresses the desire for an estate that will permit the writer to exercise hospitality and charity. A Poem to Francis Bindon, Esq.(1742) offers some examples

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of charity and praises it as a divine virtue. The Fable of the Beasts and Their King (1703) urges man to abjure cruelty and oppression for sympathy and compassion.

Short narrative poems were infrequent in the eighteenth century, and the only one to achieve a measure of greatness--Pope's Rape of the Lock--is eminent less as narrative than as witty and elegant satire. Unlike Pope in this masterpiece, however, most poets--and even Pope himself--eschewed original plots in favor of translations and adaptations. Dryden prepared some translations of Chaucer, as did Pope, while Gay patterned his Fables after Aesop and other writers of beast narratives. Some of the narrative poems in the collection follow this imitative pattern. Violenta (1704) is adapted from the Decameron; Hester (1714), from the Old Testament; The Story of Susanna (1730) and Darius's Feast (1734), from the Old Testament Apocrypha.

As examples of moral narratives, The Statues (1739) and The Hasty Wedding (1720) are especially interesting. The stories contain original plots, involve human characters, and develop some ethical principle. For the most part, they are reminiscent of many Spectator narratives, such as the story of Eudoxus and Leontine in No. 123, rather than of other eighteenth-century poems.

But not all the narratives are so lofty in purpose. Many are designed merely to amuse the reader for an idle quarter of an hour. The Prophetic Physician (1737) tells of a skilled physician who effects a cure. In the only moralistic aspect of the poem, he advises the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

patient's daughter to relinquish her Priapic rites in favor of marriage.

Some of the narratives are humorous and even somewhat naughty. The Miser Turned Courtier (1727) tells an amusing tale of a coquette who toys with two admirers and "The Welch [sic] Wedding" in The Patch (1724) describes the ludicrous courtship of two corpulent lovers. The Prude (1722) shows how Goodvil overcomes Clara's reluctance by posing as his own ghost.

Nor is it surprising that in the age which produced the bawdy details of Ward's The London Spy and Sterne's Tristram Shandy, not to mention the downright scatology of Cleland's Memoirs of Fanny Hill, some of these poems might be more than just naughty and verge into actual lewdness. Still, it must be said in their extenuation that the bawdy elements are treated with such obvious gusto and good-natured relish that one can hardly condemn, even if loathe to condone. The incidents are always calculated to draw forth a hearty chuckle, not a nasty snicker or leer. In view of the subject matter of these poems, it is somewhat difficult to offer adequate summaries of the plots. Instead, the reader's attention may be drawn to a few titles, such as The Parson and His Maid (1722), The Ghastly Wound (1723), The Breeches (1738), and The Star-Gazer (1739).

Finally, a few words must be said about the poetic form of these pamphlets. The most prevalent modes in this period are the heroic couplet, the tetrameter couplet or Hudibrastic, and stanzaic poems, including the ode.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Blank verse is gaining in popularity, but is not extensively used.

The poems in this collection reflect quite faithfully the prevailing fashions. The heroic couplet, as might be expected, is dominant, being represented in 365 of the nearly 600 poems contained here--a proportion of well over 60%. Of the remaining poems, almost all are in the tetrameter couplet or stanzas. These two forms are almost equally divided--114 and 99 respectively, or about 20% and 16%. The balance, a dozen or so, are in blank verse.

Most of the tetrameter couplets, it might be noted, are true Hudibrastics, modeled on Butler's influential satire. But occasionally a poet varies this pattern, as is evident in over a dozen of the ryhme schemes, by employing anapests rather than iambs. The influence of Prior may be discernible here, since he made considerable use of this foot.

The stanzas exhibit so much variation from one poem to another that is impossible to distinguish any significant pattern or trend. Anapests are again apparent, displacing iambs in about 40% of the poems. The tetrameter line is by far the most popular, appearing in about 70% of the stanzas exclusively or dominantly. In many others it shares equally with the trimeter or pentameter.

Although many of the stanzaic poems are titled odes, only a few have the elaborate, irregular pattern which we associate with Dryden's and Cowley's Pindarics. The vast majority favor a short stanza--four or six lines,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

only rarely eight--and simple patterns of meter and rhyme.

The fact that an almost insignificant proportion of the poems in this collection make use of blank verse is not entirely unexpected. First of all, critical disagreements as to its effectiveness prevented blank verse from gaining established acceptance among poets and even among general readers, despite its growing popularity in the first half of the century. Although it appears in poems that were widely read, such as The Seasons and Night Thoughts, it is not--to speak in strictly quantitative terms--employed as frequently as couplets and stanzas. Furthermore, blank verse seems to have been considered most suitable for these longer works of description or reflection, and such poems are rare in this collection.

In the light of this brief survey, it seems unlikely that these pamphlets can bring about any alteration of established critical judgments concerning the period. For the most part, probably, they can serve only to reinforce what is already known. Contemporaneous attitudes toward men and events, conventions of style and taste in poetic creation, and the customary activities of social life--all will find here further example and confirmation. The collection, then, has distinct value as a storehouse of source material, offering the scholar documentation for his studies of minute areas and minor incidents of the period.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Moreover, it is always possible, as every scholar knows, that a chance piece of information can open whole new fields of inquiry, and even reopen old ones.. One or two bits of knowledge, first brought to light in such ephemeral works, may answer a question that has teased earlier scholars, may provide a hint that will lead to the acquisition of additional facts, or may suggest a conjectural solution to some further problem. Hence, the possibility of some significant discovery does exist, especially in material which may have gone unread for two hundred years or more.

But this collection, or any one like it, possesses additional usefulness. And perhaps here will lie its greatest value. It is a commonplace of literary and social criticism that great writers, however much they reflect their age, largely transcend it and are seldom if ever typical of it; and that, consequently, the student who would be truly at home in a period, who would understand the attitudes, the outlooks, the currents of feeling which characterized the representative citizen in any particular era must immerse himself in the second- and third-rate productions. Although lacking the insight, the depth, and the power which distinguish creations of genius, these works offer a more valid picture of the age, because they more basically reflect current tastes and prejudices.

Such ephemera as these pamphlets, dealing as they do with a wide variety of subjects, are particularly valuable. They capture and preserve for future generations

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the unique temper of a particular period in time. Political and religious attitudes, social customs, tastes in humor, tastes in literature, philosophical outlooks--all are made manifest, not as the thoughtful considerations of careful, penetrating thinkers, but as the immediate response of the ordinary person. And these impromptu comments, written while emotions were aroused, often reveal the real spirit of the age more accurately than do the calmer, more considered pronouncements of scholars and critics, of either that age or our own.

In addition to the assistance it may offer scholars, this collection provides a challenge also, since its nature virtually ensures certain problems. Most obvious, of course, is the determination of authorship. To what extent are ascriptions possible, how reliable can they be, and can we learn anything further than we now know? A second difficulty involves undated pamphlets. Can dates be determined for them, and with what accuracy? Finally, there is the question of annotation, as attempted in this bibliography. How completely can we ascertain the political, literary, or social events and forces which gave rise to a particular pamphlet? Are there references to people or incidents which can no longer be identified?

The three most useful bibliographies, the British Museum Catalogue, Halkett and Laing's Dictionary of Anonymous and Pseudonymous Literature, and the Cambridge Bibliography of English Literature, do not afford much more than very moderate assistance. Of the 516 pamphlets

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

included here, the British Museum Catalogue has provided author ascriptions for 9, Halkett and Laing's Dictionary for 20, and the Cambridge Bibliography for 39. When the duplications are subtracted from this total of 68, there are left 57 separate items which are attributed to particular authors.

Unfortunately, there is no quick way to test the reliability of these ascriptions, since none of the reference works indicates what data have been used. The omission is not always serious, of course, the authorship of some pamphlets having long been a matter of general knowledge and acceptance, e.g., John Tutchin's The Foreigners, and poems by Lord Hervey, James Miller, Sir Charles Hanbury Williams, and other minor versifiers.

At other times, however, this lack of information gives rise to questions and problems. It would be interesting, for example, to know why the British Museum Catalogue ascribes The Devil Upon Dun to Daniel Defoe, when this poem is not listed in any of the standard bibliographies of Defoe. And it is bewildering, not to say downright annoying, to find that the British Museum Catalogue ascribes Stowe (1732) to George Bickham, while Halkett and Laing ascribe it to Gilbert West, with the remark that it is wrongly ascribed to Bickham. It would be illuminating if the editors had revealed what source of knowledge supported the correction.

In all other instances, when two or more of the works provide ascriptions, they agree on authorship. Yet the scholar may surely wonder whether they have

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

reached the same conclusion through independent research, or whether one authority is merely repeating another.

For the most part, then, the determination of authorship on a sound scholarly basis remains to be done, with the ascriptions, where given, useful merely as a starting point. The approach to this task is well exemplified by the chapter on Duke Upon Duke [in this collection, dated 1723] in Norman Ault's New Light on Pope. Ault contends that this pamphlet, previously ascribed to Gay, and occasionally to Swift, was actually the work of Alexander Pope. His arguments, although not completely convincing, are worth attention as indicative of the line of attack which may prove fruitful with many of the items included here.

It seems only fair to say, however, that most of the authors of such ephemera will remain for ever hidden in the mists that shroud the gentleman poets and the minor hack journalists. A few may still be brought to light, although to do so will entail a thorough search of innumerable letters, memoirs, and diaries. Buried here, amid personal reminiscences, gossip, and social chit-chat may be the clues or the definite statements which will help establish authorship with some degree of certainty.

The problem of undated pamphlets is represented by approximately three dozen items, which have been assigned conjectural dates. Although internal evidence has provided the basis for most of the dates, occasionally the pamphlet's particular background, or information on the title-page,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

gives a fairly definite clue as to the time of publication. In addition, the compiler has searched the list of books and pamphlets included in the monthly issues of the Gentleman's Magazine. The search has yielded only five titles: The Duel (1731); The Merry Campaign (1732); Sirs, Are Ye Mad? (1733); Secrets of a Woman's Heart (1735); and The Connoisseur (1735). The Duel and Sirs, Are Ye Mad? may be found in the bibliography under their respective dates. The Merry Campaign is listed with The Duel, since it apparently alludes to the same event. The Connoisseur has been dated [1740?] by the British Museum Catalogue and is included in that section.

Unfortunately, the compiler has not had access to periodicals other than the Gentleman's Magazine, which did not begin publication until 1731. Hence, it has been impossible to determine publication dates for pamphlets issued before that year. It is reasonable to suppose that a check of such periodicals as A Catalogue of Books (1696-1709) and The Monthly Catalogue (1723-1729) might bring some of them to light. And many others during this whole period may await discovery in the occasional booksellers' advertisements in a host of political and literary magazines.

In addition to the problems of dating and authorship, there is the further--and more significant--problem of annotation. Even though we may be unable to ascertain when a certain pamphlet was written, or who wrote it, we at least want to know why it was written. What particular forces of men and events were responsible for its creation? What currents of thought and feeling shaped its sentiments?

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

What, if anything, new can we learn from it about the political, literary, or social scene from which it springs?

For the most part, the pamphlets presented no difficulty in this respect. The various works on political, literary, and social history provide explanations for the appearance of almost all the items included here. Occasionally, however, the information in some pamphlets defies identification. The answers may lie hidden in older, forgotten histories, or in diaries, letters and personal writings; but, until the solution is found, the scholarly challenge remains.

For example, was the petition which is mentioned in The Totness Address Versified (1727) actually presented to Parliament? According to the Journals of the House of Commons, the only petition from Totness was a complaint by men in leather trades against certain abuses of the leather exporters, and not, as in the pamphlet, a list of grievances against Germany and Spain. Another incident which, like the Totness Address, is not mentioned in any of the standard histories, or even in such a thorough-going work as Hunt and Poole's twelve-volume Political History of England, is the ransoming of some Barbary captives by King George II, as celebrated in Verses Occasion'd By Seeing the Captives Redeem'd By His Majesty (1734). According to The Medalist (1741), a medal was struck of Walpole, yet no history mentions such an incident.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The same problem is to be found in pamphlets dealing with various incidents of social and personal life, although the missing knowledge, it must be admitted, is no serious loss to the world of scholarship. Still, it would be amusing to know whether A Ballad Occasion'd by Some Ladies Wearing Ruffs at Court (1727) refers to an actual occurrence, is intended as allegory, or is perhaps just another bit of ribaldry. And under what circumstances did the event take place which gave rise to A Ballad Upon a Gentleman's Sitting Upon the Lady W-----'s Cremona Fiddle (1720)?

Less frivolous than these are other pamphlets, which purport to relate actual incidents, but which may be no more than moral narratives. If they are true, it would be helpful to have the appropriate facts about them. Who is Clarissa in The Banish'd Beauty (1729), and why was she banished from court? In The Fair Suicide (1733), what are the names of the maiden and of the knave who deceived her? Is The Priest and the Widow (1741), merely another anti-Catholic tract, or were Father Thomas and Joanna Bertadini real persons?

Sometimes one may find on the title-page or in the body of the pamphlet a name of which there is no other trace in histories, in the Dictionary of National Biography, or even in other biographical dictionaries. Some of these names, to be sure, may be fictional, but others certainly are not. Sam and Gil, in Devil a Barrel Better Herring (1710) are defined as a new and replaced minister respectively, but their exact identity remains indefinite.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Of Dr. Morgan, in A Poem on the New Method of Treating Physic (1726), and of Mr. Rich Sales, in A Poem on the Death of Mr. Rich Sales [1728], there is no trace. Who is the Viscount Nessuno mentioned on the title-page of The Dramatic Poetaster (1732), and who is the young politician addressed in Advice to an Aspiring Young Gentleman of Fortune (1733)?

If we could answer the questions raised by these and other pamphlets, we might increase our store of knowledge sufficiently to help further illumine obscure areas of political and social history.

In conclusion, a word must be said about the summaries and annotations. The summaries have deliberately been made as full as possible, because in this way they can best serve the scholar who might have occasion to use this bibliography. If he is looking for information about a particular person or event, he can more effectively determine which items might be helpful. It should be remembered, of course, that passing comments on, and allusions to, some specific person or event may occur in a pamphlet devoted predominantly to other material. But, even though it cannot include everything to be found in the pamphlet itself, the extensive summary will serve as a guide. Thus, the scholar can eliminate items which promise limited assistance, or none at all, and concentrate on those more likely to yield results.

A similar aim holds true for the annotations. Since they are often more extensive than the summaries and may occasionally seem to belabor the obvious, a word

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of explanation--if not defense--is necessary. The compiler is aware that scholars in the fields of politics and literature will not need the elaborate explanations and identifications to be found here. Since most of this information is already familiar to them, it will be primarily useful as a reminder of details which they may have forgotten.

But the compiler hopes that this work may gain the attention of graduate students and even the intelligent layman who may be interested in the backgrounds of the eighteenth century. Browsing through these summaries, such readers can effectively catch much of the eighteenth-century flavor which is otherwise obtainable only by a wide reading in poetry and political history. Lacking the detailed information of more experienced scholars, such readers need sufficient facts to place the pamphlet in a meaningful context. And it is for them that the annotations are intended, as well as for the experienced scholars.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## Note on the plan of the Bibliography

The pamphlets in this bibliography are listed chronologically by year. Within each year, the pamphlets are grouped into three divisions. The first division contains a chronological listing, insofar as the individual pamphlets can be assigned a particular date within the year. The second division contains those pamphlets which apparently refer to actual situations or events, but which can not be assigned any definite date. The third division contains pamphlets of more generalized subject matter--moral poems, satires, and poems dealing with people and incidents which are either fictional or no longer identifiable.

In the second two divisions, the pamphlets are arranged alphabetically. An attempt has been made, however, to keep related pamphlets together, even if it then becomes necessary to disturb the alphabetical listing.

Following each collation, at the right hand side of the page, is a key telling where the pamphlet can be found in the collection. This key consists of a letter (A,B, or C) followed by a number. The letter refers to the format (or, frequently, the size) of the pamphlets; the number refers to the position of the pamphlet within that particular section.

The reason for this arrangement is that after the pamphlets were originally acquired, they were assembled (with occasional errors) according to format, alphabetized, and bound. Since most of the original pamphlets

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

were bound in groups of as many as six or ten, it is now impossible to arrange them in any other way. All new acquisitions have been added to the section corresponding to their format, and numbered accordingly.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## Note on the Collation

The collations of the pamphlets in this collection include full title page, format, size in millimeters, trimming, signatures, pagination, catchwords, and headlines.

In the reproduction of words which are printed in capitals of two different sizes (a large capital for the initial letter and smaller capitals for the succeeding letters), the practice here has been to write the smaller capitals in lower case. The typewritten page is, of course, a highly unsatisfactory medium for presenting a collation, and it was felt that this procedure would best reproduce the difference in letter size, a distinction which, as McKerrow indicates, any true collation is bound to preserve.

If any pamphlet is listed in the British Museum Catalogue or Halkett and Laing's Dictionary of Anonymous and Pseudonymous Literature, a note following the collation will so indicate. For this purpose, the abbreviations "B.M.C." and "H.&L." have been used.

In the lay-out of the title-page, a sloping bar (/) designates the end of a line; horizontal bars (- or =) designate printer's rules.

Brackets which appear in the original lay-out of the title-page are retained; the description of printer's ornaments, as well as editorial comments or notes, are inserted in double brackets ([[ ]]).

If watermarks appear in only a few gatherings, that fact will be mentioned.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

If chain-lines run in a direction not appropriate to a particular format, that fact will be mentioned.

In the signatures, it may be assumed that the letters J, U, and W are not used.

Unless otherwise noted, the reverse of the half-title or of the title-page is blank.

When an odd number of pages is listed (such as 7, 9, 11, etc.), and unless otherwise noted, the verso of the last leaf (8, 10, 12, etc.) is blank.

A list of books or pamphlets which have been published is called a Publisher's List.

The notice of a book or pamphlet which is to be published is called a Publication Notice.

Some further details of procedure and arrangement are peculiar to broadsides.

Since page numbers, catchwords, and signatures are not usually present, no reference will be made to them unless they occur.

No attempt will be made to note the absence of watermarks.

Unless otherwise noted, the text is in only one column.

Whenever a broadside is printed on both sides, it may be assumed that any data following the designation of the text ([[Text.]]) occurs on the back of the sheet, not on the front.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1698

1. PENDRAGON; / OR, THE / Carpet Knight / His / KALENDAR. [[sic]] / - / - Rubet Auditor cui frigida Mens est / Criminibus, tacita sudant culpa. / Sat. I. / - / Why, let the strucken Deer go weep, / The Hart ungall'd go play: / For some must watch, while some must sleep: / so runs the World away. / Hamlet. / - / LONDON, / Printed for John Newton at the Three Pigeons / over against the Inner-Temple Gate in Fleet- / street. 1698.

Octavo [watermarks in only two gatherings]; 169 x 105 mm.; trimmed. A in 4's; B-M in 8's; N in 4's; O in 3's. Pp. [viii] + 186, [187-90]: pp. [i-ii], Title-page; pp. [iii-viii], Advertisement; pp. 1-186, Text; pp. [187-188], Publisher's List; pp. [189-90] are blank. Catchwords. Headlines: pp. [iv-viii], "Advertisement."; pp. 2-186, "Pendragon's Kalendar." on versos; pp. 3-11, "January's CANTO." on rectos; pp. 13-25, February's CANTO." on rectos; pp. 27-39, "March's CANTO." on rectos; pp. 41-53, "April's CANTO." on rectos; pp. 55-69, "May's CANTO." on rectos; pp. 71-85, "June's CANTO." on rectos; pp. 87-103, "July's CANTO." on rectos; pp. 105-119, "August's CANTO." on rectos; pp. 121-141, "September's CANTO." on rectos; pp. 143-155, "October's CANTO." on rectos; pp. 157-169, "November's CANTO." on rectos; pp. 171-185, "December's CANTO." on rectos. Pages numbered at corners.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Title-page has many torn places and has been repaired by a piece of paper pasted on its reverse.

Listed in B.M.C. C92

* * * * * * * * *

Iambic tetrameter couplets.

The Advertisement (prose) points out the value of burlesque; describes some of the effective mechanical tricks of Hudibrastics; and maintains that those who endanger society and established government should be exposed.

January's Canto describes Pendragon; February's Canto describes the squire who attaches himself to Pendragon and relates their dishonest practices. In March's Canto, Pendragon's curate friend, Laurence, describes a beautiful, rich, and witty lady named Selena. In April's Canto, Pendragon prepares for a meeting with Selena by being shaved; the barber tells him how Laurence squandered money at college and so entered the priesthood in order to make a living; Pendragon goes to morning prayer at church and observes Selena. In May's Canto, Selena's maid advises her not to preserve her virginity, but Selena insists that she wishes marriage, preferably with someone rich and titled; Pendragon accosts her in the park, and she ridicules his writings. In June's Canto, Selena accepts the attentions of Sir Grogram and receives a gift from him, but rejects the idea of marrying him; Squire Hugo brings Pendragon and Laurence the startling news that the stubborn prelates who were lately imprisoned

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

have been acquitted. In July's Canto, Pendragon, Squire Hugh, and the curate Laurence discuss and disagree on religion, but find themselves in agreement that the Test Act should be repealed and that Passive Obedience should be accepted. In August's Canto, Laurence arranges a meeting for Pendragon and Selena, who is polite but expresses her distaste for Pendragon when he leaves; at Bartholomew Fair, Pendragon sees Selena, but she avoids him. In September's Canto, Laurence and Thomasine (Selena's maid) get married; Pendragon receives the gift of a rope and an anonymous letter impugning his loyalty, censuring his collection of knavish friends, and telling him to hang himself before the mob attacks him. In October's Canto, Pendragon and Hugh visit a coffee-house, where a stranger reports that King Arthur is returning to save Britain from popery; Pendragon and Hugh condemn his attitude and leave indignant. In November's Canto, the rumor of Arthur's landing and joyful reception is confirmed; disconsolate over this turn of events, Pendragon and Hugh quarrel and insult each other, and Pendragon throws him out of doors. December's Canto reports Selena's marriage to Sir Grogram (she and a whig friend had sent the rope and letter to Pendragon); Laurence's desertion of his wife whom he believes unfaithful; Hugh's defection to join Arthur's side; and Pendragon's dismay at the danger of his present position.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The "stubborn prelates" is an allusion to the affair of the Seven Bishops. James II, in his attempt to win greater freedom for Roman Catholics, issued two declarations of indulgence--one in 1687 and one in 1688--but impolitically insisted that the second one be publicly read in every English church. Objecting strenously to such a demand, certain influential clergymen of London drew up a petition which, urging the King to rescind his order, was signed by seven bishops. When he learned that the petition had even been printed and circulated in London, James was furious and decided to try the bishops for libel. Although committed to the Tower, they were finally acquitted and released.

The Test Act, passed in 1673 under Charles II, established certain restrictions and requirements which would prevent Roman Catholics from holding office under the crown.

The doctrine of Passive Obedience, accepted by Tories and High Churchmen, asserted, in essence, that no subject had the right to resist the will of the king or to effect his deposition. This attitude is, of course, antithetical to the one which made possible the Revolution of 1688.

King Arthur here represents William III.

The identity of Pendragon (if he is not mythical) remains a mystery. It is worth noting, however, that the narrative follows the monthly chronology of 1688 in regard to the acquittal of the Seven Bishops and the arrival of William of Orange.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1700

2. THE / FOREIGNERS. / A / POEM. / - / Part I. / - / [[Printer's ornament: scroll design.]] / - / LONDON, / Printed for A. Baldwin in Warwicklane, / MDCC.

Folio; 300 x 190 mm.; trimmed. [A], A in 2's; B-C in 2's. Pp. 11, [12]: pp. [1-2], Title-page; pp. 3-11, Text; p. [12], Publisher's List. Catchwords. Running-title: "The Foreigners." on versos and rectos. Page 5 numbered centrally in parentheses; other pages numbered at corners.

Listed in B.M.C. and H. & L., both of which ascribe it to John Tutchin. A75

* * * * * * * * *

For a summary of this poem and notes to it, see material under the pamphlet entitled The Reverse, 1700.

* * * * * * * * *

This is the celebrated poem by John Tutchin, the most famous reply to which is, of course, Defoe's The True-born Englishman. Tutchin's poem appeared on 1 August 1700.

* * * * * * * * *

3. THE / REVERSE: / OR, THE / Tables Turn'd. / A / Poem / Written in Answer, Paragraph by Paragraph, to / a late Scurrilous and Malicious Medly of / Rhimes [[sic]] called

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Foreigners.* / - / Non ita sunt dissimili Argumento, sed tamen Dissimili Oratione sunt factae & Stylo. Ter. Andr. / - / The Second Edition, Corrected. / - / [[Pyramid of various type ornaments.[[ / - / LONDON, / Printed and Sold by John Nutt near Stationers Hall. 1700. [[Within a border of double rules.]]

Folio; 300 x 194 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page (with reverse containing "The Author to the Reader"); pp. 1-12, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. P. 3 has been misnumbered 8.

Listed in B.M.C. A24

* * * * * * * * *

Heroic couplets.

"The Author to the Reader" (prose) characterizes the author of Foreigners as a malcontent and the mouthpiece of a party which opposes monarchy.

Both the original poem and the imitation are written in the form of an allegory, with Israel symbolizing England. The pamphlet consists of alternate paragraphs from the poems The Foreigners and The Reverse. The Foreigners mentions approvingly the execution of Charles I and the banishment of James II; condemns the king as a foreigner and laments that he admits to the royal councils other foreigners who foment civil discord and drain the nation's wealth; refers disparagingly to certain characteristics and customs of the

* Line nine in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dutch; censures Bentir for his ancestry, his insolence, his acceptance of grants of English land, and his disposal of English land to others; maintains that the people have a right to choose their king; and censures Keppech for his theft of English wealth and titles. The Reverse condemns the execution of Charles I; excuses the conduct of James II on the basis of his having been misled by the counsels of France, where he learned severity; justifies the new king as a foreigner only in birth, but a native in blood, and as a courageous warrior; accuses native Englishmen, especially S——rs, of selfishness; justifies the participation of foreigners in Britain's government, if they are honest; blames the clergy for condoning "Factious Tempers;" lauds Bentir for upholding British rights and honor; shows Keppech to be of a gentle, easy disposition; and requests the king to rid himself of the treacherous priest Jockney.

* * * * * * * * *

King William III (1650-1702) was frequently the target for censure because he surrounded himself with Dutch followers, whom he granted favor and office. The most famous attack is probably John Tutchin's The Foreigners.

Bentir represents William Bentinck, first Earl of Portland (1649-1709), the boyhood comrade, intimate friend, lifelong companion, and trusted envoy of William III. He was descended from a noble Dutch family which belonged to the landed aristocracy and whose members, although they gained no continental reputation, possessed a certain local influence

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and held small governmental positions. Bentinck was generally disliked in England, because, although a foreigner who could not write English, he had the complete confidence of William, wielded a great deal of authority, and was characterized by a kind of haughtiness of manner and excess of formal dignity. In addition, he received offices in the royal household, three titles of nobility, a lieutenant-generalship in the English army, and various estates. In the latter years of the century an estrangement developed with William, but Bentinck still held the king's confidence and was entrusted with important missions. Despite the many attacks on him, no serious charge against his integrity has ever been established.

Keppech represents Arnold Joost van Keppel, first Earl of Albemarle (1669-1718), who accompanied William of Orange to England as a page. He was given certain household offices, and he held military positions. The constant companion of William, Keppel was Bentinck's only serious rival for the king's favor; but he never received the confidences and important tasks which were granted to Bentinck. Although gay and witty, Keppel was excessively vain and possessed no particular ability. Moreover, he kept mistresses, which moral laxity earned for him a very unfavorable reputation.

The relations between James II and Franee were always very cordial because the prevailing religion of that country was Catholicism. During the Commonwealth period, James, then Duke of York, spent part of his time in France, where he was very popular at court. He began a military career there and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

actually had command of a French army before he left. When suspicion was rife concerning the possibility of a secret treaty with France (which had actually been made in 1670), James was thought to have had a hand in it. At his accession, James received a gift of money from Louis (as his brother Charles II often had), and, in return, James presented France with two Belgian provinces. In 1685, Louis revoked the Edict of Nantes, which had given the Huguenots political liberty and a certain amount of religious freedom. When many of these French Protestants fled to England, James, although at first exhibiting a friendly sympathy, soon took steps to make their situation difficult, if not unbearable. On the other hand, it must be remembered that, when France made a treaty with the Commonwealth, James was dismissed from his military command, and that, when the invasion by William of Orange was imminent, James refused the assistance offered by France. Although James was undoubtedly influenced by Louis' policy, he need not have received any direct advice or training. He could have been motivated simply by his desire to remove Catholic disabilities, rather than by the wishes of France.

John Somers, Baron Somers (1651-1716), was a distinguished lawyer and statesman, holding the posts of Lord-keeper of the Seal (1693), and Lord High Chancellor (1697). He was also a patron of arts and letters and a friend of the famous authors and philosophers of his day. The charge against him seems unjustified, since William III put great confidence in him and frequently depended on his advice. During William's visits to the continent, Somers was one of the lords justices

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

entrusted with the regency. He and William later became estranged over a disagreement about a bill to reduce the army, but, although Somers favored the bill, he shared a measure of William's unpopularity as the reputed author of a tract which advocated a small regular army. The piracy of Captain Kidd was also blamed on Somers, who had been one of the undertakers to help supply Kidd, and a motion to exclude the peer was narrowly defeated. Displeased on these accounts, the Tory party was anxious to remove him, and Somers finally thought it expedient to resign (April 1700).

A large part of the clergy, whose sympathy was still with James II, disliked William, because they were required to take an oath of allegiance to the new king, and because they opposed Dissenters, whom William tolerated.

* * * * * * * * *

4. THE / NATIVES: / AN / ANSWER / TO THE / FOREIGNERS. / - / Note, That the Author has taken Care to follow the / Method of the Foreigner as near as reason- / ably he could, by which Means this Poem wants / the Coherence that otherwise it might have had. / And the Reader may likewise observe, that every / Line of this Poem is clos'd with the very same / Word the Foreigner has made use of. / - / - / LONDON: / Sold by John Nutt near Stationers-Hall.

Folio; 303 x 199 mm.; trimmed. [A-B] in 2's; C-E in 2's. Pp. 19: p. [1], Title-page; pp. 2-19, Text. Versos contain text of The Natives; rectos, of The Foreigners. Catchwords: on versos, refer to the next verso; on rectos, refer to the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

next recto. Running-titles: "The Natives." on versos; "The Foreigners." on rectos. Pages numbered at corners.

The running-title on p. 9 reads only "Foreigners."

Listed in B.M.C. A19

* * * * * * * * *

As stated in the bibliographical description, the pamphlet contains the text of The Foreigners on rectos and the text of The Natives on versos. For a summary of The Foreigners see The Reverse, 1700. The Natives condemns the execution of Charles I and the exile of his son; praises the courage and wisdom of William III and blames the treachery of native Englishmen for the country's woes; lauds the loyalty and abilities of Bentir; justifies the participation in English government of foreigners who possess ability and who have already shown their friendship to the country by fighting for it; asserts that the people have right to choose their king and that no king is better than the one who enslaves his subjects; upholds the honor of Keppech and denies that he has seized an English title.

See also The Reverse, 1700.

For an explanation of the persons mentioned in the summary, see the notes for The Reverse.

The text of The Foreigners in this pamphlet is substantially the same as that in The Reverse, except for some differences in spelling, capitalization, and punctuation. In addition, the version in this pamphlet corrects a misprint

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and some spelling and punctuation errors, changes a word from singular to plural, and changes one word entirely. At the same time, this version makes an error in punctuation, and changes a word from plural to singular (probably by mistake). This version also shows less variation in the combined use of Italic and Roman type.

* * * * * * * * *

5. King EDWARD'S Ghost / OR, THE / KING / AND THE / COBLER [[sic]].

Broadside; 374 x 118 mm.; trimmed, except for left side. Right side is trimmed so closely, that part of the "G" in KING has been cut off. Lower half of left margin has been trimmed off.

A1

* * * * * * * * *

Stanzas: anapestic 4a4a4b4b, with refrain "Derry down &c."

Six nobles, all of whom are K.G., take part in a procession at Windsor Castle and meet the ghost of Edward III, renowned for his capture of the kings of France and Scotland. In reply to his assumption, a cobbler informs him that they did not destroy the tyranny of France but rather helped to establish it.

* * * * * * * * *

A reference suggests that the poem was written after November 1700, when Spain recognized Louis XIV's grandson, Philip of Anjou, as its king, but before England declared war on France, 15 May 1702.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

6. THE / COURT / AT / KENSINGTON: / A / POEM / ON THE / Most celebrated BEAUTIES there. / - / - / LONDON, / Printed, and are to be sold by the Booksellers of / LONDON and Westminster, 1700.

Folio; 303 x 195 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

B34

* * * * * * * * *

Heroic couplets.

The poem praises William for his mildness, sincerity, wisdom, and justice; praises Minerva as an example of virtue; and praises the beauty and wisdom of a number of women.

* * * * * * * * *

7. Commendatory VERSES, / ON THE / AUTHOR / OF THE Two ARTHURS, / AND THE / Satyr against Wit; / By some of his particular Friends. / - / Insanit Scaevola factus Eques. / Innocuos permitte Sales; cur ludere nobis / Non liceat, licuit si jugalare tibi? / Mart. / = / [[A group of nine asterisks in two rows]] / = / LONDON: / Printed in the Year MDCC. [[WIthin a border of double rules.]]

Folio; 310 x 194 mm.; trimmed. [A] in 2's; B-H in 2's. P. [iv] = 28: pp. [i-ii], Title-page; pp. [iii-iv], Epistle Dedicatory (to citizens below the dignity of Common-councilmen); At bottom of p. 28 is an Advertisement (publication notice). Catchwords. Headline: p. [iv], "The Epistle Dedicatory." Pages numbered centrally in brackets.

A58

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets; one poem in iambic 4a3b4a3b4c3d4d3d... etc.; one poem in heroic triplets.

The Dedication (prose), signed O.S., satirically describes a certain author who prefers writing poetry to his profession as physcian, and who is as void of wit as he is an enemy to it; suggests that he be employed to reform the present licentiousness in poetry, tobacco-box inscriptions, and ale-house signs; to lead city pageants; to inspire the militia; and to employ his literary talent for various other municipal services.

The pamphlet consists of a collection of short poems which ridicule Blackmore for his incompetence as a poet, satirist, and physician. Some of the poems refer specifically to Blackmore's poems on King Arthur and to his Satyr Against Wit. In general, Blackmore is accused of dullness and heaviness, and he is condemned for vituperative railing and servile flattery. His satire is said to be harmless; his eulogy, painful.

* * * * * * * * *

Sir Richard Blackmore (d. 1729), who served as physician to William III, was also the prolific author of verse, most of which is now known by name only. His original edition, in ten books, of an epic on King Arthur was later expanded into twelve books. His Satyr Against Wit, 1700, an attack on contemporary wits for their lack of religion and decency, made him many enemies.

* * * * * * * * *

8. THE / Virtuous Wife. / A / POEM. / In Answer to the / CHOICE, / That would have / No WIFE. / CONTAINING / I. The Virtuous Wive's [[sic]] Charecter [[sic]]. / II. Her Person. / III. Her Parts. / IV. Her Religion. / V. Her Temper. /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

VI. Her Conduct. / VII. Her Conversation. / - / LONDON: / Printed, and are to be sold by J. Nutt, near Sta- / tioners-Hall, MDCC.

Folio; 305 x 193 mm.; trimmed. [A-B] in 2's; C in 2's. Pp. [iv] = 7: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. [1-2], Dedication (with blank reverse); pp. 3-7, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A60

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to T.L. of Gray's-Inn, states that the poem is meant as diversion rather than advice.

The poem mentions and then elaborates those qualities which a wife should possess; a cordial manner; good-looking features and shape rather than the artificial beauty of cosmetics; education and intelligence; religion which leads not to bigotry but to all-embracing love; a temperament which is neither too free nor too reserved, but always sincere and sober; fidelity and a concern for her reputation.

* * * * * * * * *

The reference on the title-page is, of course, to The Choice by John Pomfret (1667-1702). In that poem Pomfret chose to have a modest, intelligent woman for occasional social and intellectual companionship, but no wife.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1701

9. Canterbury Tales / RENDRED [[sic]] INTO / Familiar VERSE, / VIZ. / [[The list is divided into two columns of six titles each.]] The Plain Proof. / The Forreigner. [[sic]] / The Choice. / An Eagle and a Crow. / The Qualification. / The Politician. / The Resolution. / The Resignation. / The Partition. / The Republican. / The Wind and Weather- / The Barister. (Man. / - / Written by no Body. / - / ------Non Fabula, rumor / Ille fuit------ Ovid. / - / LONDON, / Printed in the Year, 1701. / - / Price 6d. / - [[Within a border of double rules. Price listed between the two bottom rules.]]

Octavo; 180 x 115 mm.; trimmed. [A] in 3's; B-E in 4's. Pp. [vi] + 31: pp. [i-ii], Title-page; pp. [iii-v], Preface; p. [vi], Advertisement; pp. 1-31, Text. Catchwords. Headlines: pp. [iv-v], "The Preface." Pages numbered centrally in brackets, except 10, 13, and 25-31, which are in parentheses. The double rules on right side of Title-page have been trimmed off. The top outer corners of first three leaves have been repaired.

C46

* * * * * * * *

The Preface (prose), written by the author, states that the poems were sent him by a friend in Kent who acquired them when they were accidentally left behind by a traveller; explains

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

that, although apparently relating to London, the tales are called Canterbury because "that City is the Metropolis of the County, whence we are oblig'd with 'em."

The Advertisement (prose) states that some of the tales are from Sir R. L'Estrange's Aesop.

* * * * * * * * *

The poems are allegorical satires of persons and events during the reign of William III and the period just before him.

* * * * * * * * *

10. Tom of Bedlam:* / OR, A / Mad POEM, / Writ by a / Mad AUTHOR. / REFLECTING / On the Madness of some Persons, who make all / People Mad that have any thing to do with / them. / - / - / LONDON, / Printed, and are to be Sold by the Booksellers / of London and Westminster, 1701. [[Within double bars.]]

Folio; 297 x 188 mm.; trimmed at top and side. [A] in 2's; B-C in 2's; all gathered within D in 2's. Pp. [iv] + 12: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. 1-12, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. B32

* * * * * * * * *

Heroic couplets.

---

* Line one in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The first part of the poem pretends to be the ravings of a madman and satirizes the sensuality of a degenerate priest and the vanity and dishonesty of a rich old fop. The rest of the poem continues the satire of the fop and illustrates the paradoxical madness of the world in general: five men of Kent who petition for a reform of parliament are imprisoned and called traitors, merely because they did not work through their elected representatives; a bold and eloquent Socinian, himself unscrupulous and immoral, undertakes to suppress vices, but succeeds only in punishing those who cannot buy protection.

* * * * * * * * *

William III had tried to attain a peaceful understanding with France by means of the two partition treaties, but, when an extension of Bourbon power appeared possible, with Louis XIV's acceptance of the will of his cousin, Charles II of Spain, which made Louis' son Philip king of Spain, and with Louis' refusal to guarantee that the crowns of France and Spain would never be united, William realized that an alliance to curb France was necessary. At first, loath to support the measures advocated by William, the House of Commons was indignant at the Kentish petition, which urged the members to grant the powers asked by William. Although the five men who presented the petition were ordered taken into custody, public opinion continued to express itself on the matter, until the House finally was forced to accede.

The pamphlet must have been written some time after 8 May, the date on which the petition was presented.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

11. The / SCAFFOLD / Lately Erected in / Westminster-Hall. / A / POEM, / - / [[Small design of type ornaments.]] / - / LONDON: / Printed and are to be Sold by the Booksellers of Lon- / don and Westminster, 1701.

Quarto; 332 x 218 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A49

* * * * * * * * *

Heroic couplets; and occasional quatrains of iambic 5a5b5a5b.

The poem opens with a statement of the fickleness which characterizes royal favor and popular acclaim; remarks that even Somers' negotations to bring Nassau the throne can not save him now; laments that sovereigns are debarred from expressing gratitude; insists that the Spanish king would have willed his monarchy to Austria if he had not been influenced by France's cunning intrigue and display of power; commends Nassau for his attempt to assure peace; defends Orford, Portland, and Halifax from the charges made against them; censures the false justice which has sent Haversham to his fate "unheard, untry'd."

* * * * * * * * *

As feeling against France increased, the Tory House of Commons expressed more and more vehement dissatisfaction with the terms of the Second Partition Treaty, 1700. Since it would not be seemly to censure the King himself, the attack

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

was directed at William Bentinck (1649-1709), Earl of Portland, who was one of the signers of the treaty. With his impeachment imminent, Portland implicated John Somers (1651-1716), Baron Somers, Edward Russell (1653-1727), Earl of Orford, and Charles Montagu (1661-1715), Viscount Halifax, for their part in the First Partition Treaty, 1698. Although these ministers may well have been guilty of negligence or lack of initiative, the House was over-anxious to make a good case and handled matters injudiciously, if not unjustly. As a result, the impeachment proceedings against all the men were dismissed.

Baron Somers does not seem to have had any hand in bringing Nassau (William III) to the throne.

Charles II of Spain designated in his will that he should be succeeded by Philip of Anjou, grandson of Louis XIV.

The pamphlet was probably written late in June. Somers was acquitted by the House of Lords on 17 June, and the charges against the others were dismissed on 24 June.

For further notes, see The Reverse, 1700, and Tom of Bedlam, 1701.

* * * * * * * * *

12. THE / TRIUMPH / OF THE / Great L—d S—— / - / [[Triangle of type ornaments.]] / - / Magnanimum Aeacidam, formidatamq; Tonanti / -- Progeniem, &c. / - / LONDON: / Printed, and Sold by the Booksellers of London / and Westminster. MDCCI. [[Within a border of double rules.]]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Folio [no watermarks]; 331 x 218 mm.; trimmed at bottom. [A] in 2's; B-D in 2's. Pp. [iv] + 12: pp. [i-ii], Title-page; pp. [iii-iv], Preface; pp. 1-12, Text. Catchwords. Headline: p. [iv], "The Preface." Pages numbered centrally in parentheses.

A56

* * * * * * * * *

Heroic couplets.

The Preface (prose) states that the hero who speaks in the poem is an arrogant and self-willed politician; that every age and nation has produced traitors against the established order; that the near-success of such mischief shakes one's belief in Providence, and that Britain especially has had many disastrous examples of faction.

The speaker boasts of his supreme power over his state and over the world, of his impudence in defying the law, of his destruction of the House of Commons, of the self-interest, atheism, and unscrupulous opportunism of modern whigs; exhorts his friends to destroy all governments, to cheat the rabble, to impoverish the nation, and to overcome truth by zeal and clamor; proposes the possible charge of some weaker brother that ambition always destroys itself, that the House will never relinquish its rights, that many citizens oppose him, and that he will eventually be defeated; and answers these comments with the insistence that he is still master of his foes.

* * * * * * * * *

For details about Somers, see notes to The Reverse, 1700,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and especially The Scaffold Lately Erected in Westminster-Hall, 1700.

* * * * * * * * *

13. The Generous Muse.* / A / Funeral POEM, / IN / MEMORY / Of his late Majesty / K. James the II. / [[A black bar 4 mm. wide.]] / Humbly Dedicated to Her Royal Highness. / [[Another black bar.]] / Haec finis Priami Fatorum, hic Exitus Illum / Sorte tulit - Virg. Aen. 2. / Dii Patrii servate Domum, servate Nepotem. Id. / - / The Second Edition, Corrected. / [[Another black bar.]] / LONDON, / Printed for William Turner, at the Angel at / Lincolns-Inn Back Gate, 1701. [[Within a black border 8 mm. wide.]]

Folio; 287 x 192 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. [iv] + 11: pp. [i-ii, Title-page; pp. [iii-iv], Dedication to the Princess; pp. 1-11, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A15

* * * * * * * * *

Heroic couplets.

The dedication (heroic couplets) requests the princess to accept this offering.

The poem laments that James is unmourned and unsung and still pursued by malice; presents the exiled King's dying speech, in which he commends his family to the care of Lewis [Louis XIV] and warns them of the tribulations of a monarch; and depicts the grief of his daughter Anne.

---

* Line one in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

King James II (1633-1700), second son of Charles I, ascended the throne after his brother in 1685. Because of his openly professed Catholicism and his appointment of Catholics to various political and ecclesiastical posts, James aroused the fear, distrust, and apprehension of the country. In 1688, Parliament invited William of Orange to lead an expedition to England, and, in 1689, declared him king. James had already fled to France, and Louis XIV established him and his family at St. Germains with a monthly pension. Here he remained for the rest of his life. Invasions of England were twice planned by James and Louis, but only failure resulted.

Despite the fact that Anne, (later Queen Anne) rejected her father's religious creed and that she remained in England when he fled, she seems to have been sincerely moved at the news of his death.

The pamphlet was probably written shortly after 16 September, the date of James's death.

* * * * * * * * *

14. AN / ODE / ON THE / DEATH / OF THE / Late King JAMES. / Written Originally in French at St. Germains, / And Dedicated to his SON the / PRINCE. / And now Translated into English with very little Alteration. / [[A black bar 7 mm. wide.]] / [[Another black bar.]] / Printed by D. Edwards, and Sold by the Booksellers of London and / Westminster. 1701. [[Within a black border 6 mm. wide.]]

Folio; 287 x 189 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. [ii] + 14: pp. [i-ii], Title-page; pp. 1-14, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

* * * * * * * * * A20

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Various stanzaic forms.

The poem praises James for his virtue, justice, piety, and mildness; explains the calumny heaped on him as due to a misrepresentation of his character; and blames the ambition and arrogance of the priests for the conditions which necessitated his flight.

* * * * * * * * *

See the note to The Generous Muse, 1701.

* * * * * * * * *

15. THE / King of St. Germains / A / POEM, / IN / BURLESQUE. / - / Magna petis Phaeton; & quae nec viribus istis Munera conveniant & tam Puerilibus Annis. / Ovid. Met. Lib. 2. / = / LONDON, Printed in the Year, 1701.

Folio; 291 x 186 mm.; trimmed. [A], A in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Pages 13 and 20 are misnumbered 17 and 20 respectively.

A70

* * * * * * * * *

Anapestic tetrameter couplets.

Purporting to be by the son of James II, the poem recounts the unpleasant rumors which attended the son's birth; burlesques the attendance of foreign ambassadors for that event, James's defeat in Ireland, France's reception of the royal family, James's failure to obtain assistance from the Pope, the death of James, the treachery and obsequiousness of the Jacobites, France's imperialism in Spain, and France's opportunistic unscrupulousness in dealing with the Jacobites

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and with himself.

* * * * * * * * * * *

Since previous children had died, the son born to James II in June 1688, would, as a potential heir, help to consolidate James' succession. The opponents of the king were quick to spread rumors of illegitimacy in order to discredit both the new prince and his father.

At the arrival of William of Orange, James fled to France, where he made plans to regain the throne. He returned to Ireland, but was finally defeated at the the Battle of the Boyne.

The purpose of recounting these historical details of thirteen years previously would seem to be to remind England of France's traditional enmity and religious difference, especially in the light of developments in Spain. (For notes on this situation, see Tom Of Bedlam, 1701.)

The pamphlet may be dated after 16 September, when James II died.

See also The Generous Muse, 1701 and accompanying notes.

* * * * * * * * * * *

16. = / A / SATYR / ON / MANKIND: / WITH / A WORD of ADVICE / In this critical Juncture. / - / [[Text]] / Published by John Nutt near Stationers Hall, 1701.

Folio; 297 x 190 mm.; trimmed. Pp. 4: p. 1, Title-page containing the first fourteen lines of Text; pp. 2-4, remaining Text.

A25

* * * * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem declares that, since the Fall of Man, nations and individuals have become increasingly involved in quarrels and have been made the pawns of selfish leaders; that today men are even more vicious and base, preying on each other without any qualms of conscience or honor; and that the virtuous and brave have no secure defense against knavery and folly. The poem ends with an exhortation to Britain to settle the discords which harass the state.

* * * * * * * *

After the Restoration, and especially during the reign of William III, England was disturbed by fierce conflicts between Whigs and Tories, who represented religious as well as political differences. The Whigs looked with favor on the Revolution Settlement and wished to make its benefits secure, while the Tories tended to sympathize with the Jacobites and the Pretender. Protestantism and Dissent were favored by the Whigs; High-church Anglicanism by the Tories. In general, the Whigs represented the trading interests, the Tories, the landed interests, and each party supported policies which would benefit its particular constituency. As soon as one party gained power, it would immediately seek to impeach the leaders and policy-makers of the defeated party, sometimes on exaggerated or trumped-up charges. From 1698 on, the parliaments contained a Tory majority which opposed many of William's policies, especially those for maintaining an adequate army.

The pamphlet can be dated some time after September, if

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the mention of a recent affront to Britain by Europe's foe may be taken as a reference to Louis XIV's recognition of the Pretender as the King of England.

* * * * * * * *

17. THE / ELECTION. / A Poem. / - / [[Design of type ornaments.]] / - / LONDON, / Printed in the Year 1701.

Quarto; 200 x 164 mm.; trimmed at top. A-B in 4's. Pp. 15: pp. [1-2], Title-page; pp. 3-15, Text. Catchwords. Running-title: "The Election." on versos and rectos. Page 3 numbered centrally in parentheses; other pages numbered at corners.

Listed in B.M.C. B7

* * * * * * * *

Heroic couplets.

The poem satirizes political chicanery in the pleadings of two candidates; praises various public officials (under fictitious names) for their patriotism, integrity, and unselfishness.

* * * * * * * *

18. THE / Heaven-Drivers. / A / POEM. / - / In Nomine Domine incipit omne malum. / - / [[Triangle of type ornaments]] / - / LONDON, / Printed in the Year 1701. [[Within a border of double rules.]]

Folio; 294 x 187 mm.; trimmed. [A], A in 2's; B-D in 2's. Pp. [ii] + 14: pp. [i-ii], Title-page; pp. 1-14, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A15

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Iambic tetrameter couplets.

The poem condemns and satirizes the unreasonable fanaticism and personal self-interest which motivated the Puritans during their "Reformation" of manners and religion; the desire for power and riches which now characterizes the Whigs; and the "Heaven-Drivers," a band of pious reformers who attempt to inculcate virtue by means of violence.

* * * * * * * * *

The reference is almost certainly to the Society for the Reformation of Manners or to a similar group. Believing that the widespread public immorality was due to a neglect of certain "vice" laws, and encouraged by a proclamation of William III against vice and impiety, the Society was organized in 1692, with the purpose of improving morals by compelling enforcement of these laws. Because the laws were so strict as to be considered infringements of personal liberty, they had for the most part been disregarded. In order to attain their ends, the Society employed a vigilance committee and professional informers, and, by issuing annual blacklists, it publicized the names of those who had been convicted.

* * * * * * * * *

19. The Humble / ADDRESS / OF THE / MUSES / TO / His MAJESTY. / - / - Diram Qui contudit Hydram, / Notaque fatali Portenta Labore Subegit, / Comperit Invidiam Supremo fine domari. Hor. / - [[Text]] / LONDON: / Printed, and Sold by A. Baldwin, near the Oxford-Arms / in Warwick-Lane, MDCCI.

Folio; 302 x 193 mm.; trimmed. No signatures. Pp. 4: p. 1, Title-page and twelve lines of Text; pp. 2-4, remaining

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A16

* * * * * * * *

Heroic couplets.

The poem is a panegyric on King William III.

* * * * * * * *

20. Minerva Triumphans. / - / THE / Muses [[sic]] Essay, / TO THE / Honour of that Generous FOUNDATION / THE / COTTON LIBRARY / At WESTMINSTER, / As it is now Given to the Publick, confirm'd by / Act of Parliament. / - / Majora Canamus. / - / [[Row of five type ornaments.]] / - / LONDON, / Printed for J. Nut, near Stationers-Hall, 1701.[[Within double rules.]]

Folio; 295 x 184 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. [ii] + 10: pp. [i-ii], Title-page; pp. 1-10, Text. Catchwords. Running-title: pp. 2-10, "Minerva Triumphans." Pages numbered at corners. The following have been trimmed off: most of the signature on p. 7; part of the catchwords on 7 and 9; the whole catchword on p.8; most of the "Finis" at end of Text.

A71

* * * * * * * *

Heroic couplets.

The poem is a hymn of praise for the Cotton Library.

* * * * * * * *

The collection of books, manuscripts, coins, and official documents gathered by Sir Robert Bruce Cotton (1571-1631)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

was famous in its own day and was consulted by such men of letters as Raleigh, Bacon, and Ben Jonson. Cotton alienated Charles I by suggesting that the king should rely more on Parliament, and, when a pamphlet considered a parody of the king's policy was found in Cotton's possession, Cotton was called before the Star-chamber. Although he was released, his library, which had been confiscated, was not returned. After Sir Robert's death, however, his son Sir Thomas (1594-1662) was finally successful in regaining possession of it. Sir Thomas's son Sir John (1621-1701) announced in 1700 his intention of presenting the library to England. An act of parliament formally acknowledged the gift, but Sir John died before final arrangements had been made for its public use.

* * * * * * * * *

21. Wedlock a Paradice [[sic]]: * / OR, A / DEFENCE / OF / Woman's liberty / AGAINST / Man's Tyranny. / In Opposition / To a POEM, Entitul'd The Pleasures of / a Single Life, &c. / = / LONDON, / Printed, and are to be Sold by J. Nutt, near Statio- / ners-Hall, 1701. [[Within double rules.]]

Folio; 293 x 184 mm.; trimmed. [B], B2; B-D in 2's. Pp. [ii] + 14: pp. [i-ii], Title-page; pp. 1-14, Text. Catch-words. No headlines. Pages numbered centrally in parentheses. Tears in first two leaves and upper corner of the first leaf have been repaired.

A30

* * * * * * * * *

* First line in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

Being dissatisfied with academic studies as too dull and with friendship as too hypocritical, the writer finally discovered the power of love and found true happiness and contentment in marriage with a beautiful, virtuous, and intelligent young woman. Semiramis of Assyria and Libussa and Valasque of Bohemia are praised for their courage and leadership, and the Amazonian society under Valasque is shown to have been efficient and powerful. The last part of the poem calls upon women to claim their just rights, counsels moderation in love, and apostrophizes woman. The intention throughout--both explicitly and implicitly--is to show that woman is not only the equal, but the superior, of man.

* * * * * * * * *

Semiramis, queen of Assyria in the early ninth or late eighth century B.C., was known until the 20th century chiefly by the mass of legends which had accumulated about her name. She was supposed to have usurped the throne from her husband by a ruse, and her reign was noted for the construction of such useful monuments as aqueducts and highways and for a renaissance of mother worship. In her military expeditions, Semiramis was successful all but once. The actual historical facts concerning Semiramis were first separated from the mass of legends by the German scholar Lehmann-Haupt in 1710.

Libussa was the ruler of Bohemia in the late eighth or early ninth century A.D. Beloved and respected by her people, she possessed the reputation of being wise, chaste, and just.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1702

22. ON THE / HAPPY SITUATION / OF THE / BRITISH ISLE. /

Broadside; 316 x 190 mm.; trimmed at top, probably cut with scissors at right side.

A1

* * * * * * * * *

Heroic couplets.

The poem rejoices in the power, peace and prestige enjoyed by Britain, in the capable reign of the queen, and in the material comforts either produced domestically or secured by trade; and exhorts the expression of gratitude and love as the completion of these blessings.

* * * * * * * * *

The poem was probably written early in 1702; Anne had succeeded to the throne in March 1702, and in May 1702 began the war that was to last almost to the end of her reign. It seems unlikely that such an attitude as the above could have been expressed at the end of hostilities in 1713, or that a poem could have been written then without some mention of the successful completion of the war.

* * * * * * * * *

23. THE / APOSTATES: / OR / The Noble Cause of / LIBERTY / DESERTED. / A / SATYR. / With the CHARACTER / of a late / L---d Li-----nt. / And a comparison between the Fate of Troy/

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and that of Israel. / - / [[Printer's ornament: a design 7 x 68 mm. of squares, circles, and crosses.]] / LONDON; / Printed for Eliz. Mallet next the Kings Arms / Tavern by Fleet-bridge. 1702.

Folio; 297 x 188 mm.; trimmed. [A], A in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text; at bottom of p. 12 is a publisher's list. Catchwords. Running-title: "The Apostates." on versos and rectos. Pages numbered at corners.

Listed in B.M.C. A3

* * * * * * * * *

Heroic couplets.

The poem bitterly condemns those Englishmen who are overly anxious for money, who are concerned with private ends rather than public good, and who raise disorders and lampoon the state; a traitorous politician who favors foreign interests over English; the foreigners who guide England's policy.

* * * * * * * * *

A penned note identifies the politician as Sunderland. Robert Spencer, second Earl of Sunderland (1640-1702) served as a diplomat early in his career, but later devoted his time to domestic politics. He was recognized even in his own day as a cunning intriguer and opportunist, always ready to adopt the course most expedient for himself, and not above providing foreign countries with valuable information.

This must have been written before the death of William III, who was frequently condemned for his policy of appoint-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ing Dutchmen to posts of trusts and responsibility.

Sunderland, however, never held the position of Lord Lieutenant of Ireland. The British Museum Catalogue explains the pamphlet as a reference to Laurence Hyde (1641-1711), Earl of Rochester, who, appointed Lord Lieutenant in December 1700, was recalled from that post early in 1702, before William's death, but was returned to it by Queen Anne.

It is also possible that the reference is to Rochester's brother, Henry Hyde (1638-1709), second Earl of Clarendon, who held the post of Lord Lieutenant of Ireland from 1685 to 1687. Clarendon's attitudes were very similar to those of his brother, and, furthermore, as Lord Lieutenant he had to administer James' policy of adding Roman Catholics to the judicial and administrative departments of Ireland, although he himself did not fully approve. He was, on occasion, accused of being motivated by private interest.

This pamphlet is ascribed to John Tutchin by the article on him in D.N.B.

The pamphlet was probably written before 19 March, the date of King William's death.

* * * * * * * * *

24. ALBINA: / [[A solid black bar 6 mm. wide.]] / OR A / POEM / ON THE / DEATH / Of His Late Sacred / MAJESTY / William III. / [[Another black bar]] / Quam forti pectore & Armis. / (Credo Equidem) Nec vana fides) Genus esse deorum / Virg. Aen. 4. / [[A solid black bar 7 mm. wide.]] / LONDON: /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Printed for Joseph Wild at the Elephant / at Charing-Cross. [[Within a border of solid black bars 6 and 7 mm. wide.]]

Folio; 294 x 195 mm; trimmed. [A] in 2's; B-D in 2's. Pp. [iv] + 11: pp. [i-ii], Title-page; pp. [iii-iv], Epistle Dedicatory (to the marine officers of Col. Villiers' regiment); pp. 1-11, Text. Catchwords, except on p. 4. Headline: "The Epistle Dedicatory." Pages numbered centrally in brackets.

A3

* * * * * * * *

Iambic tetrameter ababcdcd...etc. for the first forty lines (Dametas's speech); heroic couplets for the remainder (Alexis's narration).

The Dedication (prose) is addressed to "the Officers of Marines belonging to the Honourable Colonel Viller's Regiment" and gives as the reason, that these men would be best qualified to recognize the King's virtues.

A pastoral elegy with many traditional elements, the poem is arranged as a dialogue between Dametas and Alexis. Most of the poem is devoted to Alexis's narration of a shepherd who, lamenting William under the name of Drusus, is exhorted by Mercury to sing the lofty deeds of the hero and so lauds him for his victory over France and his elimination of Popery from England.

* * * * * * * *

The name "Albina" may be meant to suggest a comparison between William III and Clodius Albinus, a military leader of the second century A.D. Albinus was given

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

command of Britain by the emperor Commodus, but, when he attacked Commodus as a tyrant, he was superseded by Junius Severus. After the death of Commodus, a number of men were proclaimed emperor, including Albinus by Britain and Gaul. He at first made a provisional agreement with another of the claimants, L. Septimus Severus, but was eventually defeated by him.

The two Severuses may have been intended to symbolize parliament's antagonism to William.

For details about William III, see note to Tom of Bedlam, 1701.

The poem was probably written shortly after 19 March 1702, the date of King William's death.

* * * * * * * * *

25. Prince PERKIN the 2d. / - / OR, AESOP / ON THIS / JUNCTURE. / - / [[Printer's ornament: design of type ornaments.]] / - / LONDON: / Printed in the Year, 1702.

Octavo [no watermarks]; 181 x 112 mm.; trimmed. [A] in 3's; B-E in 4's. Pp. [xiv] + 25: pp. [i-ii], Title-page; pp. [iii-viii], Epistle Dedicatory; pp. [ix-xiv], To the Perkinites; pp. 1-25, Text. Catchwords. Headlines: pp. [iv-viii], "The Epistle Dedicatory."; pp. [x-xiv], "To the Perkinites." Pages numbered centrally in parentheses.

The catchword on p. 8 is printed backwards.

C95

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Most of the poems are in heroic couplets.

The Dedication (prose), addressed to Lord William Pawlet, chastises Louis of France for his ambition, cruelty, dishonesty, and insolence, and explains the form of the poems as traditional for such works.

"To the Perkinites" explains why the term "Jacobites" will no longer do for this group and devises this new term from the present leader, Perkin; demonstrates the absurdity and danger of maintaining relations with Louis; and declares that this group is led by treachery or stupidity.

The pamphlet consists of allegorical poems which are intended to show the danger threatening from France and the stupidity of Perkinites.

* * * * * * * *

Since the son of James II was born a month early, certain officials customarily present to certify the child's sex and parentage, were not in attendance. Chagrined earlier by the unshakable confidence of the Roman Catholics that a son would be born to supersede Mary of Orange, James' Protestant daughter, the Whigs and Low Church opponents of James had warned that, if necessary, deceit would be employed to make the expectation a reality. Now, they immediately spread the rumor that the queen's pregnancy had been a delusion and that a suppositious child had been smuggled to the queen's bed in a warming pan. Father Petre being the supposed author of this intrigue, the Pretender was henceforth known as Perkin, or little Peter.

A reference in the text suggests that the pamphlet was

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

written shortly before or after the declaration of war on 4 May.

* * * * * * * * *

26. AESOP / AT / COURT. / OR, / State Fables. / - / Vol. I. / - / Vendidit hic auro patriam-/-fixit leges pretio atq; refixit. Virg. Aen. / = / LONDON, / Printed and Sold by J. Nut, near Sta- / tioners-Hall, 1702. [[Within double rules.]]

Octavo; 188 x 116 mm.; trimmed. [A] in 4's; B-E in 4's; F in 2's. Pp. 43: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. 5-43, Text. Catchwords. Running-title: pp. 6-43, "Aesop at Court." Pages numbered at corners.

Cl

* * * * * * * * *

Various stanzaic forms.

"Aesop to the King" (heroic couplets) requests that the king be assisted by the instructions of Aesop in the problems of faction, division, and complaint.

The pamphlet contains sixteen allegorical fables which satirize political affairs, both foreign and domestic.

* * * * * * * * *

27. THE / Ladies [[sic]] Choice: / A / POEM. / - / [[Printer's ornament: a floral design.]] / - / LONDON / Printed and Sold by J. How, and B. Bragg, at the Blew-/ Ball in Avemary-Lane, next Ludgate-Street, 1702. [[Within double rules.]]

Folio [no watermarks.]; 297 x 192 mm.; trimmed. [A],

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No Headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A17

* * * * * * * * *

Heroic couplets.

Asked by Melissa, a pretty maid of fifteen, for advice about men, Belinda tells her to shun the beau, because he loves only himself; the lewd wit, because even if he marries he will prove unfaithful; the soldier, because his life is too uncomfortable; the businessman, because he is too interested in money; the courtier, because his profession is too insecure; the gay youth, because he is a spendthrift and a sycophant. Belinda suggests as the ideal, a travelled gentleman who is free from business, but engaged in serving public good, and educated, sensible, modest, temperate, and sincere. She then goes on to speak of the joys of marriage, to express her desire for a pleasant cottage in the country, and to relate how she would conduct herself as a wife.

* * * * * * * * *

28. MISCELLANY / POEMS / ON / Several Subjects. / VIZ. / [[These titles are listed in two columns, I-XI in the first, XII-XXI in the second.]] I. A disswasion [[sic]] from Love and Ma- / trimony. / II. The Answer being a Defence of / Love and Matrimony. / III. News from London. / IV. News from the Country. / V. The Character of a Parasite. VI. Of Death. /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

VII. The Golden Age. / VIII. An Enquiry after Happinness [[sic]] / IX. The Poet's Litany. / X. Of Predestination. / XI. The Joys of Heaven. / XII. The Character of a Wise Man. / XIII. A Dialogue betwixt Reason / and Passion. / XIV. Of Gluttony. / XV. The Poor Man's Comfort. / XVI. The Character of a Ladies [[sic]] Lap-Dog. / XVII. A Dialogue betwixt Alexan- / der and Diogenes. / XVIII. Of a Country Life. / XIX. The Character of Revenge. / XX. The Vicissitude of Things. / XXI. Vanity Display'd: Or, The / Beaux anatomis'd. / - / By T.B. Gent. / - / LONDON: / Printed by R. Janeway, and Sold by J. Nutt, in Stationers- / Court, near Ludgate. MDCCII. [[Within a border of double rules.]]

Folio; 313 x 200 mm.; trimmed. [A] in 2's; B in 2's; C, C2; D-E in 2's. Pp. [iv] + 32: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. 1-32, Text. Catchwords. No headlines. Pages numbered centrally in brackets. The Title-page has been removed, mounted on a heavy sheet of paper, and then replaced.

A35

* * * * * * * * *

I. "A Disswasion from Love and Matrimony."

Heroic couplets.

The poet censures his friend Ned for being in love; states that many wise men have been misled by this passion, that one is too likely to be affected by mere physical beauty, and that women are interested only in social activities and gossip; lists the dangers and inconveniences of love; sternly

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

warns against matrimony because of its many attendant mischiefs; and suggests instead a constant variety of lovers.

II. "The Answer being a Defence of Love and Matrimony."

Heroic couplets.

Ned replies that true love ennobles man and makes him less selfish; admits that mere lust is to be avoided and that true love seeks beauty of mind; and argues that woman is the equal of man and that marriage is a beneficial institution.

III. "News from London."

Heroic couplets.

Addressed to Will, and signed T.B., the letter states that, although some current novelties prevail, society and its individuals still exhibit the same follies and vices as always.

IV. "News from the Country."

Heroic couplets.

Addressing someone named Frank, this epistle repeats some proverbs and gives as the only news that D---n thinks to enter the House of Lords.

V. "The Character of a Parasite."

Heroic couplets.

The parasite is characterized as hypocritical, sycophantic, deceitful, and envious.

VI. "Of Death."

Heroic couplets.

The poem shows the illogic of the various reasons for which men fear death, but also maintains that death should not be purposely sought as an escape from life's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

unpleasantness.

VII. "The Golden Age."

Heroic couplets.

The poem describes the golden age when society enjoyed peace, equality and justice, because men were honest and unselfish.

VIII. "An Enquiry after Happinness"

Stanzas: iambic 5a5b5a5b5c5c.

After listing certain ends, each of which some famous Greek thought proper for the attainment of happiness, the poem concludes that man should aspire to heavenly blessings.

IX. "The Poet's Litany."

Stanzas: anapestic 4a4a4b4b, with refrain "Libera nos Domine."

The poet prays to be delivered from various unpleasant persons and situations.

X. "Of Predestination."

Heroic couplets.

The poem expresses a belief in predestination but denies that man can blame his vices on fate or necessity. God is likened to a musician who plays an instrument and who will produce either harmony or discord according to the condition of the instrument.

XI. "The Joys of Heaven."

Heroic couplets.

The poem lists those sorrows, pains, injustices, and evils which are not to be found in heaven, where "all is Harmony, all Joy, all Love."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

XII. "The Character of a Wise Man"

Heroic couplets.

The wise man is characterized as moderate, free from pangs of conscience, and truthful.

XIII. "A Dialogue betwixt Reason and Passion"

Heroic couplets, iambic tetrameter couplets, and various stanzaic forms.

Grieving for a deceased friend, Passion is counseled by Reason to temper his emotion and to consider not only that death is inevitable but that the friend is enjoying heaven's bliss. Passion declares that it is easier to formulate than to observe rules, but agrees to follow Reason's advice.

XIV. "Of Gluttony"

Heroic couplets.

The poem mentions those evils which arise from gluttony and states that the distinction in various types of food exists in man's senses but not in nature.

XV. "The Poor Man's Comfort"

Heroic couplets.

By a series of rhetorical questions, the poem proclaims that the poor are not inferior to the wealthy, who are cautioned to be more humble, lest heaven find them more sinful.

XVI. "The Character of a Ladies Lap-Dog"

Heroic couplets.

The man who appeals to modern woman is described as one who excels in all the social graces, such as dressing,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

compliment, and dancing.

XVII. "A Dialogue betwixt Alexander and Diogenes."

Heroic couplets.

Diogenes refuses Alexander's offer of wealth and fame with the observation that wealth brings anxiety and that fame is achieved only by virtuous deeds. Diogenes also shows that power is accompanied by compensating disadvantages, and Alexander makes his classic remark that, if not Alexander, he would prefer to be Diogenes.

XVIII. "Of a Country Life."

Stanzas: iambic 4a3b4a3b, and iambic 4a4b4a4b.

The poet describes the simple pleasures and solid virtue of the peasants and wishes that such a life be granted to him.

XIX. "The Character of Revenge."

Heroic couplets.

The poem remarks that revenge strikes against both law and justice and merely aggravates the wound, whereas forgiveness is more Christian and helps to soothe one's hate.

XX. "The Vicissitude of Things."

Stanzas: 4a3b4a3b

After presenting some examples of the continual change in the nature of things, the poet states that his love has been turned to scorn by a fair one who wished him to "Languish and Despair."

XXI. "Vanity Display'd: Or, the Beaux Anatomis'd."

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem describes and ridicules various current fashions of male attire. The last lines describe the affected manner of male conversation, and advise the use of simple, forthright words rather than a strange mixture of various foreign ones.

* * * * * * * * *

29. Protestant Divisions:* / OR, / Party against Party. / WITH / A View of the Old Buildings / AT / WESTMINSTER. / - / [[Printer's ornament: hexagon composed of type ornaments.]] / - / LONDON, / Printed in the Year, 1702. [[Within a border of double rules.]]

Folio; 296 x 186 mm.; trimmed, except for the bottoms of a few leaves. [A], A2; B-G in 2's. Pp. [ii] + 26: pp. [i-ii], Title-page; pp. 1-26, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A23

* * * * * * * * *

Iambic tetrameter couplets.

In telling of his journey to town, a country gentleman exposes the knavery of attorneys and satirizes the contention between politicians and the differences of various dissenting sects. In a section headed Cant. II, he relates the sights at Westminster: wrangling lawyers; shopkeepers; the cell where Guido Vaux formed his plot; a tavern; rumor-mongers; the paintings of nude women, who are described with some vulgarity and lewdness; scheming politicians; sycophants and lying courtiers.

---

* First line in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Guido Vaux is Guy Fawkes (1570-1606), one of the conspirators of the Gunpowder Plot, November 1605, which was intended to blow up the parliament house, while the king was in the House of Lords. Fawkes acquired the variant "Guido" of his first name during an association with Spaniards. Contemporary engravings frequently spell his last name Faux, and the spelling "Vaux" may be either a mistake or another variant.

* * * * * * * * *

30. A / SATYR / AGAINST / DANCING. / [[Row of short rules.]] / By a Person of Honour. / [[Row of short rules.]] / LONDON, / Printed for A. Baldwin near the Oxford-Arms in Warwick- / Lane, MDCCII. / All Mrs. Behn's Plays in 2 Volumes in Octavo. Price 12 s. / A Satyr against Wooing by Mr. Robert Gould. Price 6d. / A New Session on the Poets. Price 6d.

Folio; 315 x 200 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. [ii] + 9: pp. [i-ii], Title-page; pp. [1]-9, Text; a Publisher's List is at bottom of p. 9. Catchwords. No headlines. Pages numbered centrally in parentheses. Below the second rule on Title-page is written in pencil: "Reprinted in the Bee. Select Poems from / Books and Manuscripts. Part III London MDCCXV / Oct." At end of line ten is written in ink: "18 June."

A73

* * * * * * * * *

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem attempts to prove the ridiculousness and immorality of dancing; maintains that theater audiences are now more interested in the caperings of a dancer than in the content of a play; and characterizes the activity as a foolish exhibition of vanity.

* * * * * * * * *

31. THE / Tavern Hunter:* / OR, A / Drunken Ramble / From the / CROWN / To The / DEVIL. / = / LONDON: / Printed, and are to be Sold by the Booksel- / lers of London and Westminster, 1702. [[Within a border of double rules.]]

Folio [no watermarks]; 293 x 191 mm.; trimmed. [A], A2. B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No Headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A27

* * * * * * * * *

Anapestic tetrameter couplets.

After lamenting the change in taste from ale to French wines, the writer tells of his visits, accompanied by a friend, to a number of taverns, at each of which the two men imbibe freely. The Miter is lauded for the excellence of its wine and the honesty of its owner; the Devil, for the attention shown to the customers.

* * * * * * * * *

As described in the poem, the Crown tavern is situated on Ludgate Hill and so could not have been the tavern of that name which was in Threadneedle St., nor could it have been the Crown and Anchor, which, located in the Strand, is appar-

* Second line in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ently referred to later in the poem.

The Devil is probably Fleetstreet's the Devil and St. Dunstan, which became Ben Jonson's favorite rendezvous after he had withdrawn his patronage from the Mermaid.

The general route of the two pub-crawlers and the names of certain other taverns indicate that the Mitre was the tavern of that name in Fleetstreet rather than either the one in Cheapside or Fenchurch St. This inn was frequently visited by Johnson and Boswell.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1703

32. AN / ANNIVERSARY / ODE / ON HER / Majesties [[sic]] Birth-Day, / BEING THE / Sixth Day of February, $170\frac{2}{3}$ / - / And let Her own Works Praise Her in the Gates, Prov. / 31.31. / - / [[Printer's ornament: a triangle of type ornaments.]] / - / LONDON: / Printed by R. Janeway, and are to be Sold by B. Bragg, / in Ave-Mary-Lane. MDCCIII.

Folio; 310 x 195 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A72

* * * * * * * * *

Various stanzaic forms.

The poem eulogizes Anne for her goodness and her ability as queen.

* * * * * * * * *

Anne (1665-1714), the second daughter of James II, succeeded to the throne in 1702. Although now considered narrow in vision and weak in leadership, Anne won great popularity with the English people, probably because she exhibited a very real devotion as wife and mother, and because she deeply cherished England and constantly sought its welfare, and perhaps also because her own political and religious inclinations coincided with those of the nation during her reign.

The pamphlet can almost certainly be dated 6 February,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the day of Anne's birth.

* * * * * * * * *

33. THE / FABLE / OF THE / BEASTS / AND THEIR / KING. / - / By an unknown Hand. / - / Fertur Prometheus addere principi / Limo coactus particulam undique / Desectam, & Insani Leonis / Vim Stomacho apposuisse nostro. / Horat. Carmin. Lib. 1. Od. XVI. / = / LONDON, Printed, and Sold by B. Bragg, * at the Blue-Ball in / Ave-Mary-lane, 1703.

Quarto [no watermarks]; 210 x 160 mm.; trimmed. A-B in 4's. Pp. 16: pp. [1-2], Title-page; pp. [3-4], Preface; pp. 5-13, The Fable; pp. 14-16, "Maggie Scot's Lament." Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C12

* * * * * * * * *

Heroic couplets.

The prefatory note (prose), addressed to the Christian Reader, gives the reason for this type of poem, states that it is true history rather than cunning fiction, and suggests that the reader may alter the title to please himself.

The First Part describes the golden days when all animals lived together in peace, unselfishness, and mutual assistance. Finally, however, the animals decide that they want a king, and, at their petition, Jove creates man, who seeks only the public good and holds himself equal to his subjects. The Second Part describes the rise of factions among the animals and the gradual increase of the power and tyranny of man.

* The name "B. Bragg" is in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Third Part urges man to abjure cruelty and oppression for sympathy, and advises the animals to retain their fierceness as a defense against man and to unite their forces in a fight for liberty.

* * * * * * * * *

"Maggie Scot's Lament."

Stanzas: iambic 4a3b4a3b.

Maggie tells of the five men who were her husbands, wishes that she were free so that her children could have her land, and says that one who has been so cheated should not marry any man, even to be queen.

* * * * * * * * *

34. HOB / TURN'D / COURTIER. / A / SATYR. / = / [[Triangle of type ornaments.]] / = / LONDON: / Printed in the Year, 1703. [[Within a border of double rules.]]

Folio; 295 x 190 mm.; trimmed (lightly at bottom). [A] in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Page 16 is misnumbered 20. Upper left side of the first leaf has been repaired.

A16

* * * * * * * * *

Iambic tetrameter couplets and occasional pentameter lines.

In a dialogue with a courtier, Hob says that he seeks his fortune at court, where fools and knaves gain preferment, since wise and honest men are scarce. His consideration of the army and the court and his description of city activities

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

reveal the follies, vices, and corruptions then prevailing.

* * * * * * * * *

35. A / HYMN / TO THE / LIGHT / OF THE / WORLD. / WITH / A short DESCRIPTION of the / CARTONS [[sic]] / OF / RAPHAEL VRBIN, / In the GALLERY / AT / HAMPTON-COURT. / = / LONDON, / Printed for Jacob Tonson within Grays-Inn Gate next / Grays-Inn Lane. 1703. [[Within a border of double rules.]]

Folio; 310 x 199 mm.; trimmed. B-G in 2's gathered within H in 2's. Pp. [ii] + 26: pp. [i-ii], Title-page; pp. 1-15, Text of the Hymn; pp. 16-25, Text of the Descriptions. Catchwords. No headlines. Pages numbered centrally in brackets. On p. 16, a strip of paper with the word "CARTONS" on it has been pasted over the original word, "CHARTONES."

A16

* * * * * * * * *

Various stanzaic forms.

The poem utters a paean to Jesus as the refulgent emanation of the glorious brilliance of God; sketches the Creation, the Fall, the Chosen Race, The Incarnation, and the Last Judgment. The imagery throughout is that of light opposed to darkness.

* * * * * * * * *

"A Short Description Of the Cartons of Raphael."

Heroic couplets.

The poem describes the cartoons, with the purpose of demonstrating that, as stated in a short preface, Raphael depicted the soul as well as the body.

* * * * * * * * *

These cartoons are the paper patterns for the tapestries

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

which Pope Leo X had ordered in 1514 for the Sistine Chapel of the Vatican. The sketches were made on cardboard about twelve feet high and fourteen to eighteen feet long. After the tapestries were made, the cartoons remained in the possession of the Flemish weavers, who copied them frequently. Finally, they were stored away in boxes, and three of the original ten were lost. The remaining seven were discovered in Brussels by Rubens, who advised Charles I of England to buy them. They passed in turn to Cromwell, when the collection of the executed king was auctioned. During the reign of William III, they were at last put together, pasted on canvas, and placed in Hampton Court. Here they remained until the late nineteenth century, when they were taken to the South Kensington Museum.

* * * * * * * * *

Sir Richard Blackmore admitted authorship of these poems when he included them in his A Collection of Poems on Various Subjects, London, W. Wilkins, 1718.

For information about Blackmore, see notes to Commendatory Verses on the Author of the Two Arthurs, 1700.

* * * * * * * * *

36. NINE / SATYRS, / OR / Moral POEMS. / - / Written by Plain, Right down Lover / of Truth and Honesty. / - / Quicquid agunt homines, votum, timor, ira, voluptas, Gaudia, discursus, nostri est farrago libelli. / Juv. Sat. 1. / P. O Curas hominum! O Quantum est in rebus inane! / M. Quis leget haec? Perf. Sat. 1. / = / Printed for No Body but those that have a Mind to Read it. 1703.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Quarto; 198 x 149 mm.; probably cut with a scissors. [A] in 2's; B-I in 4's. Pp. [iv] + 64: pp. [i-ii], Title-page; pp. [iii-iv], "Bookseller to the Buyer" (with blank reverse); pp. 1-64, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Top corners of first two and last two leaves have been repaired. On the last page there is written in ink a list of Errata.

B19

* * * * * * * * *

Heroic couplets.

"The Bookseller to the Buyer" (prose) states that the book is to be sold upon the condition that the buyer refrain from identifying the characters in the poem with anyone except himself.

The First Satyr rails against the conceit and vanity of poets, the conceit of critics, and the dullness of the audience; satirizes heroic verse and its hero; explains the difficulty of writing good satire and describes the abuse heaped on the heads of those who write it. The Second Satyr ridicules and censures the ineffectiveness of certain poets (under fictitious names), and praises Vatinius for his exceptional ability as poet and dramatist and for his mildness as a satirist. The Third Satyr describes the "Kikapoux" as a race descended from Simon and others who were left in Western India by Ulysses, and describes certain of the ecclesiastical charlatans who characterize the race. The Fourth Satyr condemns the vain, idle, boastful beaus who indulge in sensual pleasures and preach atheism because such activities are fashionable. The Fifth Satyr ridicules various types of pedants (under fictitious

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

names) who lose their common-sense and perspective by devoting themselves to investigations of minute, often unimportant, details. The Sixth Satyr describes various types of false friendship. The Seventh Satyr reveals certain types of dishonesty, including fraud and dissimulation. The Eighth Satyr, a dialogue between two friends, ridicules certain male types who make a fetish of the latest style in clothes and of "fashionable" manners and attitudes. The Ninth Satyr is a dialogue between two friends, one of whom expresses his preference for books to society because various types of people make social intercourse unpleasant by gossip, abuse, buffoonery, and other vicious traits.

* * * * * * * * *

37. THE / M - 'd C - b:* / OR, THE / L - th Consultation. / - / ET TU BRUTE? / - / Acheronta Movebo: / - / From a Correct Copy. / - / LONDON: / Printed in the Year MDCCIV.

Quarto [no watermarks]; 196 x 148 mm.; trimmed. A in 4's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C23

* * * * * * * * *

The poem describes the meeting of twelve bishops at L----th to discuss a certain bill. One of the bishops maintains that moderates should not be refused highest preferment and advises against the bill. A figure in white, accoutred as a bishop, appears, exhorts the bishops not to lead the Church

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

into bondage, and warns that real danger will come not from Rome but from the North, and advises them to make legal safeguards against schism. The ghost of Laud appears and cautions them against apostasy. Bishop B - t arises and counsels them not to adopt persecution or to be false to their interests. The bishops agree to throw out the bill, much to the indignation of the writer.

* * * * * * * * *

The reference is to the second Occasional Conformity bill, which was introduced in November 1703. After being passed three times by the House of Commons, the bill met opposition in the House of Lords, where Bishop Gilbert Burnet (1643-1715) denounced it in a speech of such striking eloquence that he gained enough supporters to defeat the bill by a majority of twelve. Although some bishops voted for the bill, most of them voted against and were joined by some lords.

Archbishop William Laud (1573-1645), as an advocate and adherent of High Church principles, would of course have supported any such restriction of tolerance as would have been encouraged by the bill.

* * * * * * * * *

38. THE / LOCUSTS: / OR, / Chancery Painted to the Life, / And the / Laws of ENGLAND / Try'd in / Forma Pauperis.* / A / POEM. / - / Odi Profanum Vulgus & arceo. Hor. Lib. 3 Ode I. / - / LONDON: / Printed in the Year, MDCCIV.

Quarto; 199 x 145 mm.; trimmed. B-D in 4's gathered within E in 4's. Pp. [iv] + 28: pp. [i-ii], Title-page;

* Line eight in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

pp. [iii-iv], Preface; pp. 1-28, Text. Catchwords. Headline: p. [iv], "The Preface." Pages numbered centrally in brackets. A torn portion at top of p. 28 has been repaired.

Listed in B.M.C. C21

* * * * * * * *

Heroic couplets.

The Preface (prose) explains that this work is only the first draft or outline, and scolds lawyers for their pretended oratory and their indulgence, especially chancery lawyers, in vilification.

The poem condemns the corruption and avarice of chancery lawyers; traces society from primeval anarchy through the rise of laws and social virtues in Greece and Rome, and through the gradual development of laws and kingly responsibility in early and medieval Britain; praises the justice and equity of English laws; praises (under fictitious names) certain judges for their fair and speedy administration of the law; bitterly lashes dishonest chancery lawyers, describes their corruption and greed, and lists some by name; praises Trebonius for fighting this kind of fraud.

* * * * * * * *

39. SECOND PART / OF THE / LOCUSTS: / OR, / Chancery Painted to the Life, / And the / Laws of ENGLAND / Try'd in / Forma Pauperis. * / - / Superat & crescit malis / Iraq; nostra fruitur: / Neque me ut miretur turba, Laboro, / Contentus paucis Lectoribus. / Seneca in Hercul. Fur. / - / LONDON: /

* Line nine in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Printed, and Sold by J. Nutt, near Stationers-Hall. 1704. / Where is to be had the First Part.

Quarto; 200 x 145 mm.; trimmed. A-C in 4's; D in 3's. Pp. 30: pp. [1-2], Title-page; pp. 3-30, Text. Catchwords. No headlines. Pages numbered centrally in brackets, except for 4,5, and 12, which are in parentheses. The trimming process has removed part of the numbers on pp. 3,9, and 22, about half of the numbers on pp. 7,8, and 21, all of the numbers on pp. 11, 13, and 14, and part of the first letters in the lines on p. 18.

C21

* * * * * * * *

Heroic couplets.

The poem continues the exposure of chancery lawyers' corruption, greed, sycophancy, and opportunism; laments that chancery robs men of their freedom; describes a suitable vengeance for chancery lawyers; praises Trebonius for his justice and K-----k for his honesty; describes the perjury of a woman in her chancery case; expresses the belief that, if Trebonius realized all the abuses of chancery law, he would reform it; lists and condemns certain corrupt lawyers.

* * * * * * * *

40. THE / SEVEN / WISE MEN. / - / From a correct COPY. / - / [[Printer's ornament: a diamond of type ornaments.]] / - / LONDON: / Printed in the Year MDCCIV.

Quarto; 206 x 158 mm.; trimmed. No signatures. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pages numbered centrally in parentheses.

C36

* * * * * * * *

Heroic couplets.

The poem praises seven patriots who support and protect England: S---, D----, S----d, Sc-----, T--s---d, Cataline, and S------; and warns against C-----n as a potential Pym or Hambden [sic].

* * * * * * * *

The allusions in the poem are so sketchy that is not possible to determine with any certainty all the persons referred to.

The information for both S--- and S------ suggests John Somers (1651-1716) Baron Somers; S----d is almost certainly Charles Spencer (1674-1722), third Earl of Sunderland; Sc----- may be Richard Lumley (d.1721), third Earl of Scarborough, or possibly Meinhard Schomberg (1641-1719), third Duke of Schomberg; T--s---d must be Charles Townshend (1674-1738), second Viscount Townshend.

The political affiliation of Somers, Sunderland, and Townshend was with the Whigs. The others seem to have been Whiggishly inclined.

John Pym (1584-1643) and John Hampden (1594-1643) were the leading statesmen of the Parliamentarians during the Short and Long Parliaments and during the opening years of the Civil War.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

41. VIOLENTA. / OR THE / Rewards of Virtue: / TURN'D FROM / BOCCACE into VERSE. / - / [[Printer's ornament: triangle of type ornaments.]] / - / LONDON, / Printed for John Nutt, near Stationers-Hall, 1704.

Octavo [watermarks appear at top outer corners of some pages; chain-lines on first four leaves run horizontally]; 170 x 115 mm.; trimmed. [A] in 4's; B-I in 8's. Pp. [viii] + 128: pp. [i-ii], Title-page; pp. [iii-vi], dedication to the Earl of Scarsdale; p. [vii], Errata; p. [viii] is blank; pp. 1-128, Text. Catchwords, except on p. [vi]. No headlines. Pages numbered centrally in parentheses. Page 121 is misnumbered 111.

C83

* * * * * * * * *

Heroic couplets, with frequent hexameters.

The Dedication (prose), to the Earl of Scarsdale, states that the author has long wished for the lord as a patron, and offers a brief eulogy.

Forced to leave the country for war, the king and dauphin leave the Count of Angiers, a widower and the dauphin's best friend, as vice-regent. The dauphin's wife Cleora soon requests Angiers to become her lover, and, when his loyalty makes him refuse, denounces him to the court as having approached her with the idea. Disgraced, Angiers flees to England with his son Lewis, his daughter Violenta, and his faithful companion Ernesto, who dies on the journey. He leaves his daughter (as Florella) in London with the Lord High Marshal's wife and his son (as Perotto) in Wales with the Lord High President's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

court to be trained as a soldier. Meanwhile, the dauphin and his wife have become king and queen, and Angiers flees England for Ireland, where he becomes servant to a severe and haughty master.

Florella grows to beautiful womanhood, and, when the marshal's son, Mandevil, returns from abroad, he falls in love with her. At his declaration of love, Florella reminds him of the difference in their stations and vows that she would never accept him without his father's consent. Mandevil languishes and is about to die, when a physician discovers the real cause of his illness. In order to save his son, the Lord Marshall allows his wife to promise their son that he may have Florella. Then, Mandevil having recovered, his father forbids the marriage.

Mandevil now decides to enter a French monastic order, and, taking a last leave of Florella, disguises himself and joins a band of pilgrims. When his father discovers Mandevil's departure, he vows to let him have his way if only he will return. The son obeys, and the marriage takes place.

Meanwhile, Perotto gains renown as a soldier, and, when a plague destroys his patron and all of the patron's family except Cammilla, he marries this surviving daughter. Angiers, after twenty years of service, sees in a dream a vision which tells him to return to England to witness the happiness of his children, and which promises that he shall be restored to his former position. Still concealing himself, Angiers receives the hospitality of Mandevil, who, together with Perotto, leads

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

English troops in alliance with France against Germany. Angiers insists on accompanying them, and, Cleora having made a deathbed confession of her crime, he is restored by the king to a position of wealth and eminence.

* * * * * * * * *

This tale is an expanded and slightly altered version of the Eighth Tale of the Second Day in Boccaccio's Decameron.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1705

42. THE / Devil upon Dun:* / OR, / Moderation in Masquerade. / A / POEM. / - / [[Triangle of type ornaments.]] / - / Printed in the Year, 1705.

Quarto; 187 x 136 mm.; trimmed. A in 4's; C in 4's; D in 2's. Pp. 20: pp. [1-2], Title-page; pp. 3-20, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. The catchword on p. 7 has been partly trimmed off.

B.M.C. lists an edition which it tentatively dates [1700?] and which it ascribes to D. Defoe. C49

* * * * * * * * *

Heroic couplets.

As the poet lay dozing one morning, he fancied himself conducted to the court of Faction, at whose right hand stood Moderation. Cethego, returning from a mission to England, announces that her subjects there vow to carry out her plots, and mentions (under fictitious names) those who may be counted on for support. The goddess Faction thanks Cethego, when suddenly there appears the ghost of Eumenes, who has long been a scourge of faction. He berates Faction and her minions for scheming mischief but is interrupted by a joyous celebration of the fiends and departs silently.

---

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

43. THE / MONSTER: / OR, / The World turn'd Topsy Turvy. / A / SATYR. / - / Within this Book the Monster's to be seen, / The Price Six Pence apiece, ------- / ---------- God save the QUEEN. / - / LONDON, / Printed: And Sold by B. Bragg in Avemary - / Lane. 1705. (Price 6 d.)

Quarto; 195 x 144 mm.; trimmed at top and side. [A] in 2's; B-F in 2's. Pp. [iv] + 19: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. 1-19, Text. Catchwords. No head-lines. Pages numbered centrally in brackets.

Listed in B.M.C. C24

* * * * * * * * *

Heroic couplets.

The poem characterizes mankind as a monster and individual men as wild tigers who prey on each other; describes various types of fraud and vice among clergymen, politicians, lawyers, physcians, merchants, monarchs, petty criminals, courtiers, farmers and peasants, city fops, and tradesmen (some of these with particular illustrations).

* * * * * * * * *

44. A / SATYR / Against / WINE. / WITH A / POEM. / In PRAISE of / Small Beer. / - / Written by a Gentlemen in a Fever, occasion'd / by Hard Drinking. / - / LONDON, / Printed: and Sold by B. Brag in Avemary- / Lane. 1705.

Folio; 297 x 191 mm.; trimmed. [A], A2; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. 3-10, The Satyr; pp. 10-16, The Poem. Catchwords. No headlines. Pages numbered centrally in brackets. Between lines eleven and twelve is written in ink: "By Edward Ward."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic triplets.

The poem describes the fall of Adam and Eve as due to over-indulgence in wine; demonstrates the manifold evils which result from this kind of excess; and vows that the writer will drink no more.

* * * * * * * * *

"A Poem In Praise of Small Beer."

Heroic triplets.

The poem praises small beer because it is refreshing, healthful and economical, and because it keeps men temperate and does not disturb their senses; describes its extensive use and preference among all classes of Englishmen; and laments that some persons now extol French wine over English beer.

* * * * * * * * *

Liquors of all kinds were available in England, but, generally, the poorer classes drank beer, while the richer ones preferred wine. Because of the war with France, wine imports slackened, and duties increased, with the result that Englishmen gradually turned to Spanish wines.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1706

45. Against / INGRATITUDE. / - / Satire the Second. * / - / Haec seges Ingratos tulit. Hor. Epi. 7. Lib. I. / - / LONDON, / Printed for Samuel Sturton at the Corner of / Gutter lane in Cheapside, 1706. [[Within a border of double rules.]]

Folio; 296 x 193 mm.; trimmed, except for some sides. [A], A2; B-G in 2's. Pp. [iv] + 24: pp. [i-ii], Title-page; pp. [iii-iv], Preface; p. 1, Argument; pp. 1-24, Text. Catch-words. Headlines; p. [iv], "PREFACE." Pages numbered centrally in parentheses. A large piece has been torn out of the side of the last leaf.

A38

* * * * * * * * *

Heroic couplets.

The Preface (prose) says that the poem is aimed at those who pretend to be something that they are not.

The Argument (prose) states that the author arraigns those poets who neglect to lament the death of their patron, Lord Dorset.

The first part of the poem complains that present poets are concerned solely with attaining money and fame; that their works contain flattery rather than thought; and that they are

---

* Fourth line in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

interested in those who can reward them. The rest of the poem states that not only poets but all men are motivated by self-interest and repay favors with ingratitude; gives examples of such character in various social types; remarks that a true friendship would be unselfish but that it rarely exists; and concludes with another condemnation of poets and a short tale showing how ingratitude was punished.

* * * * * * * * *

Charles Sackville (1638-1706), sixth Earl of Dorset, was noted for his early dissipations and wild, rakish activities. He seems to have calmed down at about the age of thirty, however. A generous benefactor to many literary figures, he was also recognized as an authority on matters of taste.

Dorset died on 29 January.

* * * * * * * * *

46. THE / FLIGHT of the Pretender, / WITH / Advice to the POETS. / A / POEM, / IN THE / Arthurical, -- Jobical, -- Elizabethecal [[sic]] Style / and Phrase of the sublime POET / MAURUS. / - / Quoquo Disfugias pavens Mabili, / Nostrum non poteris latare Nasum. / - / LONDON: / Printed and Sold by E. Hills, in Black-Fryars, / near the Water-side. 1708.

Octavo [no watermarks]; 179 x 111 mm.; trimmed at top and side. [a] in 2's; A in 4's. Pp. [iv] + 8: pp. [i-ii], Title-page; pp. [iii-iv], Preface; pp. 1-8, Text. Catchwords. Headline: p. [iv], "PREFACE." Pages numbered centrally in parentheses.

Listed in H.& L., which tentatively ascribes it to Sir Richard Blackmore.

C13

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The Preface (prose) mentions the insolence and conceit of the poet Maurus; describes the Pretender's expedition to Scotland and his subsequent flight; and explains that the poem imitates the style of Maurus.

The poem describes the Pretender's cool reception in Scotland and his return to France; and digresses to ridicule or burlesque Maurus' style and manner.

* * * * * * * * *

References on the title-page and in the contents suggest that Maurus is Sir Richard Blackmore. For notes on Blackmore, see Commendatory Verses on the Author of the Two Arthurs, 1700, v. A58.

The poem would seem to be a satire on Blackmore, rather than a work of his.

James Francis Edward Stuart (1688-1766), known as the Old Pretender, was the only son of James II. Sent to France, where he and his mother were eventually joined by James, when he fled as an exile, the son was acknowledged as king by Louis upon James II's death. Despite the Act of Settlement, which excluded him from the throne, the Pretender undertook an expedition to England early in 1706, but, finding a superior force awaiting him, he returned to France in March.

The date on the pamphlet is probably a misprint for 1706.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

47. JOSHUA: / A / POEM / In Imitation of MILTON: / Humbly inscrib'd to the / Duke of MARLBOROUGH. / OCCASIONED / By Mr. Stephens's LETTER / To the Author of the / Memorial of the State of England. / - / Crevere Vires Famaq; & Imperi / Porrecta Majestas ad ortum / Solis, ab Hesperio cubili. Hor. / - / LONDON: / Printed for John Lawrence at the Angel in the Poultry, / MDCCVI

Folio; 311 x 195 mm., untrimmed. [A] in 2's; B-G in 2's. Pp. [vi] + 22: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. [v-vi], Preface; pp. 1-22, Text. Catchwords. Running-title: "JOSHUA:" on versos; " A POEM." on rectos. Pages numbered at corners.

A17

* * * * * * * * *

Blank verse.

The Preface (prose) explains the poem's design as a thankful acknowledgement of the great happiness accruing to English subjects in particular and to all Europe in general; the reason for publication as a reply to a recent attack on the hero; and the purpose as an attempt to temper men's passions in order to make them see and prize their happiness.

The poem praises Queen Anne and the hero who succored England in a time of need; mentions the tyranny and ambition of Europe's foe to peace, and the alliance of England and Austria to free Spain; and eulogizes Joshua for his military prowess and his noble aims and qualities. Returning to the theme of praise for Anne, the poem commends her for her

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mildness and justice, for her dispersal of faction, for the prosperous condition of England, and for the successful progress of the war; and prophesies that England will soon attain great prestige, success, and content.

* * * * * * * * * * *

Queen Anne (1665-1714) succeeded to the throne in 1702.

The hero who succored England is King William III (1650-1702). William was dear to English hearts for two reasons: he had been a good Protestant alternative to the Roman Catholicism of James II, and he had led England to victory over France in the War of the League of Augsburg (1689-1697).

"Europe's foe" is Louis XIV of France (1638-1715), whose reign was marked not only by a rigorous absolutism at home, but also by repeated attempts to acquire hegemony in Europe.

The Grand Alliance of 1701, which included Holland as well as England and Austria, was formed chiefly to oppose France's intention of joining the French and Spanish crowns. When Charles II of Spain died in November 1700, he willed his empire to Philip of Anjou, Louis XIV's grandson, and, after accepting the will, Louis proclaimed that Philip still possessed the right to the French throne. Since Spain made no objection to its new king, and since the opponents of France had vital national interests at stake, it was stretching reality somewhat to imply that the Grand Allies were champions of Spain. (See also notes to Tom of Bedlam, 1701).

Joshua is John Churchill (1650-1722), first Duke of Marlborough, the brilliant commander of English troops during

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the War of the Spanish Succession (1702-1713).

The pamphlet was probably written before 25 May, since there is no mention of the Battle of Ramillies, a crushing English victory, which took place on that date.

* * * * * * * * *

48. A / LETTER / TO / Mr. PRIOR, / Occasion'd by the / Duke of Marlborough's / LATE / Victory at RAMILLY, / AND / Glorious Successes in BRABANT. / - / Churchilli quid non efficient manus, / Quas & benigno numine Jupiter / Defendit, & Curae sagaces / Expediunt per acuta Belli? Hor. / - / LONDON, / Printed by W. D. for Edmund Curll at the Peacock near / Devereux-Court without Temple-Bar; and Sold by Benj. / Bragge at the Raven in Pater-noster-Row. 1706. [[Within a border of double rules.]]

Folio; 316 x 200 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text; at bottom of p. 12 is an Advertisement (Publisher's List and Publication Notice). Catchwords. No headlines. Pages numbered centrally in brackets.

A17

* * * * * * * * *

Heroic couplets.

The poem entreats Prior to sing the praises of Marlborough, as he has already done for Nassau; describes the battle and Marlborough's heroic endeavors in urging on his troops; praises the other generals who took part in the campaign; warns Lewis that he is soon to be punished for his tyranny;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and briefly eulogizes Queen Anne.

* * * * * * * * *

Matthew Prior (1664-1721) was noted as both a poet and diplomat. By 1706 he had achieved reputation for some short poems and for his engagement in public affairs, notably in connection with the Treaty of Ryswick (1697), which ended the War of the League of Augsburg (1689-1697).

For Marlborough, see notes to Joshua, 1706. At Ramillies, Marlborough won his second devastating victory over the French.

Nassau, of course, is William III (1650-1702). A printed marginal note refers to Prior's poem as Carmen Seculare, but the full title is Carmen Seculare for the Year 1700.

Lewis is Louis XIV of France, who was frequently censured for his ambition and tyranny. For further details on this account, see the note to Joshua, 1706.

The pamphlet must have been written after 23 May, the date of the Battle of Ramillies.

* * * * * * * * *

49. ODE / FOR THE / THANKSGIVING / DAY. / - / - / LONDON: / Printed for Jacob Tonson within Grays-Inn Gate next / Grays-Inn Lane. 1706. [[Within a border of double rules.]]

Folio [watermark on one sheet only]; 319 x 205 mm.; trimmed. B-D in 2's gathered within E in 2's. Pp. [ii] + 14: pp. [i-ii], Title-page; pp. 1-14, Text. Catchwords. Running-title: "Ode for the Thanksgiving Day." between rules and on both versos and rectos. Pages numbered at corners.

A19

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: iambic 4a4a3b5c5c5b.

The poem eulogizes Marlborough's military ability and devotion to liberty; depicts the courage of the nations and military leaders allied with Britain; states that the foes fight for selfish interests whereas Britain seeks only to do justice. The last stanzas call on the various political factions to unite, and names Queen Anne as the inspiration for both military victory and poetic creation.

When this pamphlet was written, Marlborough had already won his great victories at Blenheim, 1704, and Ramillies, 1706, the latter of which apparently occasioned this pamphlet.

* * * * * * * * *

50. AN / ODE, / Humbly Inscrib'd to the / Queen. / ON THE / Late Glorious Success / OF / HER MAJESTY'S ARMS. / - / Written in Imitation of Spencer's [[sic]] Stile. / - / Te non paventis funera Galliae, / Duraeque tellus audit Iberiae: / Te caede gaudentes Sicambri / Compositis venerantur armis. Hor. / - / LONDON: / Printed for Jacob Tonson, within Grays-Inn Gate next / Grays-Inn Lane. 1706. [[Within a border of double rules.]]

Folio [no watermarks]; 337 x 213 mm.; trimmed. A-E in 2's gathered within F in 2's. Pp. [vi] + 18: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. [v-vi], Preface; pp. 1-18, Text of the Ode. Catchwords. Headline: p. [vi], "The PREFACE." Running-title: "An ODE to the QUEEN." between rules and on both versos and rectos. Pages numbered at corners.

A19

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Iambic 5a5b5a5b5c5d5c5d5f6f.

The Preface (prose) mentions Horace's Fourth Ode of the Fourth Book as the present writer's model for subject, and the Spenserian stanza (with one verse changed) as the model for form; compares the style, artistry, and manner of these two poets.

The poem praises Marlborough; advises the Bavarian prince to abjure revenge and accept the fact that Marlborough is a greater warrior; describes England's victory over France and Bavaria; apostrophizes the greatness of England; and expresses the wish that Anne be commemorated by a monument showing the achievements of herself and Marlborough.

* * * * * * * *

The reference, of course, is to the War of the Spanish Succession. The poem commemorates the victory at Ramillies, 23 May, 1706. At both this battle and at Blenheim, 1704, the Bavarians, led by their Elector, Max Emanuel, were decisively beaten.

* * * * * * * *

51. A / Modern Inscription / TO THE / Duke of MARLBOROUGH$_S$ / FAME. / Occasion'd by an ANTIQUE, / In Imitation of Spencer [[sic]]. / = / WITH A / PREFACE / Unveiling some of the Beauties of the ODE, / which has pass'd for Mr. Prior's. / - / --------Spoliatis Arma supersunt. Juv. / - / LONDON, / Printed in the Year MDCCVI. [[Within a border of double rules.]]

Folio; 320 x 105 mm.; trimmed. a-b in 2's gathered within c in 2's; B-C in 2's. Pp. [xii] + 8: pp. [i-ii], Title-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

page; pp. [ii-xii], Preface; pp. 1-4, Text of the Inscription; pp. 5-8, Text of a Latin poem, "Idem Exteris." Catchwords. Headlines: pp. [iv-xii], "The PREFACE". Pages numbered centrally in parentheses.

* * * * * * * * *

A19

Heroic couplets.

The Preface (prose) is a minute analysis of lines and passages from an ode "inscrib'd to the Queen on the late glorious Success of her Majesty's Arms, written in imitation of Spencer's Stile" and ascribed to Prior. The criticism is adverse, and the tone is ironic.

The poem praises Marlborough and Queen Anne for their various abilities and deeds.

* * * * * * * * *

For a summary of the Ode, see the preceding pamphlet.

* * * * * * * * *

52. ON THE / QUEENS [[sic]] / Most Glorious Victories / Over the French KING. /

Broadside; 291 x 191 mm.; trimmed at top and bottom, probably cut with scissors at right side.

A1

* * * * * * * * *

Heroic couplets.

The poem compares Alexander the Great's surrender to a woman with Lewis' surrender to Queen Anne; and praises Anne for conquering in order to save the world from enslavement.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The lack of any specific references makes it impossible to determine an exact date. It seems likely that the pamphlet was written either shortly after the Battle of Ramillies (May 1706), when France attempted to negotiate for peace, or some time after 28 May 1709, when, although Louis finally refused one of the terms, preliminaries of peace were signed.

* * * * * * * * *

53. THE / Royal Prophetess: / OR, / ISRAEL'S TRIUMPHS / OVER / JABIN / King of HAZOR. / AN / Heroick POEM. / Written after the manner of the Antients; / And now Publish'd upon the occasionof the / Unparallell'd Success of Her Majesty's Forces, / under the command of that Great Captain of / this Age, His Highness the Prince and Duke of / MARLBOROUGH. / - / LONDON, / Printed: Sold by A. Baldwin, at the Oxford Arms in War- / wick-lane, 1706.

Quarto; 188 x 152 mm.; trimmed. [A] in 4's; B-G in 4's. Pp. [viii] + 48: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. [v-viii], Preface; p. [viii], To the Author (signed J. William); pp. 1-48, Text. Catchwords. Headlines: pp. [vi-vii], "THE PREFACE." Pages numbered centrally in parentheses.

The following have been lost in the trimming process: part of the name signed to "To the Author," most of the signature on p. 1, part of the signature on p. 3, part of the catchword on pp. 3 and 26, most of the catchwords on p. 15, the whole catchwords on pp. 4 and 5, and the last lines on pp. 7 and 16.

C35

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The Preface (prose) states that this poem is merely the introduction to the whole work, which was "the Labour of some years"; and briefly discusses melody and rhyme.

To the Author (heroic couplets), signed "J. William. A. M.," eulogizes the poet's accomplishment and compares him with Homer, Vergil, and Milton.

The poem relates Joshua's victories over the Amorites and describes the condition of Israel under the reign of the royal prophetess Deborah, wife of Lapidoth: the people live in amity and content, enjoying their queen's resplendent palace, a prosperous trade, and many beauties of nature. Meanwhile, the Amorites, under their haughty king, Jabin, have grown increasingly powerful; but, in a vision, an angel tells Deborah that a hero named Barak will arise to save Israel from the Philistines. Convoking the chieftains, Deborah asks for a leader, and Barak volunteers. Othniel, desiring the honor for himself, objects, and various warriors debate the matter, some of them antagonistic toward Barak. They finally yield, however, when they realize that Barak has been decreed by heaven for the task.

* * * * * * * * *

The poem is an allegory, of course, with Joshua representing William III; the Amorites, the French; Deborah, Queen Anne; Jabin, Louis XIV; and Barak, Marlborough.

As Marlborough was arranging his forces against the French in August 1705, the Dutch field-generals, especially one Slangenberg [Othniel?], refused to co-operate, insisting that the men would be uselessly sacrificed. Since they

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

persisted in their attitude the next spring, Marlborough was forced to lay other plans, the duties falling on himself and Prince Eugene.

The allegory of the poem is not entirely clear, however, and may be figurative rather than a literal allusion to the aforementioned incident.

The comment on the title-page suggests that the pamphlet was written after the Battle of Ramillies on 23 May 1706.

* * * * * * * * *

54. A / Panegyrick Epistle / (Wherein is given / An Impartial Character of the present / ENGLISH POETS) / TO S. R- B- / On his most incomparable Incomprehensible / POEM / call'd Advice to the Poets. / - / Semper honos nomenque tuum laudesque manebunt. / Virgil. / - / LONDON, / Printed, and sold by B. Bragge at the Black Raven / in Pater-noster Row. 1706. [[Within a border of double rules.]]

Folio [no watermarks]; 316 x 200 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. [iv] + 8: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. 1-8, Text. Catchwords. No head-lines. Pages numbered centrally in parentheses.

A59

* * * * * * * * *

Heroic couplets.

The poem praises the skill and prolificness of R- B- and his latest work and epic poem describing the exploits of Marlborough; calls upon the other poets to join in the praises of this bard; and offers a brief critical appraisal of some contemporary poets.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The initials stand for Sir Richard Blackmore (d. 1729). Besides the poem Advice to the Poets, mentioned on the title-page, Blackmore wrote in 1705 an epic entitled Eliza, which dealt with Marlborough.

For further notes, see Commendatory Verses on the Author of the Two Arthurs, 1700.

It is difficult to determine whether this panegyric is meant to be ironical, or whether it is actually the enthusiasm of a second-rate critic.

* * * * * * * * *

55. CORONA CIVICA. / A POEM, / To the Right Honourable the / Lord-Keeper of the Great Seal / of England. / - / --- Moribus ornas, / Legibus emendas -- Hor. / = / LONDON, / Printed: And Sold by John Nutt, near / Stationers-Hall. 1706. [[Within a border of double rules.]]

Folio [no watermarks]; 325 x 211 mm.; trimmed. [A], A2; B-C in 2's; D. Pp. [ii] + 12: pp. [i-ii], Title-page; pp. 1-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Between lines four and five of the Title-page is written in ink: "Lord Cowper."

A7

* * * * * * * * *

Heroic couplets.

The poem eulogizes the Lord Keeper for his ancestry, his eloquence, and his honesty; refers to numerous political figures and events of the recent past; and prophesies a golden reign under Queen Anne.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Lord-Keeper of the Great Seal in 1706 was William Cowper (d. 1723) first Earl Cowper. Educated as a lawyer, Cowper began his political career by espousing the cause of William of Orange in 1688 and joining the prince's army. He was appointed Lord-Keeper in 1705, and in the next year he succeeded as second baronet and was created Baron Cowper. In 1707 he became Great Britain's first Lord Chancellor.

Since Cowper is addressed as "My Lord" at the opening, the poem must have been written after 9 November, the date of his elevation to the peerage.

* * * * * * * * *

56. PATIENCE. / A / PRESENT / TO THE / PRESS-YARD. / A / POEM. / - / - Levius fit Patientia quicquid corrigere est nefas. / Hor. L. 1. Od. 24. / - / LONDON: / Printed in the Year 1706.

Quarto [no watermarks]; 197 x 165 mm.; trimmed at top and side. B-D in 4's. Pp. [iv] + 20: pp. [i-ii], Title-page; pp. [iii-iv], Preface; pp. 1-20, Text. Catchwords. Headline: p. [iv], "PREFACE." Pages numbered centrally in brackets.

B65

* * * * * * * * *

Heroic couplets.

The Preface (prose), addressed to Major B-, who has been in prison for ten years, mentions some of the worldly follies and vices to which prisoners are not subject; expresses the wish that the prisoners might be released.

Retiring to a grove in order to mourn, Strephon is asked

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

by Damon the reason for such action and explains that he has lost his guardian-angel, Patience. Strephon then relates the misfortunes which have been heaped upon their leader, Pan; describes the hypocrisy and deceit of those who rebel against him; and berates Menalcas and some other writers for attacking Pan. At the end, Patience returns to Strephon and removes his griefs.

* * * * * * * * *

The press-yard was a court at old Newgate prison at which torture was once administered, and from which, later, prisoners started for the place of execution.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1707

57. A / POEM / Upon the Late / Glorious Successes, &c. / Humbly Inscrib'd to His Grace the / DUKE of MARLBOROUGH. / - / Hoc agite, O juvenes, circumspicit & stimulat vos / Materiamque sibi ducis indulgentia quaerit. / Juven. Sat. 7. / = / LONDON: / Printed for Jacob Tonson within Grays-Inn Gate next / Grays-Inn Lane. 1707. [[Within a border of double rules,]]

Folio [no watermarks]; 320 x 203 mm.; trimmed. [A], A2; B-C in 2's. Pp. [ii] + 10: pp. [i-ii], Title-page; pp. 1-10, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A22

* * * * * * * * *

Heroic couplets.

The poem describes France's renewed attempt, after Blenheim, to fight England; eulogizes Marlborough for his combination of valor and composure in the midst of battle; praises some politicians and poets, Ormond, and Queen Anne; and refers briefly to the contemporary international situation.

* * * * * * * * *

After the Battle of Blenheim, 1704, the French continued to fight, but with little success, especially at Ramillies, May 1706, another crushing victory for the English. The poem, however, makes no specific mention of any battles other than

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Blenheim.

For information about the Duke of Marlborough, see notes to A Letter to Mr. Prior, 1706.

James Butler (1665-1745), second Duke of Ormonde, was active chiefly as a military officer, but he also served occasionally in governmental posts. From 1703 to April 1707, he was Lord Lieutenant of Ireland.

Since the references to Ormonds seem to suggest that he had not yet been succeeded as lord lieutenant, the pamphlet was probably written before that time.

* * * * * * * * *

58. OXFORD. / A / POEM. / Inscrib'd to the Right Honourable the / LORD LONSDALE. / - / Unum opus est intacte Palladis Urbem / Carmine perpetuo celebrare / Hor. L.I. Od. 7. / - / LONDON: / Printed for Egbert Sanger, at the Post-House / near the Temple-Gate in Fleet street. 1707. / [[Within a border of double rules.]]

Folio [no watermarks]; 317 x 207 mm.; trimmed. A, A2; B-C in 2's. Pp. [ii] + 10: pp. [i-ii], Title-page; pp. 1-10, Text. Catchwords. No headlines. Pages numbered centrally in brackets. A tear in pp. 9-10 has been repaired. Footnotes on pp. 3 and 5 and almost all of the catchwords on pp. 5 and 6 have been cut off in the trimming process. Directly under each of the first five lines of the Title-page is a copy of that line in ink. The name "Oxford" has been scribbled over the top margin.

A21

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem pays tribute to the young Lord Lonsdale as the inheritor of his parents' noble qualities; eulogizes Oxford's buildings, landscape, and intellectual stimulation; and exhorts Lonsdale to aspire to noble thoughts.

* * * * * * * * *

Richard Lowther (1692-1713), second Viscount Lonsdale, was the son of Sir John Lowther (1655-1700), first Viscount Lonsdale. Sir John was a M.P. and held many public offices during the reign of William III.

* * * * * * * * *

59. THE / LONDON Belles:* / OR, A / DESCRIPTION / Of the most Celebrated BEAUTIES / In the City of LONDON. / - / The Ladies [[sic]] Names. / [[The list is divided into two columns, 2-22, and 23-41.]] 2 Mrs. Goulston's, / 3 Mrs. Ward, / 4 Mrs. Dashwood, / 5 Mrs. Ellick, / 6 Mrs. Maddocks, / 7 Mrs. Richmond, / 8 Mrs. Leuton, / 9 Mrs. Furnesse, / 12 Mrs. Bull's, / 13 Mrs. Vernon, / 14 Mrs. Stringer, / 15 Mrs. Thompson, / 18 Mrs. Crafford's, / 19 Mrs. Dupont, / 20 Mrs. Buckle, / 22 Mrs. Lawrence, / 23 Lady Child, Widow, / 26 Mrs. Rawlinson, / 27 Mrs. Houblon, / 29 Mrs. Child, / 30 Mrs. Gore, / 31 Mrs. Shepherd, / 32 Mrs. Ashurst, / 33 Mrs. Beckford, / 34 Mrs. Benson, / 35 Mrs. Crawley, / 36 Mrs. Newland, / 37 Mrs. Way, / 38 Mrs. Eyre, / 39 Mrs. Dodwell, / 40 Mrs. Davis, / 41 Mrs. Jackson. / - / LONDON. / Printed in the Year, 1707.

Octavo [no watermarks]; 174 x 114 mm.; trimmed. [A] in 4's. Pp. 8: p. [1], Title-page; pp. 2-8, Text. Catchwords.

---

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. with slightly different title: "In the Metropolis of Great Britain" instead of "In the City of London." C23

* * * * * * * * *

Heroic couplets.

The poem relates the power which female beauty has always exerted in the world; mentions certain charms peculiar to women; describes the particular charms possessed by the women listed on the Title-page.

* * * * * * * * *

60. Massalina: / OR, THE / Town Mistriss [[sic]] / IN / MASQUERADE. / [[Printer's ornament: oval portrait of a male profile.]] / - / LONDON, Printed by John Still, in the Year 1707.

Octavo; 177 x 114 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; pp. [3-4], Preface; pp. 5-16, Text. Catchwords. Headline: p. [4], "The Preface." Pages numbered centrally in brackets.

C94

* * * * * * * * *

Heroic couplets.

The Preface (iambic tetrameter couplets) states that this satire was not occasioned by any personal misfortune brought on by woman, but by the sad experience of a friend who was debauched and ruined by prostitutes.

The writer welcomes his friend for a visit; warns him

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

against the numerous town prostitutes; and describes the various ways in which their inconstancy and deceit manifest themselves.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1708

61. AUDEMARDE [[sic]] / - / A / POEM, / Inscrib'd to the Right Honourable the / EARL of Bridgewater. / - / - / Multaque per caecam congressi praelia noctem, / Conserimus, multos Danaum dimittimus Orco. / Virgil, Aeneid 2. / - / - / LONDON, / Printed for Henry Clements at the Half Moon in / St. Paul's Church-Yard. 1708. [[Within a border of double rules.]]

Folio [no watermarks]; 318 x 192 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets. The double rules at the right margin of the Title-page and the page numbers on pp. 3-6 have been partially trimmed off; page numbers on pp. 7-8 and catchword on p. 9 have been almost completely trimmed off.

A61

* * * * * * * * *

Heroic couplets.

The poem describes Europe's fear at the resurgence of France after two defeats; praises Eugenio and the British commanders for their irresistible power; praises Marlborough for his effective leadership and refers complimentarily to his beautiful daughters at court.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The battle at Oudenarde, another decisive victory won by Marlborough, took place on 11 July 1708.

Scroop Egerton (1681-1746), fifth Earl of Bridgewater, held court offices during the reigns of Queen Anne and King George I. In 1703 he married Elizabeth Churchill (1688-1714), third daughter of the Duke of Marlborough.

Eugenio is Prince Eugene of Savoy, probably the most successful and reliable commander who fought on the side of Marlborough.

* * * * * * * * *

62. A / POEM / INSCRIB'D TO / Lieu$^{t}$: Gen. Ingoldsby, / Occasioned by his Going to / IRELAND. / ON THE / Glorious Successes of Her Majesties [[sic]] / ARMS and Councils. / = / LONDON: / Printed, And Sold by John Morphew, near Stati- / oners-Hall, MDCCVIII. [[Within a border of double rules.]]

Folio; 315 x 201 mm.; trimmed. B-E in 2's gathered within [A] in 2's. Pp. 19: pp. [1-2], Title-page; pp. 3-19, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Page 14 is misnumbered 13.

A21

* * * * * * * * *

Heroic couplets.

The poem eulogizes Ingoldsby as a friend to liberty whose mere appearance will disperse factions; eulogizes also King William, Queen Anne, Marlborough, and other public figures and warriors; prophesies the expansion of the British Empire; and calls for Ireland's union with Britain.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Richard Ingoldsby (d.1712) spent his life as a soldier, finally attaining the rank of lieutenant-general in 1704. During the War of the Spanish Succession (1702-1713), he commanded a division under Marlborough, 1702-1706, and he was second in command of the first line under Charles Churchill at the Battle of Blenheim, 1704. From 1703 he was member of the Irish parliament, and from 1707 he was a commander of the forces and general of artillery in Ireland.

For Marlborough see notes to A Letter to Mr. Prior, 1706. Marlborough won his greatest victory at Blenheim.

English expansion had begun in the seventeenth century under the Stuarts with colonies in North America, Newfoundland, Hudson Bay, and the West Indies, and the establishment of the East India Company. Throughout the eighteenth century, England strengthened the positions which it already had, and, although finally losing the American colonies, gained Canada, and, almost at the end of the century, won a foothold in South Africa.

A union between England and Ireland had existed for a short time during the Commonwealth period, but was dissolved at the Restoration. In 1703 and 1707 England disregarded the proposals of the Irish parliament for another union, and in the years following, the friction created by England's policy of trade restrictions toward Ireland prevented a rapprochement. By the last quarter of the century, when England saw the danger of two separate legislatures within the same empire, Irish sentiment opposed a union because of the unity and national

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

spirit which had arisen in Ireland, because of the resentment which had been enkindled by England, and because of the removal of almost all commercial restrictions, which might formerly have been a strong inducement to merge with England. It was not until 1801, after Ireland had been plagued with anarchy and religious strife, that a union was finally effected.

* * * * * * * * *

63. THE / SEDITIOUS INSECTS: / OR, THE / Levellers Assembled / IN / CONVOCATION. / A / POEM. / - / At cum Incerta volant, caeloq; Examina ludunt, / Contemnuntq; Favos, & frigida tecta relinquunt, / Instabiles Animos ludo prohibebis Inani / Nec magnus prohibere labor. Tu regibus alas Eripe——— / Virg. Georg. lib. IV / - / But when the Swarms are eager of their Play, / And loath their Empty Hives, and idly stray, / Restrain the wanton Fugitives, and take / A timely Care to bring the Truants back, / The Task is easie: But to clip the Wings / Of their Highflying Arbitrary Kings. / Dryden. / - / LONDON: / Printed, and Sold by Benj. Bragg, at the Raven in Pater- / Noster-Row. 1708. [[Within a border of double rules.]]

Folio [no watermarks]; 342 x 216 mm.; untrimmed. [A] in 2's; B-G in 2's; H. Pp. 30: pp. [1-2], Title-page; pp. 3-30, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A50

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem opens with the story of a peaceful beehive which becomes plagued by moths, wasps, hornets, and other poisonous and unpleasant insects, and compares this situation with that of the factious high-churchmen who plot to overthrow the English government and church in order to establish popery. Almost half of the pamphlet is then taken up with a list of those clergymen who have supported the "levelling contention." The rest of the poem commends a number of prelates and statesmen who, not motivated by personal interest or party spleen, support Queen Anne; commends also a number of statesmen whose counsel assists Anne in domestic affairs and international negotiations.

* * * * * * * * *

The allegory of the poem represents the disputes waging within Convocation. The Lower House, composed of High Church Tories, objected to the superior authority of the Upper House, which was composed of Low Church Whigs. The High Church clergy also wanted greater freedom from the authority of the monarch, who had the power to prorogue Convocation arbitrarily, but who was increasingly subject to the will of Parliament. Since the High Churchmen still seemed to have reservations about the Revolution settlement, and since they often supported the attitude of the Non-Jurors, they, like the Non-Jurors, who had invited Catholic James II to nominate bishops from exile, soon became identified in the popular mind with popery.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

64. THE / Long Vacation.* / - / A / SATYR: / Address'd to all / Disconsolate TRADERS. / - / LONDON: / Printed and Sold by H. Hills, in Black-Fryars, / near Water-side. 1708. Price 1 d.

Octavo [no watermarks]; 179 x 115 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; pp. [3-4], Preface; pp. 5-16, Text. Catchwords. Headline: p. [iv], "The PREFACE." Pages numbered centrally in parentheses.

C23

* * * * * * * *

Heroic couplets.

The Preface (prose), addressed to the Cockneys of Bow-Bell who have been cuckolded, twits them about preferring to be known as cuckolds rather than as jealous husbands; and advises them to visit their wives once a week in order to discover any infidelity or to satisfy their wives' passion.

The poem remarks that the town in summer is very quiet, and free of the usual follies and vanities of the citizens, because everyone is vacationing in the country; describes the various types of people who have gone to the country to seek pleasure and amusement; and contrasts their sensual and hedonistic activities with the studious pursuits of students at Cambridge.

* * * * * * * *

65. THE / POET'S / PARADISE: / OR THE / Art of Contentment. / = / O fortunatos nimium bona si sua norint / Poetas! Virgil. / Summum nec metuit diem, nec optat. / Martial. / = / LONDON, / Printed and sold by John Morphew, near Stationer's-Hall, 1708. [[Within a border of double rules.]]

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Folio; 282 x 168 mm.; trimmed. [A] in 2's; C in 2's; C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-5, The Poet's Paradise; pp. 5-12, "The Praise of a Poetick Life." Catchwords. Running-title: "The Poet's Paradise, &c." on versos and rectos. Pages numbered at corners. Catchwords on pp. [3] and 8 have been partially cut off in the trimming process; catchword on p. 11 has been almost completely cut off; and some of the prose text on pp. [3]-4 has been thus lost.

A22

* * * * * * * * *

Prose, iambic tetrameter couplets, and heroic couplets.

The Poet's Paradise, &c. (prose) states that true happiness arises from knowledge and that the poet is the person most likely to achieve happiness, since he is most sensitive to beauty and harmony.

"The Praise of a Poetick Life..." states that even a man retired to the country cannot truly be happy unless he is able to lead a quiet life; that the wit and skill of the poet are the best means of attaining happiness; that material wealth is not a sure means of gaining happiness; and that the pursuit of worldly pleasure is a mere vanity. The last point is illustrated with examples.

* * * * * * * * *

66. St. James's / PARK: / A / SATYR. / - / Non mihi si Linguae centum sint, oraq; Centum / Ferrea Vox, omnes Fatuorum evolvere Formas, / Omnia Stultitiae percurrere Nomina possim. / - / LONDON: / Printed and Sold by H. Hills, in Black-Fryars, / near the Water-side. 1708.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Octavo [no watermarks]; 183 x 115 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catch-words. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C36

* * * * * * * * *

Heroic couplets.

The poem ridicules the folly, pride, and conceit of various fops and beaus, and digresses briefly to praise the refined wit and manners of certain gentlemen; describes various belles, some of them vain and unpleasantly affected, others charming and modest; closes with a brief mention of Dormer, who sets the example of a happy marriage with a virtuous wife.

* * * * * * * * *

Dormer may be the judge Sir Robert Dormer (1649-1726), but the reference in the text is too lacking in details to allow an exact identification.

* * * * * * * * *

67. Almonds for Parrots: / [[Row of short rules.]] / OR, A SOFT / ANSWER / To a Scurrilious SATYR, call'd / St. James's Park. / With a Word or two in Praise of / CONDOMS. / [[Row short rules.]] / Inscrib'd to the Worthy Gentleman at WILLS. [[Row of short rules.]] / Πολλάκι τοι κ μωρὸς ἀνὴρ κατὰ καίριον εἶπεν. / Fools often pay for Peeping. / [[Row of short rules.]] LONDON, / Printed: And are to be Sold by the Book-sellers. 1708. / Price Six Pence.

Folio; 284 x 187 mm.; trimmed. [A], A2; B-C in 2's.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A69

* * * * * * * *

Heroic couplets.

The poem satirizes certain men for their effeminacy in affecting female graces and attitudes; ironically praises the popularity and effectiveness of condons; describes Rosamond's Pond as the scene of intrigues and assignations.

* * * * * * * *

Rosamond's pond was in the southwest corner of St. James's Park. Besides, and perhaps because of, the use mentioned in the pamphlet, the pond was frequently resorted to by young ladies bent on suicide. During alterations in 1770, Rosamond's Pond was filled in.

* * * * * * * *

68. THRENODIA VIRGINEA: / OR THE / APOTHEOSIS. / [[Black bar 5 mm. wide.]] / A / POEM, / OCCASION'D / By the much Lamented DEATH / OF / Mrs. Hester Buckworth, / ONLY / DAUGHTER / OF / Sir John Buckworth, Kt. and Bar. / [[Black bar 5 mm. wide.]] / LONDON: / Printed by H. Hills, in Black-fryars, near the Water- / side. 1708. [[Within a border of black bars, 5 mm. wide.]]

Octavo [no watermarks]; 182 x 115 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; p. [3], Dedication (to Ash Windham, Esq.); p. 4, Advertisement To The Reader; pp. 5-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C85

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

"Advertisement to the Reader" (prose) justifies the poem's representation of the Lover as present, when he was actually out of town.

The poem describes the death of the lady and the grief of her parents and friends; represents Nature mourning the loss of such beauty and virtue in one person; shows the mother and the lover lament her death and eulogize her fine qualities while the father mourns silently; describes the appearance of Hester's spirit, which urges them not to grieve, since she has been relieved of earthly cares for the eternal joys of heaven.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1709

69. THE / SACRED PARALLEL / OF / Royal Martyrdom. / - / A / POEM / FOR / The Thirtieth of January. / - / [[Printer's ornament: a basket of flowers.]] / - / LONDON: / Printed and Sold by John Morphew, near Stationers-Hall, 1709.

Quarto; 204 x 156 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 11: pp. [1-2], Title-page; pp. 3-11, Text. Catchwords. Running-title: pp. 4-11, "The Sacred Parallel" on versos, "of Royal Martyrdom." on rectos. Pages numbered at corners.

C55

* * * * * * * * *

Heroic couplets.

The poem compares the reign and martyrdom of Charles I with the life and passion of Jesus.

* * * * * * * * *

Charles I (1600-1649) was executed on 30 January.

* * * * * * * * *

70. The Beasts in Power, / OR / Robin's Song:* / WITH / An Old Cat's Prophecy. / - / Taken out of an Old copy of Verses, / suppos'd to be writ by John Lidgate, [[sic]] / a Monk of Bury. / - / [[Printer's ornament: a rectangle of type ornaments.]] / - / LONDON, Printed in the Year 1709.

Octavo [no watermarks]; 192 x 118 mm.; trimmed. A in 4's. Pp. 8: pp. [1-2], Title-page; pp. 3-4, Preface; pp. 5-8,

* Line three in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C5

* * * * * * * *

Iambic tetrameter couplets.

The Preface (prose) tells of the writer's purchase of a collection of [middle] English verses, from which he has translated this one into modern English; and explains that the poem is intended to show the danger of allowing young people to indulge their passions.

The poem tells of a lady who made a cat and dog her pets when she was young. Put in charge of her flocks, the animals are instrumental in destroying them, and the servants are afraid to tell her the truth. One day the lady brings home a robin who reveals the perfidy of the cat and dog, but these two become so aroused that the lady is forced to let the bird go. The animals are still enraged against her however, despite the prophecy of an old cat who warned that the beasts would finally be overcome by the human race. Meanwhile, the robin remains nearby and advises the lady to seek the aid of a certain skilled huntsman who will kill these beasts before it is too late.

* * * * * * * *

In this allegory, the lady is Queen Anne; the cat and dog, Marlborough and Sidney Godolphin; the robin, Robert Harley.

Robert Harley (1661-1724), later Earl of Oxford, had been a secret adviser to the queen since 1706. Since his sympathies

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

were Tory, he was strongly resented by Marlborough and Godolphin, who finally threatened resignation if Harley were not dismissed. To the queen's deep regret, she had to accept Harley's resignation, 11 February 1708, but he still enjoyed her trust and confidence.

For Marlborough, see notes to A New Ballad, [1709].

Sidney Godolphin (1645-1712), later Earl of Godolphin, held ministerial posts in the reigns of Charles II, James II, and William III. In Queen Anne's reign, he headed the ministry as Lord Treasurer, 1702-1710. Like Marlborough, Godolphin had originally been a Tory, but his attitude shifted over the years, and he found it necessary to form an alliance with the Whigs.

The poems associated with Lydgate do not seem to include one with this subject matter.

* * * * * * * * *

71. THE / DREAM / OF THE / SOLAN GOOSE, / WITH / ADVICE / TO / Robin Red-Breast, / Sent in a Packet from Leith. / - / [[Printer's ornament: rectangle of type ornaments.]] / - / LONDON, Printed in the Year 1709.

Octavo [no watermarks]; 186 x 120 mm.; trimmed. A in 4's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parenthes.

C10

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Iambic tetrameter couplets.

The poem reminds Bob that other beasts besides the fox, cat, and dog are to be attacked; accuses him of betraying his old friends; and promises that, if he returns to his old grove and gives honest information, the other birds will join him in the fight against the fox, cat, and dog, but that if he is bought off, the birds and animals both will attack him.

* * * * * * * * *

This may have been written in answer to The Beasts in Power, 1709.

* * * * * * * * *

72. A NEW / BALLAD. / To the Tune of, Chivy Chace.

Broadside; 292 x 175 mm.; trimmed, except for left side. Lower part of left margin has been trimmed off.

A1

* * * * * * * * *

Stanzas: iambic 4a3b4a3b.

The poem tells of Essex, the great commander during the reign of Queen Elizabeth. Achieving fame and wealth because of his noble deeds for England, Essex grew too proud and insolent. Finally, Elizabeth executed him for his treasonous plot. The last stanza explains that Elizabeth let her generals "talk big abroad," but that she insisted on absolute power at home.

* * * * * * * * *

The poem is undoubtedly intended not merely as an historical account, but also as an allegory, with Essex re-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

presenting Marlborough, and Elizabeth representing Queen Anne.

From December 1702 on, when he was created Duke of Marlborough, John Churchill, because of his Tory sentiments and his overwhelming victories in battle, continually rose in favor with the Queen, who presented him with various honors and gifts, including the Palace of Blenheim. As a result, Marlborough obtained great power and influence. Despite his increasing involvment in party conflicts and his wife's personal quarrels with Queen Anne, he maintained his position and served as plenipotentiary in diplomatic negotiations.

In the latter part of 1709, the people were growing tired of the war, which seemed to drag on interminably. Furthermore, they felt that the Dutch were gaining all the benefits, and they suspected that Marlborough was promoting the war for his own interests. To aggravate the situation, Marlborough asked to be granted a life position as captain-general. Gradually, his prestige and influence began slipping away. Finally, when the war was officially over, Marlborough was accused of corruption in the matters of rebate on the bread contract and of the pay of foreign troops. There was even a rumor that Marlborough had planned an insurrection against Anne. Dismissed from his offices on 31 December 1711, he retired to the continent, where he remained until George I restored his posts.

It seems reasonable to assume that the pamphlet was written some time late in 1709, as a warning to Anne, or Marlborough or both.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

73. DAPHNIS: / OR, A / Pastoral Elegy / Upon the Unfortunate / DEATH / OF / Mr. THOMAS CREECH. / WITH A / POEM / ON / The Despairing Lover, and The / Despairing Shepherd. / - / LONDON: / Printed and Sold by H. Hills, in Black-Fryars, / near the Water-side, 1709.

Octavo; 178 x 114 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; pp. 3-10, Daphnis; pp. 11-14, "The Despairing Lover"; pp. 15-16, "The Despairing Shepherd." Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C87

* * * * * * * * *

Heroic couplets.

Alexis and Thyrsis lament the death of Daphnis in the typical manner of the pastoral elegy. Alexis censures the nymph Lalage for causing his death by refusing to grant her love; describes the first meeting of Daphnis and Lalage and the scorn expressed by Lalage. Thyrsis describes the death of Daphnis.

* * * * * * * * *

"The Despairing Lover."

Heroic couplets.

Pursuing a beautiful nymph and meeting only scorn and rebuffs, the lover hangs himself. When Aminto is unmoved at the sight of his body, an image of the god of love falls from its pedestal and crushes her.

* * * * * * * * *

"The Despairing Shepherd."

Stanzas: iambic 4a4a4b4c4c3b.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Asked by his friends the reason for his solitude, the shepherd Alexis reveals his love for Clorinda. When she requests him never to speak of the matter again, he promises and thereupon dies.

* * * * * * * * *

Thomas Creech (1659-1700) was scholar noted for his translations of many Latin poets. After studying at Wadham and All-Souls' colleges, Oxford, he was the head-master at Sherborne School. Falling victim to a profound melancholy, he hanged himself in June 1700. The more specific reasons for his action are considered to be financial difficulties and unrequited love, both of which must have aggravated his condition. The young lady involved was a Miss Philadelphia Playdell, whose friends objected to a marriage between her and Creech.

* * * * * * * * *

74. A / LETTER / TO THE / Reverend Dr. Moss, / In Behalf of / The RIGHTS of the / Christian Church. / Together with / A Poetick Rhapsody. / - / By a Young Oxford-Scholar. / - / LONDON, / Printed for B. Bragg in Paternoster-Row. 1709. / Price I d.

Octavo [no watermarks]; 181 x 111 mm.; trimmed. A in 8's. Pp. 15: pp. [1-2], Title-page; pp. 3-15, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C., which ascribes it to M. Tyndal [sic].

* * * * * * * * * C21

Prose and blank verse.

The prose part of the letter, written by one who has just

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

taken his first degree at Oxford, remarks that the writer has just read The Rights of the Christian Church and that this work should not be opposed by Dr. Moss since it supports the established religion; shows that the Church is dependent on the government; declares the justice of religious toleration; maintains that the free press insures Britain's religious and intellectual freedom; presents a poem devised to soothe Dr. Moss's anger.

The poem utters the wish that the poet were an innocent bird or animal and therefore free from the mental anguish caused by worldly evils; expresses the poet's gratitude for the sympathy which has bound his soul to another and for the joys and friefs which they have shared; and declares his love of nature.

* * * * * * * * *

Robert Moss (1666-1729), a clergyman, and fellow of Corpus Christi College, Cambridge, held a number of preferments and served as Chaplain in ordinary to William III, Anne, and George I.

* * * * * * * * *

Matthew Tindal (1657-1733) held a law fellowship at All Souls' College, Oxford. The author of numerous pamphlets directed against Tories, High-churchmen, and Jacobites, he published in 1706 The Rights of the Christian Church Asserted Against Romish and All Other Priests, which intended to disprove the claims of the High-church party about the rights of the church. His book was the object of many replies and attacks.

* * * * * * * * *

75. The Mouse=Trap: / OR, THE / Welshmen's Scuffle / With the Mice. / [[Text.]] / [[Row of short rules.]] /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LONDON: Printed in the Year 1709.

Octavo [no watermarks]; 180 x 112 mm.; trimmed. No signatures. Pp. 8: p. [1], Title-page and twenty-nine lines of Text; pp. 2-8, remaining Text; at bottom of p. 8 is an epilogue. Catchwords. No headlines. Pages numbered centrally in parentheses. The trimming process has removed part of the page numbers on pp. 4 and 5, the complete page numbers on pp. 2-3, 6-8, and the complete catchword on p. 5.

Listed in B.M.C. and H. & L. C65

* * * * * * * * *

Iambic tetrameter couplets, and occasional pentameter lines.

The whole world, and especially Wales, is plagued by mice whose eating preferences constantly deplete the supply of cheeses. The senate meets to decide what action to take, and Taffy announces that he will devise a trap. He does so and succeeds in capturing a mouse, which is forthwith fed to a cat, as the populace cheers.

The epilogue (prose) remarks that the translation was done hurriedly, but that it keeps as closely as possible to the original.

* * * * * * * * *

This is a translation of Edward Holdsworth's Latin poem Muscipula sive Cambro-muo-machia, Londini, MDCCIX.

Samuel Cobb (1675-1713) is supposed to have made two translations of this poem, but the one dated 1709 is entitled Taffy's Triumph, and the one entitled The Mouse Trap is dated 1712.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

76. THE / WELSH / MOUSE-TRAP. / Translated from the LATIN / - / By F.T. / - / [[Small printer's ornament: rectangle of type ornaments.]] / LONDON: / Printed and Sold by the Booksellers of London and Westminster. 1709.

Octavo [no watermarks]; 180 x 112 mm.; trimmed. A in 4's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C41

* * * * * * * * *

Heroic couplets.

The poem tells the same story as The Mouse-Trap, 1709, but the wording is somewhat different.

* * * * * * * * *

77. TAFFI's / Master-Piece / OR, THE / Cambro-British Invention. / A / MOCK POEM / BEING THE / Muscipula Oxoniensis / Translated into / BURLESQUE VERSE / - / By a CANTAB. / In tenui Labor, at tenuis non Gloria: si quem / Numina loeva sinunt, auditque vocatus Apollo. / Virg. Georg. Lib. 4. Lin. / - / LONDON, / Printed: And Sold by John Morphew / near Stationers-Hall, MDCCIX.

Octavo [no watermarks]; 151 x 91 mm.; trimmed. A-C in 4's; D in 2's. Pp. [ii] + 26: pp. [i-ii], Title-page; pp. [1]-26, Text. Catchwords. Running-title: pp. 2-26, "Taffi's Master-piece." Pages numbered at corners. The following have been trimmed off: part of the text on the side of pp. 2, 12, 14, and 18; part of the running-title on pp. 8, 13-16, and 21-22; part of the catchwords on pp. 11, 13, and 17.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Listed in B.M.C and H. & L. C80

* * * * * * * * *

Iambic tetrameter couplets.

The poem tells the same story as The Mouse-Trap, 1709, but is differently worded and greatly extended.

* * * * * * * * *

78. THE / Amorous War:* / OR, A / Duel with the Passions. / A / POEM. / In a Letter to a Friend. / - / By a Gentleman of the University of / OXFORD. / - / To which is added, / The Defeat: Or, The Lover / vanquish'd, and again rallying / with a SMILE. / - / LONDON: / Printed by Tho. Darrack, and are to be Sold by / John Morphew, near Stationers-Hall. 1709. / Price Two Pence. [[Within a border of double rules.]]

Octavo [no watermarks]; 189 x 122 mm.; trimmed. A-B in 4's. Pp. 16: pp. [1-2], Title-page; pp. 3-8, The Amorous War; pp. 9-12, "The Defeat"; pp. 13-14, "The Smile"; pp. 14-15, "The Mourning Cupid"; p. 16, "A Song." Catchwords. Running-titles: pp. 4-7, "The Amorous War: Or, a" on versos, "Duel with the Passions." on rectos; p. 8, "The Amorous War, &c." ; p. 10, "The Defeat: Or the"; p. 11, "LOVER vanquish'd."; p. 12, "The Defeat, &c."; p. 14, "The SMILE."; p. 15, "The Mourning Cupid." Pages numbered at corners. One of the rules at top of Title-page has been trimmed off.

C3

* * * * * * * * *

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem maintains the folly of pursuing pleasure or being ruled by emotions and desires; commends the man who governs himself by reason and restraint and is content with his lot; and states that happiness arises not from riches and position but from love and generosity.

* * * * * * * * *

"The Defeat."

Heroic couplets.

The poet contrasts his early carefree life with his present anguish because of a fierce and unrequited love for Celinda. Finding no relief in nature, he resolves to find ease in the labors of amassing wealth.

* * * * * * * * *

"The Smile."

Iambic tetrameter couplets, and some heroic couplets.

The poet makes his declaration of love to Celia and asks for her heart, but then calls himself an ass for his previous effeminate actions, and resolves to be a man henceforth.

* * * * * * * * *

"The Mourning Cupid."

Heroic couplets.

The poem expresses the wish that Venus no longer receive the vows and petitions of lovers, since beauty is now gained by gold; and advises Venus to represent riches if she would remain a goddess.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"A Song."

Iambic 4a4a3b4a3b.

Asked by Celinda why he is forsaking her, Damon replies that she wasted their early hours with a feigned hate, and he advises her to set her bait for a more deserving lover.

* * * * * * * * *

79. THE / CIRCUS: / OR, / British Olympicks. / A / SATYR / ON THE / Ring in Hide-Park [[sic]]. / [[Row of short rules.]] / Sunt quos curriculo Pulverem Olympicum, / Collegisse juvat.——— Horat. Od. I. / [[Row of short rules.]] / LONDON / Printed: And sold by the Booksellers of London / and Westminster. 1709. / Price Six-pence.

Octavo [no watermarks]; 190 x 116 mm.; trimmed. A-D in 4's. Pp. 30, [31-32]: pp. [1-2], Title-page; pp. [3-8], Preface; pp. 9-30, Text; pp. [31-32] are blank. Catchwords. Headlines: pp. [iv-viii], "The Preface." Pages numbered centrally in parentheses.

Listed in B.M.C. C47

* * * * * * * * *

Heroic couplets.

The Preface (prose) ridicules the false delicacy affected by people of quality, and states that the poem is directed against slovens who pride themselves on good sense but neglect the finer aspects of good breeding.

The poem describes various fops and beaus who distinguish themselves by their concern with pleasures, whims, and affectations, especially in clothes; ridicules a few women for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

foolish or affected behavior; and mentions (under fictitious names) some men who have achieved renown through merit and ability.

* * * * * * * * *

80. THE / Ladies [[sic]] 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 at the / Middle Temple Gate in Fleet-street, 1709. [[Within a border of double rules.]]

Octavo [no watermarks]; 187 x 118 mm.; trimmed. A-B in 8's. Pp. 3 + iv- xxix, [xxx-xxxii]: pp. [1-2], Title-page; pp. 3, iv-xxix, Text; pp. [xxx-xxxi], Publisher's List; p. [xxxii], Publication Notices. Catchwords. No headlines. Page 3 numbered centrally in parentheses; other pages numbered at corners. Pages xxiii, xxvi, and xxvii are misnumbered xxiv, xxvii, and xxviii respectively.

H. & L. lists an edition dated 1701 and ascribes the poem to Mary Chudleigh. C63

* * * * * * * * *

Heroic couplets.

The four persons mentioned on the Title-page discuss the position of the wife. Sir John laments the bondage of marriage and asserts the inferiority of women to men. Melissa objects to woman's position as a domestic drudge and to the denial of education to her. The parson maintains that women are intellectually inferior, that they owe implicit obedience to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

husbands, that Eve's sin has determined woman's inferior status, and that women should please their husbands by flattering them and indulging their faults. Sir William speaks little, but in general supports Melissa. The contents seem primarily designed to show that men expect more of women than of themselves. and that men blame women for faults and deficiences which men's own attitude fosters and perpetuates.

* * * * * * * * *

Lady Mary Chudleigh (1656-1710), née Lee, published this poem first in 1701. Some years later, when Lintott wanted to republish it, Lady Mary objected, but Lintott did so anyway. Lady Mary published a collection of poems in 1703 and a collection of essays in 1709.

* * * * * * * * *

81. THE / Servitour: / A / POEM. / - / Written by a Servitour of the / University of Oxford, / AND / Faithfully taken from his Own / Original Copy, &c. / - / LONDON, / Printed, and Sold by H. Hills in Black- / Fryars, near the Water-side, 1709.

Octavo [no watermarks]; 180 x 114 mm.; trimmed. A in 8's. (A1 wanting). Pp. [3]-16: pp. [3-4], Title-page; pp. 5-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C36

* * * * * * * * *

Iambic tetrameter couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Having come to Oxford to see the wonders, the poet is amazed to learn that an awkward sloven dressed in worn and filthy clothes is a servitour. His friend describes the typical servitour as the rather dull and mediocre son of a peasant who wishes the boy to enter the clergy. After a cursory education, the boy is sent to Oxford, where, impressed with his position, he becomes insolent and conceited, an indifferent scholar, and a slovenly person. The friend concludes that a servitour is a mere fool and bumpkin.

* * * * * * * *

In certain colleges of Oxford, an undergraduate would receive lodging and most of his board free and would be granted remission of fees in return for the performance of certain menial tasks, originally for the fellows of the college. Known as a servitour, such an undergraduate was considered socially inferior to a commoner. The title and position seem to have disappeared in the latter half of the nineteenth century.

* * * * * * * *

82. THE / Temple of Fame.* / A / POEM. / - / Inscrib'd to Mr. CONGREVE. / - / Per Graiium populos Mediaeq; per Elidis urber. / Ibat ovans Divumq; sibi poscebat Honores. / - / [[Printer's ornament: design of type ornaments.]] / - / LONDON. / Printed and Sold by H. Hills, in Black-fryars near / the Water-side. 1709.

Octavo; 182 x 113 mm.; trimmed. A in 8's. Pp. 15, [16]: pp. [1-2], Title-page; pp. 3-15, Text; p. [16], Publisher's

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

List. Catchwords. No headlines. Pages numbered centrally in parentheses. At the left of the ornament is penned: "Wrott by / one Bryan / [word or words illegible] chaplain / to Bp. of Norwich." At the right of the ornament is penciled the query: "wrott by / Saml Pory / of [word illegible]?"

Listed in B.M.C. and H. & L. The latter attributes it to Thomas Yalden.

* * * * * * * * *

Heroic couplets.

The poem relates that Fame, deciding to establish a permanent shrine, investigates various places and decides upon England, when she sees that country's courageous warriors and effective army and navy; describes the temple which Fame builds and the clothing which she wears; and mentions some of the great kings, warriors, and leaders of England.

* * * * * * * * *

Thomas Yalden (1670-1736), a clergyman who wrote poetry, is perhaps chiefly remembered for his "Hymn to Darkness," written as a counterpart to Cowley's "Hymn to Light."

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1710

85. THE / GALLOPER: / OR, / Needs must when the Devil drives. / - / A / POEM. / - / [[Printer's ornament: small triangle of type ornaments.]] / - / LONDON: / Printed for John Morphew near Stationers-Hall, 1710.

Quarto; 216 x 164 mm.; untrimmed. A in 2's; B-D in 4's. Pp. [iv] + 23: pp. [i-ii], Title-page; pp. [iii-iv], Preface; pp. 1-23, Text. Catchwords. Headline: p. [iv], "PREFACE." Pages numbered centrally in brackets. Between lines four and five of Title-page is written in ink: "Agt ye Whiggs."

Listed in B.M.C. B63

* * * * * * * * *

Anapestic tetrameter couplets.

The Preface (prose) tells the Whigs, not to be resentful against this poem, since they themselves have offered many insolent provocations against the country, have abused religion and government, and have imposed lies and slanders upon the public.

The poem rebukes the Whigs for their factious and even hypocritical attacks on government and religion; imputes their zeal to self-interest or stupidity rather than to patriotism; insists that they seek to undermine and destroy the Church under the guise of railing against popery; attempts to prove that the doctrine of Resistance is impractical and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

un-Christian; characterizes the Whigs as actually papist in their principles; and calls for loyalty to Church and Queen.

* * * * * * * * *

For a number of years, during which the influence of the Duke of Marlborough kept in check ministers with High Church sympathies, the High Church Tories had been proclaiming that the Church was in danger. They objected to Occasional Conformity, which allowed dissenters to hold public office after once receiving the holy sacrament, even though they continued to worship as dissenters. They looked with concern upon the increasing numbers of the academies of the dissenters. They indignantly condemned the right of the Upper House of Convocation (largely Whig) to speak for the whole body, and they insisted on the prerogative of independent action. They resented the prorogation of Convocation at the monarch's whim, especially since some were especially designed to keep the Convocation from proposing what precautions should be taken as a result of the union with Presbyterian Scotland. And they were horrified by the thought that Presbyterians would be admitted to the English Parliament. The question of divine right and passive obedience was again revived and argued by Blackhall and Hoadley. Against this background of controversy, with the country generally supporting the High Churchmen rather than the ministry, it is not surprising that the Sacheverell incident should have occurred.

For the Sacheverell incident, see the succeeding pamphlet.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

84. A New Ballad, / To the Tune of Packington's Pound.

Broadside (printed on both sides); 310 x 194 mm.; untrimmed. Catchword.

Listed in B.M.C. A1

* * * * * * * * *

Stanzas: anapestic 4a4a4b4b2c2c4c4d4d.

At a council which he has arranged, a prelate who represents the Protestant Church announces that a priest and his cause have been defeated; promises to prove him a traitor; and instructs the various members as to their duties in helping to convict the priest. The last stanza discloses the chagrin of these men when their plot fails to materialize.

* * * * * * * * *

The priest is Henry Sacheverell (1674?-1724), a vehement advocate of the High Church and Tory parties, who denounced Low Churchmen, dissenters, and Whigs in his sermons and pamphlets. On 5 November 1709, Sacheverell delivered at St. Paul's a sermon which openly advanced the doctrine of non-resistance, warned of the danger in toleration and occasional conformity, and referred slurringly to Godolphin by his nickname, Volpone. The House of Commons, when it heard of the sermon, indignantly condemned it as a malicious libel which impugned the validity of the Revolution and the Protestant Succession. Shortly thereafter, the House instituted impeachment proceedings. Although eventually found guilty on 20 March 1710, Sacheverell was given a very light sentence - a three year suspension from preaching. Since the country

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

had strongly sympathized with him, the sentence was considered a moral victory by the High Church and Tory parties. In short, the Whigs made this relatively unimportant individual something of a martyr, when they might better have ignored him completely.

The prelate, identified in the margin as "Bp of Sarum," is Gilbert Burnet (1643-1715), Bishop of Salisbury (anciently known as Sarum). Burnet, in his vehement denunciation of Sacheverell, spoke as the leader of anti-Sacheverell forces among the clergy.

* * * * * * * * *

85. The Dissenters Triumph: Or, A Universal Joy for the Re- / building and Furnishing Doctor Burgess's Sanctified Syno- / gue. [[sic]] / [[Text.]] / [[Row of short rules.]] / Dublin, Re-Printed 1710.

Win First, Lose Last, or, A New Game at Cards.

Broadside (printed on both sides); 286 x 210 mm.; trimmed. Text is printed in two columns; columns on back side are separated by a rule.

A1

* * * * * * * * *

Stanzas: anapestic 3a3b3a3b, with one stanza repeated as a refrain.

The poem describes the various peculiar objects which have been provided for Burgess, each one possessing a satirical implication.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Certain references and personages indicate that the poem alludes to the period of the Revolution of 1649. The poem, or an original version of it, may have been written then.

Cornelius Burgess (1589?-1665) was a prominent Puritan divine of that period, and there were some nonconformist clergymen with the same surname.

This poem probably refers more specifically to Daniel Burgess (1645-1713), a nonconformist preacher, whose meeting-house was plundered by a Sacheverell mob on 1 March 1710. The money for repairs was provided by the government.

The Sacheverell controversy touched off a number of disputes. Tempers flared, and vehement accusations were hurled back and forth by High and Low Churchmen and by Whigs and Tories. Occasionally, this charged atmosphere even provoked riots. For Sacheverell, see notes to A New Ballad, [1710].

* * * * * * * * * *

"Win First, Lose Last."

Iambic tetrameter couplets.

The poem briefly summarizes incidents of the Civil War in terms of a card game and its players.

* * * * * * * * * *

86. BRITANNIA: / A / POEM. / With all Humility Inscrib'd / TO THE / FIFTY TWO / (Not Guilty) / LORDS. / - / [[Triangle of type ornaments.]] / - / LONDON: / Printed for John Morphew, near Stationers-Hall, 1710.

Folio; 308 x 202 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Catchwords.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

No headlines. Pages numbered centrally in parentheses. Pp. 6 and 7 are misnumbered respectively 5 and 6.

A4

* * * * * * * * *

Heroic couplets.

The poem briefly eulogizes a few dozen Englishmen who are considered so valuable to England as to be called heroes.

* * * * * * * * *

Most of the lords seem to be Tories or Tory sympathizers who either regained or first won prominence when Robert Harley established a Tory ministry in November 1710.

The "Fifty two (not guilty) Lords" refers to those peers who voted Sacheverell not guilty. They were outweighed, of course, by the sixty-nine who voted him guilty.

* * * * * * * * *

87. The Save-Alls.

Broadside (printed on both sides); 300 x 194 mm.; trimmed at top and right side. Catchword.

Listed in B.M.C. A1

* * * * * * * * *

Heroic couplets.

The poem counsels Queen Anne to adopt sterner measures against those prelates who preach resistance; praises a group of bishops who have championed the cause of religion and the rights of monarch.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This is another of the pamphlets inspired by the Sacheverell affair. (See notes to A New Ballad, [1710].) Sacheverell and the High Church clergy believed strongly in the divine right of monarchs and in non-resistance to their decrees.

The bishops mentioned are those who voted for Sacheverell at his impeachment trial.

* * * * * * * * *

88. A Farewel [[sic]] to / Passive-Obedience / AND / NON-RESISTANCE. / [[Text.]] / London, Printed in the Year, 1710.

Broadside; 318 x 155 mm.; trimmed, except for left side.

A1

* * * * * * * * *

Iambic tetrameter couplets.

The poem rejects the idea of non-resistance in favor of liberty to resist a sovereign who opposes the will of the people; and suggests that those men who support toleration should be suitably rewarded.

* * * * * * * * *

In general, High Churchmen and Tories insisted that subjects must observe passive obedience and non-resistance, even when the sovereign's actions are contrary to their wishes. Low-Churchmen and Whigs, on the other hand, tended to emphasize liberty and individual rights.

A reference indicates that the pamphlet was written after Sacheverell's trial in February.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

For Sacheverell, see notes to A New Ballad, [1710].

This pamphlet and the three succeeding ones represent Whig and Low Church reactions to the Sacheverell affair.

* * * * * * * * *

89. ON THE / SENTENCE / Passed by the HOUSE of LORDS / ON / Dr. SACHEVERELL: / [[Text.]] / - / LONDON: / Printed in the YEAR 1710.

Broadside; 333 x 188 mm.; trimmed at right side.

A1

* * * * * * * * *

Heroic couplets.

The poem compares the tyranny and bloodshed under Laud to the present moderate attitude which condemns the doctrines of Sacheverell, but spares his person.

* * * * * * * * *

William Laud (1573-1645), Archbishop of Canterbury, is remembered for his attempt to impose the Church of England on all English subjects and for his repressive measures against Puritans. His methods finally led to a war with Scotland.

For Sacheverell, see notes to A New Ballad, [1710].

* * * * * * * * *

90. THE / WOLF / Stript of his / Shepherd's Clothing, / ADDRESS'd TO / Dr. SACHEVERELL, / - / By a Salopian Gentleman. / - / LONDON: / Printed for J. Baker at the Black- / Boy in Pater-Noster-Row, 1710. / Price One Penny. [[Within a border of double rules.]]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Octavo; 192 x 123 mm.; trimmed. A in 4's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text; at bottom of p. 8 is an Advertisement (publisher's list); Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C41

* * * * * * * * *

Heroic couplets.

The poem characterizes Sacheverell as a greedy shepherd turned wolf in order to prey on his flocks; censures the mob who favors him because of its excessive zeal; justifies the doctrine of resistance (as applied to James II); and pictures the fearful storm caused by Sacheverell as dispelled by God.

* * * * * * * * *

For Sacheverell, see notes to A New Ballad, [1710].

* * * * * * * * *

91. THE / Swan Tripe=Club:* / A / SATYR, / ON THE / High-Flyers; / In the Year 1705. / - / Ecce iterum Crispinus!---- Juv. Sat. 4. / Imaginary Dangers they Create, / And loath th'Elixir that preserv'd the State. / Garth's Dispens. / - / LONDON: / Printed and Sold by the Booksellers of London / and Westminster, 1710.

Octavo; 180 x 114 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. A2 is incorrectly signed A3.

Listed in B.M.C. C38

* * * * * * * * *

* Line two in Old English type

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem contrasts Britain's former days of peace with the discords and fears which now prevail; describes the meeting at the Swan tavern of enthusiasts headed by Borachia; and satirizes several of the members. Faction, taking the shape of one of the members, describes the Church's grief, condemns the religious policies of William, calls upon his own friends to spread their poison by teaching the unintelligent university youths to defend the Church. At this point Religion appears, censures their display of fury, praises William for having saved England from popery, eulogizes Queen Anne and Churchill, and exhorts the members to cease their raging and feuding.

* * * * * * * * *

This is a reprint of a pamphlet entitled The Swan Tripe Club in Dublin. A Satire, first published in Dublin, 1706.

This poem has been ascribed to Swift, but the only evidence seems to be the edition published by Tonson with the subscription "By the Author of the Tale of a Tub," hardly a valid or definitive proof.

"High Flyers" was an uncomplimentary epithet pinned on High Church sympathizers.

According to Robert J. Allen, in The Clubs of Augustan London, Borachio represents Francis Higgens (1669-1728), an Irish priest who, in 1707, was prosecuted for sermons which violently asserted High Church ideas.

The poem was probably reprinted as an appropriate Whig

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

commentary on the discord created by the Sacheverell affair.

* * * * * * * * *

92. A Tale of a Disbanded COURTIER. / [[Test.]] / [[ Row of short rules.]] / [[Place and date of printing may have been trimmed off.]]

Broadside; 314 x 206 mm.; trimmed, except for left side.

A1

* * * * * * * * *

Lines of varying lengths; rhyme scheme ababcdcd... etc. and occasional couplets.

A leafy fig tree, which the birds use as a shelter from the hot sun, is struck by lightning during a thunderstorm and is stripped of all its shade. When the storm is over and the birds return to the fig-tree's bare limbs, the vultures and other birds of prey suggest that they choose instead a neighboring oak, but the doves and their comrades resolve to remain faithful to their former haven.

* * * * * * * * *

The fig tree is undoubtedly meant as a symbol of Marlborough and his fate. See notes to The Age of Wonders, [1710].

* * * * * * * * *

"Application."

Stanzas: iambic 4a4a3b4c4c3b.

The poem states that few men will praise a patriot in disgrace, but that two such personages are to be credited with Britain's prosperity and her success in war.

* * * * * * * * *

References indicate that the two patriots are Charles

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Spencer (1674-1722), third Earl of Sunderland, and Sir George Rooke (1650-1709).

Sunderland, a zealous Whig, was the son-in-law of Marlborough. He had served as envoy to Vienna and was Secretary of State, Southern Department, when, in June 1710, he was dismissed by Queen Anne, who had come under the unfluence of Harley and other Tories.

Rooke was the admiral who captured Gibralter for England in 1704. Because the Tories praised him as the equal of Marlborough, he rapidly won disfavor and was dismissed in 1705.

* * * * * * * * *

93. THE / State-Bell-mans [[sic]]* / Collection of / VERSES. / For the Year 1711. / I. The Character of a Nobleman. / II. The Desponding Rebel. / III. The High Church-man's Wish. / IV. His Litany. / V. The Whigg's [[sic]] Litany. / VI. Their Reserve. / VII. Their Grace at the Calves-Head Club. / VIII. Their Methods of getting and loosing [[sic]] / Preferment. / IX. Their Resolution. / X. A Song at the Kit-Cat Club. / XI. The New Reformation. / XII. An Old and a Modern Prophecy. / Most Humbly Dedicated to all his good Masters and / Mistresses, particularly to those of St. James / Westminster. / - / London, Printed and Sold by John Morphew, near / Stationers-Hall. 1710.

Octavo; 185 x 117 mm.; trimmed at top and side. A-C in 4's (C4 wanting). Pp. 22: pp. [1-2], Title-page; pp. 3-22,

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. C36

* * * * * * * * *

Different verse forms for and within the various poems.

The poems censure or ridicule the Whigs for certain of their doctrines, attitudes, and deeds; describe their corruption; accuse them of ambition for wealth and power; prophesy that a time of peace, properity, honesty, and religious concord is at hand; and assert that reform must direct itself at the rich knaves who transgress laws with impunity, and at corrupt priests.

A prose note at the end states that the bell-man intends to publish separately a paper containing his thoughts on the present state of the Church of England.

* * * * * * * * *

This pamphlet was probably written shortly before the dismissal of Godolphin, 7 August 1710, and the dissolution of the Whig ministry.

The comment about "rich knaves" may allude to Marlborough, now in disfavor, who was thought to have enriched himself at the expense of the nation. See notes to A New Ballad, [1709].

The comment about "corrupt priests" may allude to Bishop Benjamin Hoadley (1676-1761) and Bishop Gilbert Burnet (1643-1715), both of whom preached Low Church doctrines and attacked Sacheverell.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

94. THE / Black-Bird's / TALE. / A / POEM. / [[Row of short rules.]] / ----Si monitis, tardas adverteret aures, / Heu! referet quanto verba dolore mea. / Prop. I. I. / = / LONDON: / Printed in the Year, 1710.

Octavo [only watermark occurs at top outer corner of last leaf]; 188 x 118 mm.; trimmed. No signatures. Pp. 8: pp. [1-2], Title-page. pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. The following have been trimmed off: part of first word on Title-page, most of catchword on p. 4, part of catchword on p. 5, the whole catchword and most of the last line on p. 7.

C88

* * * * * * * * *

Iambic tetrameter couplets.

A blackbird approaches the mistress of the estate near which is his retreat; proclaims his loyalty; laments that native birds are no longer seen in the park; and warns her against certain vicious foreign birds. The lady replies that she is afraid to antagonize the foreign birds, and the blackbird promises assistance. A peacock who followed them insults the blackbird; the blackbird in turn rebukes him for his insolence, warns him not to mislead the lady, and prays that the lady have good fortune and fame.

* * * * * * * * *

The lady, of course, represents Queen Anne; the blackbird probably represents Robert Harley (1661-1724); and the peacock may represent Marlborough or Sidney Godolphin. See notes to The Beasts in Power, 1709, and The Blackbird's Third Tale, 1710.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The reference to "foreign" birds would seem to imply not actual foreigners, but men advocating and pursuing policies considered inappropriate or dangerous for England.

This pamphlet was apparently written before the Whig ministry was turned out in August 1710.

* * * * * * * * *

95. THE / Black-Bird's / TALE. / A / POEM. / ---Si monitis, tardas adverteret aures, / Heu! referet quanto verba dolore mea. / Prop. l. I. / The Second Edition Corrected and Enlarged* / by the same Author.* / - / LONDON: / Printed by E. Powell,* in Blackfriers near / Ludgate, and sold by the Booksellers. / Price Two Pence.

Octavo; 183 x 117 mm.; probably cut with a scissors. A in 8's. Pp. [ii] + 14: pp. [i-ii], Title-page; pp. 1-14, Text. Catchwords. No headlines. Pages numbered centrally in parentheses, except for 3, which is in brackets.

C5

* * * * * * * * *

Iambic tetrameter couplets.

This poem is essentially the same as the preceding one of the same title, except that some lines have been added.

* * * * * * * * *

96. THE / Black-Bird's / Second TALE. / A / POEM. / - / By the Author of the First / Honi soit qui Mal y Pense. / - / Entred [[sic]] in the Hall Book according to the Act. / - / LONDON, / Printed for, and sold by Ed. Lewis in Flower- / de-luce Court in Fleetstreet, 1710.

---

* Lines eleven and twelve and "E. Powell" in line fifteen in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Octavo [no watermarks]; 180 x 116 mm.; trimmed at top and side. A in 4's. Pp. [ii] + 6: pp. [i-ii], Title-page; pp. 1-6, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C5

* * * * * * * * *

Iambic tetrameter couplets; blank verse.

The black-bird overhears another bird, Primario, who laments that there are almost no honest, unselfish patriots, except for Probus, Honorius, Hortanius, and two renowned brothers; and who calls upon the empress to heed their advice by taking action against those preaching "rebellious Tenets."

At the end of the text is the following note: "This poem will be continued and published every Thursday in half Sheets in the same Letter and Paper."

* * * * * * * * *

The poem provides too little information to allow exact identification of the "two renowned brothers." They may be John and Archibald Campbell, or Daniel and Heneage Finch.

John Campbell (1678-1743), second Duke of Argyll, and later Duke of Greenwich, achieved distinction in a military career and by this time had risen to the rank of lieutenant-general. After 1709 he became a bitter foe of Marlborough. Archibald Campbell (1682-1761), Earl of Islay, and later third Duke of Argyll, held various political posts for Scotland.

Daniel Finch (1647-1730), second Earl of Nottingham, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

later sixth Earl of Winchelesea, was a prominent statesman who served at various times in the reigns of Charles II, William III, and Anne. After 1704, he was the leader of the Hanoverian Tories. Heneage Finch (1647?-1719), Baron Guernsey, and later first Earl of Aylesford, held minor posts in the reigns of Charles II and Anne. In 1688 he was leading counsel for the Seven Bishops, who had refused to read James II's Declaration of Indulgence to their congregations and were tried for seditious libel.

The preachers of rebellious tenets would allude to Whigs and Low Church clergymen, who were increasingly attacked as enemies of church and state because they supported toleration and resistance.

See also notes to The Blackbird's Third Tale, 1710.

This also may have been written before the Whig ministry was turned out in August 1710.

* * * * * * * * *

97. THE / Black-Bird's / Third TALE. / A / POEM. / - / By the Author of the First / Post est Occasio calva ---- / - / Entred [[sic]] in the Hall Book according to the Act. / - / LONDON, / Printed and Sold by John Morphew near / Stationers-Hall, 1710.

Octavo [no watermarks]; 191 x 117 mm.; trimmed. A in 4's. Pp. [ii] + 6: pp. [i-ii], Title-page; pp. 1-6, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C5

* * * * * * * * *

Iambic tetrameter couplets.

The black-bird overhears Primario and Clarissa, the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

lady's confidante and friend: Clarissa says that the lady wishes his advice on the progress of affairs, and Primario warns her to beware of men who plead Resistance, counsels that the ministry is her safeguard, and condemns those fellows who threatened to resign if she further altered the ministry. Clarissa assures him that her mistress will punish those who dare to presume on her.

* * * * * * * * *

In the first tale, the blackbird may represent Robert Harley (1661-1724), for whom see notes to The Beasts in Power, 1709. In the second two, Primario seems to stand for Harley, who headed the new ministry begun on 10 August 1710. The blackbird may now more appropriately symbolize Toryism, or at least the Toryism of the new ministry.

This was probably written after the new Tory ministry had been installed, 10 August 1710.

* * * * * * * * *

98. THE / TALE / OF THE / Robin=red=breast,* / A / POEM. / - / By the AUTHOR of The Black Bird's Tale. / - / --- Si quid adhuc superest & rerum consule / summae. Ovid M. / - / Entred [[sic]] in the Hall Book according to the Act. / - / LONDON: / Printed and Sold by most Booksellers of Lon- / don, and Westminster. MDCCX. / Price Two Pence.

Octavo [no watermarks]; 183 x 118 mm.; trimmed. A in 8's. Pp. 15, [16]: pp. [1-2], Title-page; pp. 3-15, Text; p. [16], Advertisements (Publisher's list). Catchwords. No headlines. Pages numbered centrally in parentheses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Listed in B.M.C. C38

* * * * * * * * *

Stanzas: anapestic 2a2a3b2c2c3b.

The robin assures his mistress of his loyalty; commends her for banishing the vermin from her estate, so that the native birds have returned to pledge their assistance; advises her to dismiss all those birds who have worked against her interests, and warns her against some who are still doing so. At this point a group of these birds appears, and the stork suggests an intrigue to maintain their positions. When they discover that the robin has overheard them, they fall to blaspheming, but the stork assures them that they will succeed.

* * * * * * * * *

The robin almost certainly represents Robert Harley, for whom see notes to The Beasts in Power, 1709, and The Blackbird's Third Tale, 1710. The Three "blackbird" pamphlets and the present one are all reminiscent of The Beasts in Power, 1709.

This was certainly written after the new Tory ministry had been installed, 10 August 1710.

* * * * * * * * *

99. Honest CLODD's Advice / To His / COUNTRYMEN, / How to Chuse such Members of Parliament in the / next Election, as may preserve their Liberties / and Estates. / [[Text.]] / - / Printed in the Year 1710. (Price a Penny.)

Broadside; 311 x 200 mm.; untrimmed.

A1

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem ironically commends the support of the High Church, of the Pretender, and of the divine right idea.

* * * * * * * * *

This pamphlet represents the Whig reaction to the Sacheverell controversy and to the rising tide of High Church sentiment.

The pamphlet was probably written in the latter part of September, before the elections were held.

* * * * * * * * *

100. = / THE / Oxfordshire Election. / [[Text.]] / - / London, Printed in the Year, 1710.

Broadside; 316 x 193 mm.; trimmed, except for left side. Lower portion of left margin has been trimmed off.

Listed in B.M.C. A1

* * * * * * * * *

Anapestic tetrameter couplets.

The poem speaks of a certain well-known clergyman who is altering his opinions in order to obtain preferment and a better position; and praises the country clergyman who is impelled by his religion rather than by ambition.

* * * * * * * * *

The pamphlet was probably written in the latter part of September, when the elections were held.

* * * * * * * * *

101. THE / New Revolution: / OR, THE / Whigs turn'd Jacobites. / A / POEM. / = / LONDON / Printed; and Sold by J.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Baker at the Black-Boy / in Paternoster-Row. 1710.

Octavo; 198 x 122 mm.; trimmed. A in 4's. Pp. 8: p. [1], Title-page; pp. 2-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Page 2 is signed A2.

C24

* * * * * * * * *

Anapestic tetrameter couplets.

The poem mocks the Whigs for having failed in their attacks on an honest Tory priest and for having shifted their support to High Church; rejoices that their aim for a commonwealth has been defeated and that they have been turned out of power.

* * * * * * * * *

The "Tory priest," of course is Sacheverell, for whom see notes to A New Ballad [1710].

There is no historical evidence. or even indication, that Whigs adopted High Church views or supported High Church doctrines after the Sacheverell affair, but individual politicians may have changed their attitudes to match those which were becoming more prevalent in the country as a whole.

The poem may have been written shortly after the Whig ministry was turned out in August, or, possibly not until after the elections in September when a Tory majority was returned to Parliament.

* * * * * * * * *

102. Devil a Barrel better Herring; / OR, A / Merry DIALOGUE / BETWEEN / IN and OUT. / [[Text.]] / [[Row of short

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

rules.]] / Printed and Sold by the Booksellers of London and / Westminster. 1710.

Broadside; 314 x 177 mm.; probably cut with scissors at top and right side.

Al

* * * * * * * * *

Heroic couplets.

Two ministers, Sam. and Gil., the former about to succeed the latter, comment on the unfriendly attitude of the crowd as they ride along. Gil. thinks that the people resent High Church Sam, whereas Sam. insists that Gil's late insolence to a certain person has vexed the people, who are really High Church in sentiment.

* * * * * * * * *

The "certain person" is Sacheverell, for whom see notes to A New Ballad [1710].

The names Sam and Gil do not seem to refer to any particular members of the old or new ministries.

The pamphlet may have been written during August and September, when Whig ministers were being replaced with Tories; perhaps during or after the elections in September; and perhaps not until the new Parliament convened on 25 November.

* * * * * * * * *

103. A TRUE / HISTORY / OF THE / Honest Whigs, * / - / A / POEM. / - / - / LONDON: / Printed in the YEAR, MDCCX.

* Line four in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Octavo [no watermarks]; 185 x 115 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text; at bottom of p. 16 is an Advertisement (publisher's list). Catchwords. No headlines. Pages numbered centrally in parentheses. Top outer corner of Title-page has been repaired.

C39

* * * * * * * *

Heroic couplets.

The poem mentions some reasons for the mistaken beliefs held by mankind; remarks that contending factions are motivated by self-interest and the desire for power and wealth, and that religion is used as a mask for intrigue and ambition; exposes the greed, hypocrisy, cruelty, and self-interest evidenced in the deeds and attitudes of the Whigs; and condemns the religious ideals and practices of the Dissenters.

* * * * * * * *

The Advertisement on p. 16 indicates that the poem was not published until after 5 November.

* * * * * * * *

104. TO / Mr. STANHOPE, / One of the Managers of the / House of Commons, / AND / General of Her MAJESTY's Forces. / [[Text.]] / - / Enter'd in the Hall-Book of the Company of Stationers, pursuant to / Act of Parliament. / - / LONDON: / Printed for and Sold by H. Hills, in Black-Fryars, near the Water-side, and John Baker, at the Black Boy in Pater-Noster-Row, 1710. Price One Penny.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Broadside; 265 x 155 mm.; trimmed.

A1

* * * * * * * * *

Heroic couplets.

The poem praises Stanhope for his effectiveness as a military leader and for his eloquence as a spokesman for liberty.

* * * * * * * * *

James Stanhope (1673-1721) later first Earl Stanhope, was a military officer, minister, and statesman. He had attained the rank of lieutenant-general in 1709, and in February of the next year he was one of the managers at Sacheverell's trial.

* * * * * * * * *

105. THE / UPSTART. / - / A / SATYR. / - / Laesa patientia sit furor. / - / [[Printer's ornament: design of type ornaments.]] / - / LONDON: Printed Anno 1710.

Octavo [no watermarks]; 189 x 112 mm.; trimmed. A in 4's. Pp. 8: pp. [1-2], Title-page; pp. 3-7, Text; p. 8 "Their Epitaph." Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C.

C40

* * * * * * * * *

Heroic couplets.

The poem describes a lawyer who lives in a northern country and is the epitome of all roguery. An adopted child, he has been trained for the law, but has learned also all sorts of vices. He not only shows ingratitude to his benefactor

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sir William, but indulges in hypocrisy, blasphemy, drunkeness, and sensuality, and is skilled in fraud and deceit. He caused his mother's death, but is punished with a wife as evil and reprehensible as he himself.

The Epitaph (anapestic tetrameter couplets) at end of the poem vilifies the lawyer Francis T - - r and his wife, née H - ton.

* * * * * * * * *

108. The Age of Wonders: / To the Tune of Chivy Chase. / [[Text.]] / [[Row of short rules.]] / Printed in the Year M.DCC.X.

Broadside; 313 x 206 mm.; trimmed, except for right side. Text is printed in two columns separated by a rule.

Listed in B.M.C. A1

* * * * * * * * *

Stanzas: iambic 4a4b4c4b.

The poem comments ironically on the paradoxical turn of events in England: Popery and High Church are triumphant over toleration and "true Religion"; the Treasurer is dismissed for his honesty; and the Duke of Marlborough is repaid for his victories by having himself disgraced and his family insulted.

* * * * * * * * *

This pamphlet alludes to the political truimph of the Tory party and their High Church principles, especially their moral victory in the Sacheverell affair. See notes to A New Ballad, [1710].

The Lord Treasurer is Sidney Godolphin, head of the Whig

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ministry, who was dismissed on 7 August. For notes on Godolphin, see The Beasts in Power, 1709.

During 1710, Marlborough was subjected to increasing slights, mortifications, and even direct attacks. In January, Queen Anne granted a military commission to a Lord Rivers without the advice, and despite the objections, of Marlborough, who customarily advised the Queen on such matters. In June, Anne dismissed Sunderland, Marlborough's son-in-law, from his post as Secretary of State. In the latter part of the year, after the new ministry had been established, a board was set up under the Duke of Ormond, Marlborough's political foe, to pass on all officers up for promotion. Thus, Marlborough was not only deprived of a privilege formerly his, but was frequently plagued by the removal of his capable and trusted favorites and by the appointment of men who had proved offensive or distasteful to him. In addition, various Tory newspapers began thundering denunciations and accusations.

See also notes to A New Ballad, [1709].

* * * * * * * * *

107. BELLISARIUS [[sic]] / A great Commander; / AND / ZARIANA / His LADY. / A / Dialogue. / - / LONDON: / Printed and Sold by J. Morphew, near Stationers-Hall, / 1710.

Octavo [no watermarks]; 172 x 105 mm.; trimmed. [a] in 2's; A in 8's. Pp. [iv] + 16: pp. [i-ii], Title-page; pp. [iii-iv], Preface; pp. 1-15, Text of the Dialogue; pp. 15-16, "Moral Reflections on the Foregoing Dialogue"; at bottom of p. 16 is an Advertisement (publisher's list). Catchwords,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

except for p. [iv]. Headline: p. [iv], "The Preface." Pages numbered centrally in parentheses. The trimming process has removed part of the numbers from pp. 1, 2, 10, and 16, almost all of the numbers from pp. 8, 9, 11, and 12, and the complete numbers from pp. 5 and 6.

C5

* * * * * * * * *

Heroic couplets.

The Preface (prose) states that this dialogue was provoked chiefly by the early lampoons against the benefactors of Britain; and describes the ready acceptance by most people of all kinds of vicious calumny.

Bellisarius and Zariana discuss the factious disposition which has made them the victims of ingratitude, malice, hate, and abuse. Bellisarius proclaims his faith in God and counsels restraint and moderation. Zariana wonders that the press is allowed to spread scurrilities against religion and government. Bellisarius explains that fools enjoy scandal, but that truly great persons have nothing to fear.

* * * * * * * * *

Bellisarius, of course, represents Marlborough, for whom see notes to The Age of Wonders, 1710.

Belisarius (ca. A.D. 505-A.D. 565), who was probably the greatest general of his time, served under Justinian, the Roman Emperor. Like Marlborough, Belisarius was distinguished by his skillful strategy, presence of mind, personal bravery, temperateness, and patience. In A.D. 563 he was accused of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

having taken part in a conspiracy against Justinian, and he may have spent his last years in disgrace. Some early historians say that he was merely under house arrest for a year and was later restored to all his honors, while others say he was confined to prison, or that his eyes were put out and he was reduced to beggary.

Unlike the Duchess of Marlborough, Belisarius' wife Antonina wielded a malevolent influence over her husband, and impelled him to commit some injustices.

* * * * * * * * *

"Moral Reflections ..."

Stanzas: iambic 4a4b4a4b.

The poem asserts the fickleness of the crowd; describes the really wise man as one who neither courts popular esteem nor fears malicious attacks; and states that some people will always be motivated by envy.

* * * * * * * * *

108. THE / COMMONER, / A / POEM. / - / Omnia quae fulgent non auri nomen haberent. / - / [[Printer's ornament: triangle of type ornaments.]] / - / LONDON: / Printed and Sold by H. Hills, in Black-fryars, / near the Water-side. 1710.

Octavo [no watermarks]; 180 x 114 mm.; trimmed. A in 8's. Pp. 14, [15-16]: pp. [1-2], Title-page; pp. [3-4], Dedication; pp. 5-14, Text; pp. [15-16], Publisher's List. Catchwords. No headlines. Pages numbered centrally in parentheses.

C8

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The Dedication (prose), to all commoners who live like gentlemen, states that the poem does not mean to expose all commoners, but only those who are sycophants and make a pretense of refinement.

The poem tells of a peasant couple, who, having sent their son to school, decide that he should go to the university in order to become a clergyman. The unlearned and rather boorish father insists that he be a commoner rather than a servitor, but the son is a swaggering show-off, and at the end of a year is so in debt that he constantly fears the appearance of creditors.

* * * * * * * * *

At the University of Oxford, a commoner was a student who had not received a scholarship or any special award, but paid his own way.

For "servitor," see note to The Servitour, 1709.

* * * * * * * * *

109. CONSOLATION / TO / MIRA MOURNING. / A / POEM. / Discovering a certain Gover- / nor's Intreigue [[sic]] with a Lady / at his Court. / - / Printed and Sold by the Booksellers of / London and Westminster. 1710. / Price 2 Pence.

Octavo; 177 x 113 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords, except for p. 5. No headlines. Pages numbered centrally in parentheses.

C9

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The speaker, Calidor, realizes that he is to blame for Mira's grief; insists that his fierce love caused him to kill Candor and imprison Sacer; justifies his action with a casuistical argument; promises to kill his current mistress, now grown old and lavish, and having lost her value as an intrigant; declares that he has recently been awarded a beautiful estate; and depicts the felicitous life which he and Mira will lead together.

* * * * * * * *

The speaker is probably meant to represent Thomas Wharton (1648-1715), Earl, later first Marquis, of Wharton. A clever, if unscrupulous, Whig politician, Wharton was known for his lewdness and profligacy. In August 1710, Swift exposed the viciousness of Wharton's character in a pamphlet entitled A Short Character of Thomas, Earl of Wharton, and he referred specifically to Wharton's intrigue with a Mrs. Coningsby. Wharton served as Lord-Lieutenant of Ireland, 1708-1710.

The poem was probably written before October, the month which marked the end of Wharton's rule as Lord-Lieutenant.

* * * * * * * *

110. THE / Fickle Courtier,* / OR, / Love in a Quandary. / A / POEM. / - / [[Printer's ornament: scroll design enclosing a profile.]] / - / LONDON: / Printed in the YEAR 1710. / (Price Two Pence.) [[Enclosed within double rules.]]

---

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Octavo [no watermarks]; 199 x 122 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; p. [3], Prologue; p. 4, The Fickle Courtier; pp. 5-6, "Beauty"; pp. 7-9, "Wealth"; pp. 9-12, "Wit"; pp. 13-16, "Chastity." Catchwords. No head-lines. Pages numbered centrally in parentheses. Upper right corner of Title-page has been repaired. Part of page number on p. 4 has been trimmed off.

C12

* * * * * * * * *

Heroic couplets.

The Prologue (heroic couplets) tells of a courtier who, debating whether to marry a wise, beautiful, chaste or wealthy maid, consults a friend, who writes the following poem.

Beauty, Chastity, Wit, and Wealth propose the question, which of them is the worthiest, and each argues the case for her particular merit. Chastity (which more closely represents fidelity or unselfishness) seems to have the best of the argument.

* * * * * * * * *

111. The Husband, / A / POEM. / Expressed in / A Compleat Man.* / - / [[Printer's ornament: design of type ornaments.]] / - / LONDON: / Printed and Sold by H. Hills, in Black-fryars, / near the Water-side. 1710.

Octavo [no watermarks]; 178 x 111 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Title-page; pp. 3-15, The Husband;

* Line five in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

pp. 15-16, "The Author's Catastrophe." Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C86

* * * * * * * * *

Stanzas: iambic 5a5b5a5b5c5c (with exceptionally frequent run-on lines).

In an elevated tone and with more insight than is usual for these productions, the poem discusses the significance of Adam; maintains the importance of love in the choosing of a husband; offers information about various types of men; suggests what qualities to look for in a husband; and describes certain characteristics and motivating forces of the husband. In general, the poem advises the woman to choose carefully; to value character above physical attractiveness; and, since perfection is unobtainable, to be aware of whatever faults a man possesses.

* * * * * * * * *

"The Author's Catastrophe."

Stanzas: iambic 5a5b5a5b5c5c (with exceptionally frequent run-on lines).

The poem explains the ability of the soul to perceive the inner man, and remarks that the poet makes no claim to inclusiveness but hopes merely to issue warnings.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1711

112. Assassination / Display'd in the / FABLE / OF THE / Robin Red-breast* / AND / VULTURE. / - / By the Author of The Black-bird's Tale.* / - / Nec tibi diva parens, generis nec Dardanus autor / Perfide, sed duris genuit te cautibus horrens / Caucasus, Hyrcanaeque admorunt ubera tigres. / Virg. lib. IV. / - / LONDON / Printed, and Sold by J. Morphew, / near Stationers-hall. 1711. / Price 2 d.

Octavo [no watermarks]; 194 x 119 mm.; trimmed. A in 8's. Pp. [ii] + 14: pp. [i-ii], Title-page; pp. 1-14, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

C4

* * * * * * * * *

Heroic triplets.

The birds of state convene at a grove to discuss the Lady's safety, and the robin warns her that certain traitorous birds are still plotting against her, but assures her of their downfall. An owl overhears him and reports to the lords, who have been endeavoring to perpetuate themselves in office. In order to remove the robin, these birds resolve to bribe a vulture who possesses a reputation for mischief and evil. While on trial for treason, the vulture stabs the robin with

* Line five and "The Black-bird's Tale" in line nine are in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his bill. Not badly wounded, the robin behaves with great composure, and the vulture is carried off to jail, where he later dies.

* * * * * * * *

The poem is an allegorical account of the celebrated stabbing of Robert Harley by Guiscard. The Lady is Queen Anne; the robin, Harley; and the vulture, Guiscard.

Marquis Antoine de Guiscard (1658-1711) was a French adventurer who had served as colonel to a regiment of French refugees and who was a companion of Robert St. John, later Viscount Bolingbroke, on many of his orgies. After having his pension reduced, and receiving no guarantee that even that would be permanent, he began a treasonable correspondence with France. He was soon detected and put on trial, during which, having managed to procure a penknife, he stabbed Harley. Immediately attacked by others who were present, Guiscard was overpowered and taken to Newgate, where he died of the injuries he had received.

There is no evidence that Guiscard was bribed by the House of Lords to attack Harley.

The poem was probably written shortly after 8 March, the date of the stabbing.

* * * * * * * *

113. An Excellent New Song, / CALLED, / An End to our Sorrows.* / [[Row of short rules.]] / To the of [[sic]] I Laugh at the Pope's Devises. / [[Row of short rules.]] / [[Text.]] / [[Row of short rules.]] / Printed in the Year MDCCXI.

* Line three in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Broadside; 321 x 205 mm.; trimmed at right side, cut with scissors at bottom. The text is printed in two columns.

A1

* * * * * * * * *

Stanzas: anapestic 5a5b5a5b.

The poem expresses thanks that Queen Anne has rid herself of a clan grown too impudent; praises the new leader; describes Britain's favorable commercial position; and calls for praise to the Queen.

* * * * * * * * *

Queen Anne dismissed Godolphin and the Whig ministry in August 1710.

The new leader was Robert Harley (1661-1724), later Earl of Oxford.

References suggest that the poem was written in August or September, when it became generally understood that Prior had been negotiating a peace in Paris.

* * * * * * * * *

114. An Excellent New Song, / CALLED, / CREDIT RESTORED, in the Year of our / Lord God, 1711. / To the Tune of, Come prithee, Horace, hold up thy Head, / [[Text.]] / [[Row of short rules.]] / [[Printed in the Year MDCCXI.]]

Broadside; 314 x 206 mm.; trimmed, except for left side. The text is printed in two columns. The line containing the date of printing has been partially cut off in the trimming process.

A1

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: anapestic 4a3b4a3b, with refrain "La, la, &c."

The poem sketches the financial condition of England and refers to the formation of the South Sea Company as an effective means of restoring prosperity.

* * * * * * * * *

The South Sea Company, a scheme of Harley's, had been incorporated in May.

A reference to peace negotiations indicates that the poem was written some time in August or September.

* * * * * * * * *

115. The Thanksgiving: / A New Protestant Ballad. / [[Row of short rules.]] / To an Excellent Italian Tune. / [[Row of short rules.]] / [[Text.]] / [[Row of short rules.]] / Printed in the Year MDCCXI.

Broadside; 325 x 212 mm.; untrimmed.

Listed in B.M.C. Al

* * * * * * * * *

Stanzas: anapestic 3a3b3a3b.

The poem praises the ministry's wisdom and then lauds ironically its recent intervention to prohibit a procession which would have burnt the Pope in effigy.

* * * * * * * * *

The intention of the writer seems to have been to accuse the new ministry of High Church sympathies that bordered dangerously close on Jacobitism.

The pamphlet indicates that the procession took place on 7 September, the anniversary of Queen Elizabeth's death.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

116. THE / Church and Monarchy / SECUR'D BY THE / RE-TURN / Of His Grace the DUKE of / ORMOND, / AND THE / Change of the Late MINISTRY. / [[Text.]] / - / Printed at Dublin, and Reprinted at London; and Sold by John Morphew / near Stationers-Hall. 1711. / (Price 2 d.)

Broadside (printed on both sides); 345 x 213 mm.; untrimmed. Catchwords. Pages numbered centrally in parentheses. At the left bottom of p.1 is penned the following inscription: "N.W. July 2[0], 1711."

A1

* * * * * * * * *

Heroic couplets.

The poem praises Ormond; states that party faction will soon disappear; and condemns the doctrine of resistance.

* * * * * * * * *

James Butler (1665-1745), second Duke of Ormonde, held the post of Lord Lieutenant of Ireland from 1703 to 1707. He was reappointed in 1710, when the Tories came back into power, and was not succeeded until 1713. In the winter of 1711, he returned from Ireland to attend the parliamentary debates on the question of making peace with France.

Queen Anne dismissed Godolphin and the Whig ministry in August 1710.

* * * * * * * * *

117. THE / Gates of Hell opend[[sic]]: / IN A / DIALOGUE / BETWEEN THE / Observator,* / AND / Review* / Dedicated to Aminadab. / Written in the time of the late Dissolv'd /

* Line six and eight in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PARLIAMENT. / - / By a Friend of the LIGHT. / - / LONDON, / Printed; and Sold by J. Morphew, near / Stationers Hall, 1711. Price 3d.

Octavo [no watermarks]; 186 x 117 mm.; trimmed. A-C in 4's (A1 wanting); D. Pp. 24: pp. [1-2], Title-page; pp. [3-6], Dedication to Aminadab; pp. 7-24, Text. Catchwords. Headlines: pp. [4-6], "The Dedication." Pages numbered centrally in parentheses.

C14

* * * * * * * * *

Heroic couplets.

The Dedication (prose) informs Aminadab that the Holy City is infested with a nest of vipers that slander and vilify those people who will not accept forbidden fruits.

The Observator and Review discuss their practices and attitudes, the intention of the poem being to show that the two newspapers are characterized by faction and cunning.

* * * * * * * * *

The Observator, founded by Sir Roger L'Estrange (1616-1704) as a Tory newspaper, was published from 1681 to 1687. Revived in 1702 by John Tutchin (1661?-1707) as a means of attacking the Tories, the paper was published until 1712. The method which Tutchin adopted was that of a dialogue between the Observator and a countryman.

The Review was published by Daniel Defoe (1661?-1731) from 1704 to 1713.

The Observator was fervently Whig in Outlook. The

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Review varied according to changes in the ministry, for, although he continued to attack High Church and Tory extremists, Defoe was frequently, if not always, an apologist for the administration.

The particular point of dispute between the two papers at this time was the new bill against Occasional Conformity. Being violently opposed to the administration's intention to make peace, the Whigs were willing to compromise some of their principles in order to win on this point. They gained the support of Daniel Finch (164701730), the second Earl of Nottingham, by agreeing to vote for the Occasional Conformity Bill. Defoe, ever zealous for the rights of Dissenters, fought the measure, and, in so doing, he came into opposition with the Observator, which apparently attacked Defoe with personal abuse. In his Review, Defoe replied to the charges in the latter part of December.

The predominantly Whig Parliament was dissolved by Queen Anne in September 1710.

* * * * * * * *

118. = / The Story of Typhon. / - / TYPHON, or a Rebel. / [[Thirteen lines (prose) relating the mythological story of Typhon.]] / [[Text.]] / [[Row of short rules.]] / LONDON: Printed for John Morphew, near Stationers-Hall. 1711.

Broadside (printed on both sides); 299 x 190 mm.; trimmed. Text is printed in two columns separated by a row of short rules. Catchword.. Pages numbered centrally in brackets.

* * * * * * * *

A1

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: iambic 4a4a3b4c4c3b.

A preceding argument (prose) quotes from Bacon's Wisdom of the Ancients a passage which narrates the myth of Typhon.

The poem relates the story of Typhon, who, growing powerful and vain, challenges the empire of Jove. Successful at first, Typhon is finally overcome by Mercury, and Jove is restored, warning that a proper distance must be maintained between a sovereign and his subjects.

* * * * * * * * *

Typhon probably refers to the Duke of Marlborough, who was the victim of trumped-up charges of peculation. The Tories feared Marlborough because of the enormous prestige which he had gained from his victories. See notes to A New Ballad [1709].

The poem was probably written early in 1712 (N.S.), since Marlborough was dismissed on 31 December 1711.

* * * * * * * * *

119. Forty One in Miniature:* / AN / Elegiack POEM. / Inscrib'd to the HONOURABLE / MATTHEW PRIOR, Esq; / - / Qui Caroli magnis incedere gressibus audes, / Prob Nefas! Caroli fata Cruenta probas. / - / LONDON; / Printed in the Year 1711.

Quarto; 214 x 164 mm.; untrimmed. [A] in 2's; B-D in 2's. Pp. 15: pp. [1-2], Title-page; pp. 3-15, Text. Catchwords. Running-title: "Forty One in Miniature;" on versos; "An Elegiack Poem." on rectos. Pages numbered at corners.

B45

* * * * * * * * *

* Line one in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

Hortensius, the protector of his country against France, is intrigued against by a junto of malcontents. These men make accusing speeches against him, until a mob is aroused to demand his departure. Hortensius informs their emissary that he is responsible only to the sovereign and defends his conduct. Returning to the mob, the emissary inflames them with lies about Hortensius' intentions, and, attacking Hortensius in his house, they kill him.

* * * * * * * * *

The content of the allegory, as well as other references in the text, suggests that Hortensius symbolizes Marlborough. For an explanation of the political background, see notes to A New Ballad [1709].

"Forty One" refers to 1641 the year of the Puritan Revolution.

The inscription to Prior seems to be ironical, since he was the diplomat entrusted with the task of handling negotiations for peace, which Marlborough and the Whigs opposed.

The poem was probably written early in 1712 [N.S.], since Marlborough was dismissed on 31 December 1711.

* * * * * * * * *

120. Sir ROGER's / SPEECH / TO HIS / Mercenary Troops, / At W———/ - / Aude aliquid brevibus Gyaris, & carcere Dignum / Si vis esse aliquid. Juvenal. / -

Broadside; 339 x 121 mm.; trimmed.

A1

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The speaker rejoices in the fact that Marlborough has been dismissed; expresses his intention of aiding James to return to the throne; and states that foreign gold will be given to assist their plan.

* * * * * * * * *

The poem probably represents Whig reaction to the new ministry and the dismissal of Marlborough by depicting a Tory sympathizer as a Jacobite at heart. The foreign gold would of course come from France, which had provided a refuge for the exiled Stuarts.

The poem was probably written early in 1712 (N.S.), since Marlborough was dismissed on 31 December 1711.

* * * * * * * * *

121. = / THE / SHINING SISTERS. / Written at Tunbridge. / [[Text.]] / - / LONDON: / Printed for Bernard Lintot, at the Cross-Keys between the two Temple Gates in / Fleet-Street. 1712. (Price 2d.)

Broadside (printed on both sides); 313 x 210 mm.; trimmed at top and right side. Catchword. Pages numbered centrally in brackets.

A1

* * * * * * * * *

Heroic couplets.

The poem extols the beauty of Marlborough's daughters and assures Marlborough that envy itself will finally be compelled to admit his worth.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Tunbridge-Wells was one of the popular health resorts.

For notes on Marlborough, see A New Ballad, [1709].

The poem was probably written after Marlborough was dismissed on 31 December 1711, and possibly after Marlborough left England on 1 December 1712.

* * * * * * * * *

122. Free=Thinkers.* / - / A / POEM / IN / DIALOGUE. / As Atheism is in all Respects hate- / full [[sic]] so in this, that it depriveth / Human Nature of the means to / exalt it self above Human Frailty. / Sir Fra. Bacon's Essay XVI. of / Atheism. / - / LONDON, / Printed and Sold by the Booksellers of London and Westminster. 1711.

Octavo; 186 x 115 mm.; trimmed. A-C in 4's; C in 2's. Pp. 28: pp. [1-2], Title-page; pp. 3-28, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

C56

* * * * * * * * *

Iambic tetrameter couplets.

Sir Plyant, a not too clever country gentleman, falls in with Tom and Jack, two unscrupulous free-thinkers who make him part of their drinking party and attempt to convert him. Sir Plyant, however, perceives that the exponents of the doctrine preach folly, crime, and blasphemy. Although the two rogues almost succeed in cheating the now tipsy Sir Plyant of £500, they cannot bring themselves to murder him, since the free-thinkers' first rule is self-preservation.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1712

123. THE / PARLIAMENT / OF / BIRDS. / - / Si mea cum vestris valuissent vota, Pelasgi, / Non foret ambiguus tanti certaminis haeres. / Ovid. Lib. 13. / - / [[Printer's ornament: scroll design enclosing a profile.]] / - / - / LONDON: / Printed for John Morphew, near Stationers- / Hall. 1712. Price 3 d. [[Within a border of double rules.]]

Octavo [no watermarks]; 185 x 116 mm.; trimmed. A in 8's; B in 4's. Pp. 24: pp. [1-2], Title-page; pp. 3-24, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C26

* * * * * * * *

Iambic tetrameter couplets.

An eagle who had long been queen calls together her subjects' representatives and, after thanking them for their aid in war and peace, asks them to consider the matter of determining the succession. A linnet is commissioned to prepare the address, which promises to revenge the queen on those who have served her ill abroad or betrayed her at home, and to remedy the alterations made in the constitution and certain laws. Some birds offer objections to the address, but it is finally passed. After the queen's return address has been accepted, a swan rises and accuses certain fowls of having prolonged

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the war for their personal gain. A debate ensues, and, despite the protests of the accused birds, they are expelled for having entered foreign alliances and for having plundered the nation.

* * * * * * * * *

The poem alludes allegorically to some of the proceedings of Parliament between 7 December 1711 and 30 December 1711 or 24 January 1712. Queen Anne opened Parliament with an address on 7 December 1711. Commons and Lords both prepared addresses of thanks, but only after some discussion about the appropriateness of including a clause to the effect that "no Peace could be safe or honourable to Great-Britain, or Europe, if Spain and the West-Indies were alloted [sic] to any branch of the House of Bourbon." Lords succeeded in this attempt, but Commons failed.

The "fowls" attacked are Robert Walpole and the Duke of Marlborough. See notes to 'Tis Pity They Should Be Parted, 1712.

* * * * * * * * *

124. 'Tis pity they should be Parted:* / OR THE / FABLE / OF THE / BEAR and the FOX. / [[Text.]] / [[Row of short rules.]]/ London, Printed in the Year, MDCCXII. (Price one Peny [[sic]].)

Broadside; 364 x 225 mm.; trimmed at left side.

Text is printed in two columns separated by two rows of short rules.

A1

* * * * * * * * *

* Line one in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: iambic 4a4a3b4c4c3b.

The poem relates the story of two pilferers, Bruin and Reynard, who, caught in a hen-roost, attempt to plead extenuating circumstances. The magistrate, a lion, after censuring their dishonesty, revokes his former gifts to Bruin and condemns Reynard to the Tower. The last stanza exclaims that not only one but both of them should have been sent to prison.

* * * * * * * *

Bruin is the Duke of Marlborough; Reynard, Sir Robert Walpole (1676-1745) later first Earl of Orford; the lion, probably Queen Anne, but possibly the ministry.

In the latter part of 1711 Marlborough was charged with corruption, and he was dismissed on 31 December. Although the Duke had received a commission on the bread supplies for the army, this practice was customary, and the money was applied to secret service activities. The new Tory ministry, however, was antagonistic to Marlborough, whose immense popularity frightened them. Many people actually believed that the Duke planned to raise a popular insurrection and to seize power for himself. See also notes to A New Ballad, [1709].

Walpole had served as Treasurer of the Navy, 1710-1711, but when the Tories came to power they decided that if he would not join their ranks they would get rid of him. Charged with dishonesty in the matter of forage contracts, Walpole was found guilty and sent to the Tower. Although Walpole had handled some money, it is generally accepted that he retained non of it for himself. In fact, the hesitancy

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the house is evidenced by the successively decreasing majorities for conviction, expulsion from Commons, and committal to the Tower.

The poem must have been written after 17 January 1712, the date of Walpole's committal to the Tower.

* * * * * * * * *

125. = / AN / ELEGY / ON THE / Royal Family / OF / FRANCE. / - / Vix Tertius Adspicit Haeres. / -

Folio [no watermarks]; 330 x 211 mm.; untrimmed. A in 2's. Pp. 4: p. 1, Title-page and ten lines of text; pp. 2-4, remaining Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A10

* * * * * * * * *

Heroic couplets.

By means of an allegory of a spacious and powerful oak tree and its three shoots, the poem relates the deaths of three members of the family of the King of France.

* * * * * * * * *

References suggest that the king is Louis XIV (1639-1715). His son, the grand dauphin, died of small-pox on 14 April 1711. The dauphin's eldest son, the Duke of Burgundy, died on 18 February 1712, and the Duke's four-year old son followed on 8 March.

There is no reference to the death of the Duke's wife, who died six days before her husband.

The poem must have been written sometime after 8 March

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1712.

* * * * * * * *

126. THE / Honest Man / AT / COURT. / A / SATYR. / - / [[Small printer's ornament: triangle of type ornaments.]] / - / Register'd at the Stamp-Office, accord- / ing to Act of Parliament. / - / LONDON: / Printed by J. Read in White-fryers near Fleet-street, 1712. / Price One Penny.

Quarto [no watermarks]; 192 x 134 mm.; trimmed at top and side. [A] in 4's; B in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C18

* * * * * * * *

Heroic couplets.

The poem characterizes the man of honor as one who would not take advantage of his public office for personal glory as evinced in Ha - ly; praises She-ff-ld, St - d, B - ke, and H - t for their unselfish patriotism, which saved the country from faction and knaves; pictures a former minister of state as commending dishonesty; and warns against the weak fools who know only how to flatter and please.

* * * * * * * *

The men are Robert Harley (1661-1724), first Earl of Oxford; John Sheffield (1648- 1721), third Earl of Mulgrave, first Duke of Buckingham and Normanby; Thomas Wentworth (1672-1739), third Earl of Strafford; Henry Saint-John (1678-1751), first Viscount Bolingbroke; and Simon Harcourt (1661?-1727),

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

at this time Baron Harcourt, later first Viscount Harcourt.

Robert Harley became chief minister in 1710. The other men were all staunch Tory supporters of his.

For Harley, see notes to The Blackbird's Third Tale, 1710.

Sheffield served as a member of the privy council under William III, but was in opposition to him. Dismissed in 1696, he was later restored by Queen Anne. From 1710-1714 he was lord president of the council.

Strafford served as major and lieutenant-general in the War of the Spanish Succession, as ambassador to Berlin, 1705-1711, as ambassador to the Hague, 1711-1714, and took part in the negotiations of the Peace of Utrecht.

Bolingbroke was Secretary at War, 1704-1708, in Godolphin's administration. He became Secretary of State in 1710.

Harcourt was chairman of the committee that conducted impeachment proceedings against Lord Somers in 1701; took part in the prosecution against Defoe in 1703 for his Shortest Way With Dissenters; defended Sacheverell in 1710; was made lord keeper of the great seal and member of the privy council when the Tories were voted into power in October 1710; and took part in the negotiations for the Treaty of Utrecht.

The former minister of state is probably Walpole. See notes to 'Tis Pity They Should Be Parted, 1712.

The poem must have been written after 7 July 1712, the date on which St. John was created Viscount Bolingbroke.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

127. THE / CHARACTER / OF / A Certain WHIGG [[sic]]. / [[Text.]] / - / Printed in the Year 1712.

Broadside; 315 x 200 mm.; trimmed at left and right sides. At the left top is penciled the name "Lord Wharton." The name is not in eighteenth-century script, however, and was probably written by a later collector or bookseller.

A1

* * * * * * * * *

Heroic couplets.

The Whig is described in highly vilifying terms, including those which characterize him as factious, irreligious, cunning, lewd, dishonest, and hypocritical.

A reference to the whig's having once been a viceroy suggests that the poet may have had in mind Thomas Wharton (1648-1715), Earl of Wharton, who served as lord lieutenant of Ireland, 1708-1710, in the administration of Sidney Godolphin. See notes to Consolation to Mira Mourning, 1710.

* * * * * * * * *

128. Grandsire HAMBDEN's [[sic]] / GHOST / AND / PEACE, / OR, / No PEACE. / Two POEMS. / TOGETHER / With a Prefatory Answer, / to some late Whiggish / Scurrility, especially, a cer- / tain Dedication / - / LONDON: / Printed for J. Woodward in Scalding-Ally, / against Stocks-Market. 1712. [[Within a border of double rules.]]

Octavo [no watermarks]; 192 x 120 mm.; trimmed. A-F in 4's. Pp. [ii] + 43, [44-46]: pp. [i-ii], Title-page; pp. 1-22,"A Prefatory Answer"; pp. 23-31, Grandsire Hambden's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ghost; p. [32] is blank; pp. 33-43, "Peace, Or No Peace"; pp. [44-46] are blank. Catchwords. No headlines. Pages numbered centrally in parentheses.

C15

* * * * * * * *

Heroic couplets.

"A Prefatory Answer" (prose) berates the Whigs for attacking the Church, the queen, and the ministry and berates certain hired scribblers, naturalized foreigners, and clergymen for opposing the peace; warns against those who preach sedition with arousing eloquence, or who counsel rebellion; presents, in answer to a dedication attacking the government, part of a dedication borrowed from a certain bishop.

The borrowed dedication, signed "Gr. Ossory," describes Jeroboam's efforts to establish himself in power rather than to perform the will of God; warns that a careful choice of spiritual teachers is necessary for preserving the true worship of God; and requests the sovereign to redress the wrongs committed by the long parliament.

Returning as a ghost, Hambden describes the horrors of hell; laments that, misled by evil men, he helped to destroy Strafford and Laud and to foment dissension and war; admits that he was driven by ambition and hopes of power; and warns his grandson to forsake the Whiggish faction and to support the Church, the queen, and the ministry.

* * * * * * * *

Two Jeroboams are mentioned in the Old Testament, one in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

I Kings and one in II Kings.

The first Jeroboam was a public official under Solomon. Urged by a prophet to revolt against his ruler, Jeroboam aroused Solomon's suspicions and had to flee to Egypt to save his life. Later he led a revolt against Rehoboam, Solomon's son, and established himself as King, ruling from about 937 B.C. to 915 B.C. Jeroboam instituted a number of reforms but also revived the worship of golden calves.

The second Jeroboam, who ruled Israel from 782 to 741 B.C., regained former Israelite territory by campaign and conquest. He fought against Syria and gained power over Moab. Although gaining in wealth, the country saw the rise of immorality and poverty——conditions which provoked the denunciations of the prophets Amos and Hosea.

The reference here is probably to the first Jeroboam, who later came to typify an arch evil-doer. References to Jeroboam in the borrowed dedication suggest that he is meant to represent Walpole.

John Hampden (1594-1643) was the vigorous and capable statesman who, during the period of the Short and Long Parliaments, led the fight against the demands of Charles I for increased ship-money and subsidies.

Sir Thomas Wentworth (1593-1641), first Earl of Strafford, a firm monarchist, supported Charles I against the parliamentary forces. On political rather than legal grounds, he was finally impeached by the House of Commons and executed. Hampden was one of a committee of seven that drew up the indictment, and one of the eight manager of the impeachment.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

William Laud (1573-1645), Archbishop of Canterbury, also supported the King. In ecclesiastical and political policy, Laud relied too heavily on compulsion and so aroused the opposition of the parliamentarians. Laud was imprisoned and eventually executed. Hampden, along with two other members of Commons, presented the articles of impeachment for Laud to the House of Lords, but was otherwise not involved. Laud's trial did not begin until after Hampden's death.

* * * * * * * *

"Peace or No Peace."

Heroic couplets.

The poem condemns the Whigs for opposing peace; and ironically exhorts a certain conqueror to amass more wealth at the country's expense, and to usurp the throne.

* * * * * * * *

The conqueror, of course, is Marlborough. See notes to A New Ballad, [1709], and 'Tis Pity They Should Be Parted, 1712.

* * * * * * * *

129. THE / Impeachment:* / OR, THE / Church Triumphant. / A / POEM. / - / Diram qui contudit Hydram. / Hor. / - / [[Printer's ornament: scroll and floral designs.]] / LONDON: / Printed in the Year M.DCC.XII. / Price 6 d.

Octavo; 212 x 126 mm.; a few pages trimmed at side and bottom. B-F in 4's gathered within leaves one and two of G in 4's. Pp. [ii] + 46: p. [1], Title-page; p. [2], Advertisement; pp. 1-46, Text. Catchwords. No headlines. Pages num-

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

bered centrally in brackets.

C20

* * * * * * * *

Heroic couplets.

The Advertisement (prose) states that the poem intends to ridicule certain persons and to praise others.

Attempting to save the land from schisms, a divine is impeached by apostate knaves. Throughout the trial he shows great courage, serenity, and humility. Although the Whigs hurled invective and empty rhetoric, whereas the Tories calmly dealt with impressive facts, he is found guilty; but the mob is so aroused in his favor that the judge can only invoke a mild sentence. The real intention of the Whigs, however, is not merely to curb one "insolent" preacher, but to assert their power over the sovereign and the Church. As Britain rejoices, the Tories are returned to power at the election, and Harley becomes prominent. The poem then refers to the Whig's plot to replace the queen with a general, and to Guiscard's attempt on Harley's life; praises the peers and bishops who supported Church and country, and shows that the security of the Church, learning, and domestic peace have been established.

* * * * * * * *

The "divine" is, of course, Sacheverell. See notes to A New Ballad, [1710].

For the supposed Whig plot, see notes to 'Tis Pity They Should Be Parted, 1712.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

For the Guiscard affair, see notes to Assassination Display'd, 1711.

* * * * * * * * *

130. THE / JUNTO. / A / POEM. / - / Diram qui contudit Hydram. Hor. / - / [[Printer's ornament: scroll and floral design; two birds.]] / LONDON: / Printed in the Year M.DCC.XII. / Price Six Pence.

Octavo; 193 x 123 mm.; trimmed. [A] in 2's; B-G in 4's (G4 wanting). Pp. [iv] + 46: pp. [i-ii], Title-page; pp. [iii-iv], Preface; pp. [1]-46, Text. Catchwords. Headline: p. [iv], "PREFACE." Pages numbered centrally in brackets.

Listed in B.M.C. C21

* * * * * * * * *

Heroic couplets.

The text of this poem is the same as that of The Impeachment, 1712. The Preface here corresponds to the Advertisement, except that an explanatory footnote has been added.

* * * * * * * *

131. THE / Land-Leviathan; / OR, / Modern Hydra:* / IN / Burlesque Verse, / By way of / Letter to a Friend. / - / ---- Nec vult Panthera domari. / Quae Genus. / - / [[Printer's ornament: scroll design and a bird.]] / - / LONDON: / Printed for John Morphew near Stationers- / Hall. 1712. Price 3d.

Octavo; 178 x 109 mm.; trimmed. A-C in 4's. Pp. 24: pp. [1-2], Title-page; pp. [3]-4, Dedication; pp. [5]-24, Text. Catchwords. No headlines. Pages numbered centrally

* Line four in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in parentheses.

Listed in B.M.C. C21

* * * * * * * *

Iambic tetrameter couplets.

The Dedication (iambic tetrameter couplets) presents the poem to a dear friend and remarks that the author himself is responsible, rather than the muses.

The poem describes the land-leviathan as an antimonarchist beast named Typhon, begot of Juno and Earth, and composed of various men representing Whiggish and Low Church principles; defines a Tory as one who respects the queen and desires peace, a Whig as one who prefers Marlborough to the queen and who hopes for the war to continue; describes the writer himself as a moderate who owes prime duty to the crown, and who derides the idea that any man can be truly impartial, since a personal interest is bound to make him lean one way or the other; asks preferment for a friend; and praises the honesty of the British leader who dispelled faction.

* * * * * * * *

The land-leviathan probably represents Marlborough. See notes to The Story of Typhon, 1711.

The honest British leader is undoubtedly Harley. See notes to The Beasts in Power, 1709 and The Blackbird's Third Tale, 1710.

* * * * * * * *

132. A / PARAPHRASE / On Part of the / Fourteenth Chapter of Isaiah, / In English Verse. / Written on occasion of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the BATTLE / of Ramellies [[sic]], and the following / Successes. / - / By a Person of Honour. / - / [[Printer's ornament: floral design.]] / - / LONDON, / Printed for A. Baldwin near the Oxford-Arms in / Warwick-Lane. M.DCC.XII.

Octavo [no watermarks]; 175 x 109 mm.; trimmed. A in 4's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Flanking the printer's ornament is written in ink: "Chas. Walmesley."

C26

* * * * * * * *

Heroic couplets.

The poem, allegorically written, prophesies the fall of a proud, ambitious, insolent oppressor of mankind and the frustration of his hopes for power.

* * * * * * * *

As is indicated by the numbers in the margin, the poem imitates verses 1-22 of Isaiah.

References indicate that the oppressor is Louis XIV of France.

Since the battle of Ramillies took place in May 1706, the date of the pamphlet is conceivably a misprint for 1707. The "following successes" could, of course, refer to the victories of Oudenarde (1708) and Malplaquet (1709) and thus make a date of 1712 possible if not probable. But the wording of the title-page suggests rather a reference to the victories in Spain (1706-1707) which followed the battle of Ramillies.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

133. ADVICE / TO / New-Married Husbands, / IN / Hudibrastick VERSE. / - / By the Author of the YORK-SHIRE / Horse-Racers. / - / [[Printer's ornament: floral design.]] / Printed for John Morphew near / Stationer's Hall. 1712.

Octavo [no watermarks]; 194 x 119 mm.; trimmed. A in 8's. Pp. 16: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. 5-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Cl

* * * * * * * * * *

Iambic tetrameter couplets.

The poem, humorous and occasionally ribald, informs the writer's friend of certain drawbacks and discomforts which afflict husbands in later life; suggests claret as a relief from nuptial slavery; warns him not to allow the wife to become master; and advises him that a peevish or unfaithful wife may be exchanged with Ned P...er of Bristol for two hogsheads of Virginia tobacco. The last part of the poem praises the soothing qualities of tobacco and Nants, and invites the friend to join the writer occasionally for a bottle.

* * * * * * * * * *

"Nants" may refer to a brandy from Nantes; or it may be a misprint for "Mantes," a wine once held in high repute.

* * * * * * * * * *

134. Brooke and Hellier. / A / SATYR. / - / [[Printer's ornament: scroll and floral designs enclosing a mask.]] / - / LONDON: / Printed and Sold by J. Baker, at the Black- / Boy

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in Pater-Noster-Row. 1712.

Octavo; 195 x 117 mm.; trimmed. A-D in 4's. Pp. 32: pp. [1-2], Title-page; pp. 3-32, Text. Catchwords. No headlines. Pages numbered centrally in brackets. The catchword on p. 19 has been partly trimmed off.

C5

* * * * * * * * *

Iambic tetrameter couplets, and heroic couplets.

The poem describes the decline in the settled conditions of the past, when fools were prevalent, and the development of the turmoils and conflicts of the present, since men of wit [wit here meaning knavery or cunning] have increased; imputes this rise of wit to the increased use of wine, which at first had the virtue of inspiring poets, but which has become such a necessity that its lack has brought dullness and faction, which are aggravated by the substitution of punch and ale; describes the cheating vintners who purvey bad wine; again blames this liquor for the rancorous dispositions and flat poetry of the period; and promises that Brooke, Hellier, and "champaign" will restore the usual health, peace, and genius.

* * * * * * * * *

Brooke and Hellier was the name of a firm of wine merchants in London.

* * * * * * * * *

135. THE / MOHOCKS: / A / POEM, / IN / MILTONIC VERSE: / Address'd to the Spectator. / - / - Genus intractabile. / For they are of that noble Trade / That Demi-gods and Heroes

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

made, / Slaughter, and knocking o' the Head, / The Trade to which they all are bred. / Hud. Canto II. / - / LONDON: / Printed in the Year MDCCXII. Price 2 Pence. / - / Just Publish'd, The Favourite: A Simile. / An Epigram on the Spectator. Price I d. each.

Octavo [no watermarks]; 183 x 116 mm.; trimmed. A in 4's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C24

* * * * * * * * * * *

Blank verse.

The poem describes a typical foray made by a band of Mohocks, the arrest of some of them, and their unpleasant sojourn in prison; and explains to certain reformers that the Mohocks mete out deserved and effective punishment.

* * * * * * * * * * *

The Mohocks were a group of rakes who roamed the streets at night, committing acts of deviltry and violence.

The Spectator printed a number of pieces describing the activities and organization of the Mohocks.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1713

136. An Excellent New BALLAD, / Giving a full and true Relation how a Noble Lord was robb'd of his / Birth-Day Cloaths [[sic]], and how the same afterwards appeared, and / were Burn'd on the Pretender's own Back at Charing Cross, / February 6th, 1713. / To the Tune of, To you fair Ladies now at Land, &c.

Broadside (printed on both sides); 317 x 195 mm.; trimmed at top and right side. Pages numbered centrally in brackets.

A1

* * * * * * * * *

Stanzas: iambic 4a3b4a3b4c4c, with refrain "With a fa, la, la, la, &c." followed by the last two lines of the stanza.

A Lord of Trade has formed a plot to injure the commercial interests of Spain by having his clothes made in France, but a coat and vest are seized in Dover and arrested. When the Lord orders the suit to be bailed out, Tom Smith, the tailor, becomes intoxicated and fails to meet the trunk at the proper time. The clothes go astray, and the lord is unable to get any satisfaction from the authorities. The tailor, seeing the coat worn by Perkin in the Pope's Cavalcade, calls for the garment in the name of his Lordship, but the crowd hurls both coat and wearer into a bonfire.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

References in the poem suggest that the writer is confusing two brothers, Arthur Moore and Thomas Moore.

Thomas Moore was appointed paymaster of the land forces abroad in August 1713.

Arthur Moore (1666?-1730), a Lord Commissioner of Trade and Plantations, and an economic theoretician, was responsible for that part of the Treaty of Utrecht which established reciprocal trade between France and England. The Whigs, who represented the city merchants, detested such free trade principles and objected so strenously to those stipulations that they were finally canceled.

Perkin was a nickname for the Old Pretender. See notes to Prince Perkin the 2d, 1702.

* * * * * * * * *

137. A / PARAPHRASE / ON THE / XXXIX$^{th}$ PSALM, / Occasioned by the / PROSPECT of PEACE. / INSCRIBED TO / JOSEPH ADDISON, Esq; / - / O & Praesidium, & Duke Decus meum. / - / LONDON: / Printed for Bernard Lintott, at the Cross-Keys between / the Two Temple-Gates in Fleetstreet. 1713. / - / Price Four Pence. [[Within a border of double rules. The price is printed between the two bottom rules.]]

Folio [no watermarks]; 325 x 209 mm.; untrimmed. [A], A2; B in 2's. Pp. [iv] + 3, [4]: pp. [i-ii], Title-page; pp. [iii-iv], Preface; pp. 1-3, Text; p. [4], Publisher's List. Catchwords. No headlines. Pages numbered centrally in brackets.

A21

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: 4a4b4c4b4d4d5e6e.

The Preface (prose) praises the original psalm; explains that the author's purpose, like David's, was to move people to express their gratitude to God for peace; and praises the hero responsible for the victory.

The poem is a call to worship God, who directs the violence of nature, but is also the source of mercy and love, with power to bring a troubled world everlasting peace.

* * * * * * * * *

Psalm XXIX proclaims the glory and power of God, and the blessing of peace which He has bestowed on His people.

The "hero" is probably Marlborough, for whom see notes to Joshua, 1706, and A New Ballad, [1709].

This pamphlet may have been written during 17 March - 11 April, when a series of treaties were signed, or possibly shortly afterwards.

* * * * * * * * *

138. Nothing but Truth. / A BALLAD. / [[Row of short rules.]] / To the Tune of A Beggar of all Trades is the best. / [[Row of short rules.]]

Broadside (printed on both sides); 381 x 121 mm.; trimmed, except at left side. Pages numbered centrally in parentheses.

A1

* * * * * * * * *

Stanzas: iambic 3a3b3c3b, and occasional tetrameters, with a refrain which follows a general pattern but varies in each stanza.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem praises Queen Anne and Marlborough; reprimands the Queen for relinquishing all gains at the Peace of Utrecht; ironically commends the ministers who sacrificed trade in order to protect England from France and the Pretender; and states that one may oppose popery but still remain a Tory.

* * * * * * * * *

The sentiments expressed here seem to be those of a member of that faction of the Tory party which opposed the Pretender.

The pamphlet must have been written after the Peace of Utrecht, 22 April 1713, but before the death of Queen Anne, 12 August 1714.

* * * * * * * * *

139. THE / CANDIDATES. / - / -- Hic multum in Fabia valet, ille Velina. / Hor. / - / [[Printer's ornament: floral and scroll design.]] / - / LONDON, / Printed for J. Baker, at the Black-Boy in Pater-Noster- / Row. 1713. Price Three Pence.

Octavo [no watermarks]; 189 x 113 mm.; trimmed at top and side. A-C in 4's. Pp. 24: pp. [1-2], Title-page; pp. 3-24, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C6

* * * * * * * * *

Various stanzaic forms.

Two candidates, Jago and Hanno, oppose each other for parliament. Jago cultivates support by giving presents to the women, dispensing liquor to the men, and boasting about

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his patriotism and the military supremacy of the country. Hanno, who scorns deceit and fraud, confines himself to telling how he will behave in office and to pointing out the dangers to trade. Jago's supporters proceed to get violently drunk; one of them, a Catholic, expresses distaste for Walpole. Hanno's supporters remain sober; two of them praise the actions of various prominent Whigs, and a third rebukes those who cause turmoil by pushing for free-born rights.

* * * * * * * * *

Hanno (apparently a coinage from "Hanoverian") represents the Whigs, who complained that the Treaty of Utrecht sacrificed English trading interests to the French.

Jago (probably an allusion to Shakespeare's "Iago") represents the Tories, who were condemned as Catholic sympathizers or, as in this poem, labeled outright Catholics because many of them supported the Pretender.

For Walpole, see notes to An Epistle from Sempronia to Cethegus, 1713.

The poem was probably written before 12 November, the date of the elections.

* * * * * * * * *

140. A / TALE / OF / Sir John Cass, Kt. / and Alderman; / One of the / Members of PARLIAMENT / FOR THE / City of London. / [[Row of short rules.]] / [[Rectangle of type ornaments.]] / [[Row of short rules.]] / London: Printed by Mich. Holt in / Fleetstreet, 1713. / Price One Penny.

Folio [no watermarks]; 261 x 164 mm. mounted on folio

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

leaves 327 x 216 mm.; both sets of leaves are trimmed. No signatures. Pp. 3 [three leaves, printed on one side only]: p. [1], Title-page; pp. 2-[3], Text. Catchword. No headlines. P. 2 numbered centrally in parentheses.

A27

* * * * * * * *

Iambic tetrameter couplets.

The poem expresses satisfaction at Cass's second election to Parliament, because of his approval by both the court and the citizens, because of his interest in the public welfare, and because of his eloquence and his charity.

* * * * * * * *

Sir John Cass (1666-1718) was a merchant who rose to a position of wealth and eminence. In 1710 he became an alderman and was elected to parliament. In 1711 he was elected sheriff, in 1712 he was knighted, and in 1713 he was re-elected to parliament. Before entering politics, Cass had built and endowed two schools, and a bequest in his will provided for the creation of another one.

The pamphlet was probably written shortly after 12 November, the date of Cass's re-election.

* * * * * * * *

141. AN / EPISTLE / FROM / SEMPRONIA / TO / CETHEGUS. / To which is Added / CETHEGUS's / REPLY. / - / [[Printer's ornament: three rows of type ornaments.]] / - / LONDON: / Printed for John Holmes, near Fleetstreet. 1713. / (Price Sixpence.)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Octavo [no watermarks]; 193 x 119 mm.; trimmed. B-C in 4's gathered between leaves one and two of D in 4's. Pp. [ii[ + 22: pp. [i-ii], Title-page; pp. 1-22, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Leaf D2 is incorrectly signed C2.

Listed in H. & L., which tentatively attributes it to George Sewell, M.D. C11

* * * * * * * * *

Heroic couplets.

Sempronia is incensed that she has fallen from power, and she vows to rise again, no matter what vicious means she must use. She reminisces about her past influence; her introduction to court of Serena, who has supplanted her; her fall, and outer composure but inner pain. Exhorting Cethegus and his followers to villainy, Sempronia hopes at least for revenge.

* * * * * * * * *

"Cethegus's Reply."

Heroic couplets.

Cethegus praises Sempronia's courage; insists that abuse cannot touch their relentless hearts; tells her that he carried off half the treasure of Hiberia; admits that he envisions revenge, and promises the support of himself and his friends; and asks for her favor as a reward.

* * * * * * * * *

George Sewell (d. 1726) was educated as a physician, but achieved little success in his practice. Becoming a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

hack writer, he published poems, translations, and political pamphlets. At this time he wrote from a Tory point of view, but he later became a supporter of Sir Robert Walpole.

Sempronia is a pseudonym for Sarah Churchill (1660-1744), wife of the Duke of Marlborough; Serena, for Abigail Hill Masham (d. 1734), first cousin of Sarah; Cethegus for Sir Robert Walpole (1676-1745), later first Earl of Orford.

Sarah Churchill had held positions in the royal household ever since 1676, when the future Queen Anne was still a princess. During the reign of William III, Sarah won increasing influence over Anne. After Anne's accession in 1702, however, their friendship cooled because Anne, who sympathized with the Tories, resented Sarah's tactless interference on behalf of the Whigs. Alienated by Sarah's overbearing manner and outbursts of temper, Anne found in Mrs. Masham, whom Sarah had introduced to court, a compliant friend sharing her own political and religious predilections. Gradually, Mrs. Masham supplanted the Duchess. When Harley was dismissed in 1708, Abigail was his intermediary with the Queen and eventually served as the means by which he was able to overthrow the Whig ministry.

Walpole had been appointed Secretary at War in 1708 and the Treasurer of the Navy early in 1710, but he lost his position later in the year when many Whigs were dismissed. In December 1711, Walpole was charged with corruption in the matter of two forage contracts. For this affair, see notes to 'Tis Pity They Should Be Parted, 1712.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

142. A / TALE. / - / ROBIN's / TAME PIDGEONS / TURN'D / WILD. / - / Difficile est proprie communis dicere. Hor. / - / [[Printer's ornament: scroll and floral designs.]] / - / LONDON: / Printed for J. Baker, at the Black-Boy in Pater-Noster- / Row. 1713. Price 3d.

Folio; 308 x 196 mm.; untrimmed. [A] in 2's; B. Pp. 6: pp. [1-2], Title-page; pp. 3-6, Text. Catchwords. No head-lines. Pages numbered centrally in brackets.

A27

* * * * * * * * *

Iambic tetrameter couplets.

Having charge of two dovecotes, one with noble and stately birds and the other with poor and scragged birds, Robin neglects all the rest of the estate in order to be certain that the birds of the lower house will be well kept. Expenses are covered by the sale of pigeons' dung, which possesses a reputation as excellent fertilizer. Since some of the pigeons are untamed and never heed his call, Robin sets other birds in as decoys to incite the proper behavior, but the trick fails, and the pigeons fly away.

* * * * * * * * *

Robin is Robert Harley, for whom see notes to The Black-bird's Third Tale, 1710.

The poem refers allegorically to the split which developed in the Tory party between those who favored a Hanoverian succession and those who supported the Pretender. Despite Harley's efforts, the fissure grew increasingly wide and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and finally became one of the reasons for the Tories' fall from power.

* * * * * * * * *

143. THE / Olympick ODES / OF / PINDAR, / In English Meetre [[sic]]. / As they were lately found in an / Original Manuscript of / those Sublime Lyrick Transla- / tors, Thomas Sternhold, / John Hopkins, and Others. / - / Conferred with the Greek. / - / I sing the Man, who Judah's Scepter bore / In that Right Hand which held the Crook before; / Who from best Poet best of Kings did grow; / The two chief Gifts Heav'n could on Man bestow. / Cowley's Davideis. / - / LONDON: / Printed for E. Curll at the Dial and Bible / against St. Dunstan's Church in Fleet-street. / M.DCC.XIII. Price 6d.

Octavo [watermark on only one leaf]; 186 x 120 mm.; trimmed, except for the bottoms of many leaves, which are shorter than the others. [A] in 4's; B-E in 4's; F in 2's. Pp. [viii] + 36: pp. [i-ii], Title-page; pp. [iii-viii], Epistle Dedicatory; pp. [1]-36, Text. Catchwords. Headlines: pp. [iv-viii], "The Epistle Dedicatory." on versos and rectos; pp. 2-35, "The Olympick Odes" on versos, "of PINDAR." on rectos; p. 36, "The Olympick ODES, &."

C26

* * * * * * * * *

Stanzas of varying length: iambic 4a3b4c3b4d3e4f3e...etc. in the first ode; iambic 3a3b3c3b2d2e2e2d...etc. in the second ode.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Epistle Dedicatory (prose), addressed to the Greek Professor of the University of Cambridge, explains the reasons for believing that the poems are genuine; mentions Sternhold's and Hopkins's theory that David and Pindar were the same person; presents some similarities in the two poets which would bear out such a theory; urges the professor to hasten the completion of his book on this subject.

The two odes in this pamphlet are translations of the first and second Olympian Odes of Pindar. The translations occasionally disclose slight additions, omissions, and changes.

* * * * * * * *

Thomas Sternhold (d. 1549) and John Hopkins (d.1570) were part-translators of a metrical version of the Psalms. Sternhold published nineteen translations in 1549, the year in which he died. Hopkins published a second edition which included eighteen further translations by Sternhold and seven by himself. Later editions included additional translations by Sternhold and Hopkins, as well as some by other hands. The work gained wide popularity, and almost every year between 1549 and 1800 saw at least one edition. Scattered editions appeared in the nineteenth century, the last one listed in B.M.C. being dated 1841. Two editions appeared in 1713.

The Professor of Greek to whom the Epistle Dedicatory is addressed may be Thomas Pilgrim, who held the Regius Professorship of Greek at Cambridge 1712-1726.

There seems to be no available evidence for the Sternhold-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hopkins theory mentioned in the Epistle Dedicatory.

* * * * * * * * *

144. TWO / POEMS. / VIZ. / I. Plot upon Plot. / II. To the most Illustrious / Hero GEORGE LEWIS, / Duke of Brunswick and Lu- / nenburg, &c. / - / [[Printer's ornament: floral design.]] / - / LONDON: / Printed by R. Janeway, at the corner of Dogwel-Court in White-Friars. 1713.

Folio; 309 x 195 mm.; trimmed at top. No signatures. Pp. 6: pp. [1-2], Title-page; pp. 3-4, Text of Poem I; pp. 5-6, Text of Poem II. Catchwords. No headlines. Pages numbered centrally in parentheses.

A29

* * * * * * * * *

"Plot upon Plot."

Stanzas: 4a3b4a3b4c3d4c3d.

The poem relates two Whig plots to tumble the roof of St. Paul's and to assassinate the queen by means of an infernal machine. Swift, suspecting the trickery of the bomb, cut the strings which would have detonated it.

* * * * * * * * *

Rumors were current about plots on Anne's life, but there is no account of or evidence for the occurrence of any such incident.

* * * * * * * * *

"To the Most Illustrious Hero George Lewis."

Heroic couplets.

The poem apostrophizes George Lewis as a champion and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

friend of Britain.

* * * * * * * * *

George Lewis (1660-1727), son of the Electress Sophia of Hanover, was, after Queen Anne, the next Protestant heir to the English throne. Upon Anne's death in 1714, he became King of England.

* * * * * * * * *

145. Yarhell's-Kitchen: / OR, THE / DOGS / OF / EGYPT. / An Heroic / POEM. / - / Ὦ κύνες — / — μοὶ κατεκείρετε οἶκον, / Δμωῇσιν δὲ Γυναιξὶ παρευνάζεσθε βιαίως, / Αὐτοῦ τε ζώοντες ὀπεμνάσθε Γυναῖκα, / Οὔτε θεοὺς δείσαντες οἳ οὐρανὸν εὐρὺν ἔχουσιν, / Οὔτε τίν' ἀνθρώπων νέμεσιν κατόπισθεν ἔθεσθε, / Νῦν ὑμῖν καὶ πᾶσιν ὀδὲθρου πείρατ' ἐφῆπται. Homer / - / - Civis canis Hostis. Propria quae Maribus. / - / -- Till they're understood, all Tales / (Like Nonsense) are not true nor false. Hud. / - / The Second EDITION. / - / LONDON: / Printed for Bernard Lintott at the Cross- / Keys between the Two Temple-Gates, Fleet- / street, MDCCXIII. [[Within a border of double rules.]]

Folio [no watermarks]; 310 x 197 mm.; trimmed. [A] in 2's; B-F in 2's. Pp. [iv] + 19, [20]: pp. [i-ii], Title-page; pp. [iii-iv], Prologue; pp. 1-19, Text; p. [20], Publisher's List. Catchwords. Headline: p. [iv], "PROLOGUE." Pages numbered centrally in brackets.

A31

* * * * * * * * *

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Prologue (heroic couplets) states that the poet formerly wrote tales of love and of ghosts, but that he will now attempt the loftier theme of "Arms and the Man."

Canto I tells of an Egyptian monster who, in the ancient days before the Flood, invaded England, proclaimed sumptuary laws, and, first oppressing gently, finally became a stern tyrant and ravaged the people until a Bucephalian hero arose and killed him. Canto II tells of a triumvirate of Egyptian dogs who seize power in England and, rather than mingle their blood with that of a rational man, decide to decimate the people of England and repopulate the country with hounds of Egypt. The plot is foiled by Yarhell, a cook, who traps the three leaders and imprisons them. Canto III relates England's gradual return to its old habits and customs, the escape of the three canine leaders, the ensuing fierce battle, and the eventual triumph of Yarhell.

* * * * * * * * *

The poem is apparently meant as an allegory on the War of the Spanish Succession (1702-1713) between England and France, but some of the allusions are obscure or exaggerated.

The "Egyptian monster" could represent William III, whose death was the result of a fall from a horse. Bucephalus was the war horse of Alexander the Great.

The canine triumvirate might be intended to represent Marlborough, Godolphin, and Walpole. Marlborough and Godolphin led and directed the administration from 1702 to 1710. Although Walpole served only the last two years of that period, he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

achieved prominence and became one of the Whigs against whom the Tories directed their attack.

For Marlborough, see notes to A New Ballad, [1709].

For Godolphin, see notes to The Beasts in Power, 1709.

For Walpole, see notes to An Epistle from Semproniа to Cethegus, 1713.

Yarhell seems very likely to be a anagram for Harley, for whom see notes to The Blackbird's Third Tale, 1710.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1714

146. THE / CONGRESS. / A / POEM. / INSCRIBED / To the Right Reverend / JOHN, / Lord Bishop of London. / - / Compositis venerantur Armis. / - / LONDON: / Printed for J. Roberts near the Oxford Arms / in Warwick-Lane. 1714. / Price 6 d.

Octavo [no watermarks]; 193 x 118 mm.; trimmed at top and side. A-C in 4's; D in 2's. Pp. 27, [28]: pp. [1-2], Title-page; pp. [3]-27, Text; p. [28], Publisher's List. Catchwords. Running-title: pp. 4-27, "The CONGRESS." Pages numbered at corners. Part of the title on pp. 25 and 26 and about half of the title on p. 27 have been trimmed off.

C8

* * * * * * * * *

Heroic couplets.

After a short description of the recent war, the poem invokes the muse to sing of peace; shows that Anna's reign has truimphed over the foes of liberty and order; praises the bishop for baffling France and obtaining peace; states that Addison is the only one who could adequately describe his deeds and virtues and those of other Tory leaders; praises Ormond for his loyalty and clemency; and again praises the bishop for obtaining peace. The news of peace enrages the power of Hell, especially Discord, who wishes for a rebellion or at least for her old influence over law, but she realizes

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

that her cause is hopeless.

* * * * * * * *

John Robinson (1650-1723) graduated from Oxford in 1673 and held a fellowship in Oriel College from 1675 to 1686. About 1680 he undertook the office of chaplain to the English embassy at Sweden, where he served twenty-nine years. Occasionally, during this time, he filled in at the ambassadorial posts and soon acquired a reputation for his diplomatic skill. Returning to England in 1709, he received the bishopric of Bristol the next year. In 1711, he was appointed to other positions, including that of Lord Privy Seal. In 1712, he was nominated plenipotentiary to the peace conferences at Utrecht. He was appointed to the see of London on 13 March 1714.

James Butler (1665-1745), second Duke of Ormonde, had a long career as a military figure, fighting on the side of William III against James II, and serving as commander in the War of the Spanish Succession (1702-1713). He was Lord Lieutenant of Ireland 1703-1707, 1710-1711, and 1713. In 1712, he succeeded Marlborough as captain-general of the campaign in Flanders, where he was forced to remain inactive because of the celebrated restraining orders.

The poem must have been written after 13 March, the date of Robinson's appointment, and before 12 August, the date of Queen Anne's death.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

147. A / POEM / ON THE / ARRIVAL / OF THE / KING. / ADDRESS'D TO / His Majesty. / - / - Hanc sine tempora circum / Inter victrices ederam Tibi serpere lauros. Virg. / - / LONDON: / Printed by W. Wilkins, at the Dolphin in Little-Britain; and / Sold by J. Morphew near Stationers-Hall. 1714. / (Price Six-Pence)

Quarto [no watermarks]; 262 x 205 mm.; untrimmed. [A] in 2's; B-C in 2's. Pp. 11, [12]: pp. [1-2], Title-page; pp. [3]-11, Text; p. [12], Publisher's List. Catchwords. No headlines. Pages numbered centrally in parentheses.

B22

* * * * * * * * *

Heroic couplets.

The poem summarizes in a few lines the important accomplishments of William and Anne; describes the king's landing and the enthusiastic ovation which he receives; and expresses the wish that peace may reign, that George may be an invincible military leader in the event of war, and that Whigs and Tories will reconcile their differences.

* * * * * * * * *

The poem must have been written after 18 September, the date of George's arrival in England.

* * * * * * * * *

148. THE / Whigs [[sic]] Address / TO / His MAJESTY. / [[Text.]] / [[Row of short rules.]] / LONDON, Printed by R. Ward, in the Strand.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Broadside [chain-lines run horizontally]; 301 x 191 mm.; trimmed.

Listed in B.M.C., but dated [1690?]. Al

* * * * * * * * *

Iambic tetrameter couplets.

The Whigs wish the king a long and prosperous reign; ask that they be made chief ministers of state; and threaten to make his reign burdensome if they are slighted.

* * * * * * * * *

The poem is intended as a mild satire on the Whigs' eagerness to regain power. On the basis of internal evidence a date of 1714 would seem more likely than 1690. Reference to Charles I as the king's uncle suggests George I, grand-nephew of Charles, rather than William III, Charles' grandson. Furthermore, the Whigs were in power in 1690 and had been since January of the preceding year. A date of 1688 or somewhat earlier, when the Tories were still in power, would be more reasonable than 1690, but William III was not officially proclaimed king until February 1689. The king addressed in the pamphlet could hardly be James II, since his political and religious sympathies would keep him from an association with the Whigs. Finally, the Whigs' threat, appropriate to their obstructionist tactics in 1690, suggests a comment made by someone considering their action in perspective and charging them with the same attitude at the present.

* * * * * * * * *

149. THE / MAYPOLE's / New-Years-Gift,* / OR / Thanks

* Line three in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Return'd / TO ITS / BENEFACTORS / Humbly Inscrib'd to the two Cor- / ners of Catherine-Street. / - / Written by a Parish-oner [[sic]] of / St. Mary Savoy. / - / LONDON, / Printed for J. Morphew, near Stationers Hall, / 1714. (Price 3d.)

Octavo [no watermarks]; 195 x 120 mm.; trimmed. A-C in 4's. Pp. 23: pp. [1-2], Title-page; pp. [3-4], Preface; pp. 5-23, Text. Catchwords. Headline: p. [4], "The PREFACE." Pages numbered centrally in parentheses.

C23

* * * * * * * *

Heroic couplets.

The Preface (prose) states that the verses were written by a maypole, to whom the writer is amanuensis; and explains the writer's system of Irrationalography, by which the maypole communicates with him.

The maypole tells of its journey as a mast carried over the seas from a foreign country to be fixed firmly in a better place; wishes good fortune to its benefactors; and announces that it will use its advantage of height to dispose praise and blame where they are due. Mars is ironically praised as a great military leader, and his son is ridiculed as a foppish fortune-hunter. A certain man is commended for having turned to virtue from the paths of vice. A barber mends his ways to please his wife. Milo is shown to be a glutton. A Scotch malcontent who plots against church and state is admonished to be obedient. Three twins [sic] are satirized for their immaturity and self-interest in governmental matters. A quack

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

physician is attacked for his deceit and ineptitude. A man bred in the Cambrian Mountains is shown to make his living by gaining the estates of dying men. A wretch who connives at the vilest and most dishonest things is urged to repent. The maypole then states that its intention is to change men; praises virtuous men for their beneficial effect on mankind; urges them to continue in this conduct, which will bring them fame; and hopes that his verses may inspire others to goodness.

* * * * * * * * *

Ehrengard Melusine von der Schulenburg (1667-1743), who had been the mistress of George I since about 1696, and who had accompanied him to England, was nicknamed in England "The Maypole" because of her unusual height. She was not thin, however, and is, in fact, reputed to have had a good figure. Possessing great influence on George, who deeply admired and respected her, she was courted by politicians at home and ambassadors from abroad. With the desire for money her strongest passion, she used her position to amass wealth not only from the King but also from those who wished to gain the King's favor or personal advancement. A half dozen orders of nobility were bestowed upon her, the highest of which was the title of Duchess of Kendal.

* * * * * * * * *

150. A / CITY INTRIGUE: / OR, THE / Sick Lady's Cure. / A / POEM. / WITH / The Comical Adventure between / Strephon and Sylvia. / - / [[Printer's ornament: scroll and floral designs topped by a basket of flowers.]] / - / LONDON, Printed,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and Sold by J. Roberts / in Warwick-Lane. 1714. (Price Sixpence.)

Octavo; 194 x 123 mm.; trimmed. [A] in 4's; B-C in 4's. Pp. [viii] + 14, [15-16]: pp. [i-ii], Half-title; pp. [iii-iv], Title-page pp. [v-viii], Dedication; pp. [1]-14, Text; pp. [15-16] are blank. Catchwords. Headlines: pp. [vi-viii], "Dedication." Pages numbered centrally in parentheses.

C78

* * * * * * * * *

Iambic tetrameter couplets.

The Dedication (prose), addressed to Mrs. H----- A-----, and signed S-------- B--------, remarks that the lady is very like Sylvia; describes the difficulty of a young man who would remain continent when a woman is the aggressor; and offers the poem as entertainment for the lady's tea-table.

Strephon tells of the maiden Sylvia who was love-sick for him. Her aunt asks him to cure her, and he agrees. But he refuses Sylvia's request to go to bed with her, because he has no intention of marriage. One night Sylvia steals to his room and creeps into his bed. When Strephon again refuses her, she wishes him a similiar fortune some day. Strephon advises her to find one who fancies her, since love is unsatisfactory unless both are eager.

* * * * * * * * *

151. THE / MERCHANT ALAMODE / To The Tune of Which no body can Deny. / [[Text.]] / [[Row of short rules.]] / London Printed and Re-Printed in Dublin, 1714.

O Raree Show, O Pratee Show, / Will you See my Finee

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Show. / [[Text.]] / [[Row of short rules.]] / London Printed; and Re:Printed in Dublin, 1714.

Broadside (printed on both sides); 312 x 204 mm.; trimmed at the top and slightly at one side. Text is printed in two columns.

B.M.C. lists an edition which it identifies as [London 1712]. Al

* * * * * * * * *

Stanzas: three lines anapestic tetrameter, with refrain "Which no Body can Deny, which no Body can Deny."

The poem ridicules and vilifies Duke De Aumont and his train; complains that French manufactures will conflict with English and that France is regaining the advantages lost because of the war; and urges Hanover to hurry over and save England from a pack of cowards and fools.

* * * * * * * * *

Louis, duc D'Aumont (1691-1723) was the French ambassador to London after the Treaty of Utrecht.

The Whigs objected to those articles of the Treaty of Utrecht which established reciprocal trade agreements with France. See notes to An Excellent New Ballad, 1713.

* * * * * * * * *

"O Raree Show, O Pratee Show."

Stanzas: anapestic 4a4a4b4b.

Written in mock German dialect, the poem points out the items which comprise the show, each one being an ironical commentary on some political incident such as Marlborough's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

dismissal, Britain's yielding to France, the creation of twelve new Tory peers, and other examples of political chicanery.

* * * * * * * * *

For Marlborough's dismissal, see note to The Story of Typhon, 1711.

For Britain's yielding to France, see notes to The Woeful Treaty, 1716.

The new Tory ministry feared that its plans for peace were endangered by the House of Lords, which had a Whig majority. Consequently, Queen Anne was advised to create a number of new peers. From December 1711 to January 1712, three eldest sons were called up to Lords, and nine peerages were conferred.

* * * * * * * * *

152. HESTER, / A / POEM. / [[Printer's ornament: floral and scroll designs; a basket containing flowers.]] / LONDON: / Printed for H. Clements, at the Half-Moon, / in St. Paul's-Church-yard. MDCCXIV.

Octavo [no watermarks]; 196 x 120 mm.; trimmed. B-E in 8's; F in 4's; all gathered within [A] in 2's. Pp. [ii] + 73: pp. [i-ii], Title-page; pp. [1]-73, Text. Catchwords. Running-title: pp. 2-23, 25-46, 48-73, "HESTER: A POEM." Pages numbered at corners.

Listed in B.M.C. C17

* * * * * * * * *

Heroic couplets.

The poem retells the Biblical story of Esther, but with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a good bit of amplification and moralizing.

* * * * * * * * *

153. NEWS / FROM BOTH / UNIVERSITIES. / CONTAINING, / I. Mr. Cobb's Tripos Speech at / Cambridge, with a Complete Key / inserted. / II. The Brawny Priest: Or, the / Captivity of the Nose. A Poem. / - / - / LONDON: / Printed for J. Roberts near the Oxford Arms / in Warwick-Lane. 1714. [[Half-title lists price as six pence.]]

Octavo; 192 x 120 mm.; trimmed at top, some pages trimmed at side. [A] in 2's; B-D in 4's. Pp. [iv] + 24: p. [i], Half-title; p. [ii], Publisher's List; pp. [iii-iv], Title-page; pp. [1]-19, "Tripos Cantabrigiensis"; p. 20, "The Epilogue"; pp. [21]-22, "Nasus Prehensus"; pp. 22-24, "Imitated in English." Catchwords. No headlines. Pages numbered centrally in parentheses.

C25

* * * * * * * * *

Heroic couplets, iambic tetrameter couplets, anapestic tetrameter couplets, and passages of Latin prose.

As indicated by the footnotes, the speech ridicules the actions of certain faculty members and events at Cambridge. The speaker is about to hang himself at the end, but a pardon is forthcoming at the insistence of the Sophs in the pit.

The Epilogue pays the speaker's compliments to the audience; reminds them that he has not been scurrilous or obscene; and suggests that they all part friends.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Samuel Cobb (1675-1713) attended Christ's Hospital in London and proceeded to Trinity College, Cambridge, where he took his B.A. in 1698 and his M.A. in 1702. Returning to Christ's Hospital, he remained there as a schoolmaster for the rest of his short life, publishing occasional odes on political subjects, and making a number of translations of Latin and Greek items. In 1712, he published a translation of Edward Holdsworth's The Mousetrap [q.v. under date of 1709]. His speech is dated 19 Feb. 1701/2.

The term "Tripos" was originally applied to the three-legged stool on which a candidate for a degree sat as he was being questioned, later to the candidate himself or to the speech. The speech presented one or more philosophical theses which a candidate for a bachelor's degree had to defend against certain undergraduates assigned to attack them. The prospective bachelor and master performed in two such "Acts," but the latter had also to take part in three "Acts" against a master. Members of the faculty served as proctors and moderators.

After the Restoration, the Tripos speeches degenerated from their original purpose of displaying the candidates' ability and turned increasingly to humor, satire, frivolity, invective, and even vulgarity.

Christopher Wordsworth offers an extensive summary of, and commentary on, this poem in his Social Life at the English Universities in the Eighteenth Century, pp. 220-226.

* * * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"The Brawny Priest."

Stanzas: iambic 5a4a4b5b.

The poem tells a ribald tale of the misfortune which overtook a servant, when he assisted his master, a corpulent abbot, in taking an enema.

* * * * * * * * *

154. THE / Statutarian. / A / POEM. / - / - Vir bonus est quis? / Qui consulta Patrum, qui leges juraq; servat. / Hor. Ep. / - / LONDON: / Printed for J. Morphew near Stationers- / Hall. 1714. / Price 3d.

Octavo [no watermarks]; 192 x 116 mm.; trimmed. B-C in 4's; [D] in 4's; all gathered within [A] in 2's. Pp. [ii] + 17, [18-26]: pp. [i-ii], Title-page; pp. [1]-17, Text; p. [18] is blank; p. [19], Publication Notice and Publisher's List; pp. [20-26] are blank. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. C37

* * * * * * * * *

Heroic couplets

The poem announces that the writer will sing of the college student who is modest, uncalculating, honest, sincere, and law-abiding, and who commends virtue and censures vice; laments that the universities, which were originally devoted to arts and wisdom, are now the scene of violent faction; contrasts the earlier days of truth and honesty with the present corruption and baseness; describes the statutarian as a combination of the zealot and patriot who tries to invoke

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

neglected regulations in order to overcome the aforementioned ills, and who is impeccably honest but unfooled by specious knavery; declares that such a person was Nich'las, the late warden of Winchester College; further describes the statutarian as a scholar interested in the origin of things, and as one who, when the time comes for him to relinquish his honors, does so with good grace and no rancor; and praises Gard'ner for his able administration of Oxford, and exhorts him to continue the noble work.

* * * * * * * * *

A man named Nicholas was warden of Winchester College in the early part of the century. He abused the powers of his office, regularly stinting the students on food, and once trying underhandedly to provide a friend with a Fellowship. In 1711 he and the Fellows of the college engaged in a fierce quarrel over these matters.

Bernard Gardiner (1668-1726) served as warden of All Souls' College from 1702 until his death, and as vice-chancellor from 1712 to 1715. When he insisted on a strict adherence to the statutes--namely, that a graduate in Arts be compelled to take Orders, and that any Fellow, regardless of his vocation, must reside in Oxford--he opposed inevitable change, merely postponing the development of the college into the institution it now is, and came into frequent and bitter conflict with the Fellows. But he allied himself with forces which were to prove triumphant when he fought strenously to check and suppress the Jacobitism, often violent, which characterized

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Oxford University, and which threatened to arouse the intervention of King George I.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1715

155. THE / SCAMPERER; / OR, / Gambol's Gallop to FRANCE, / To save him from the Ax [[sic]] in GREAT BRITAIN. / With his DIARY since his Departure. / To which is added a True Copy of / My Lord BOLINGBROKE's / LETTER from Dover. / - / [[Printer's ornament: floral design enclosing a publisher's device topped by a bird.]] / - / LONDON: / Printed, and Sold by S. Keimer, at the Printing-Press in Pater-Noster- / Row, A. Boulter without Temple-Bar, and J. Harrison at the / Royal-Exchange. 1715. (Price Two Pence.) [[Between the date and the price is written: 6 Aprill.]]

Folio; 291 x 194 mm.; trimmed at top. No signatures. Pp. [5]: pp. [1-2], Title-page; p. [3], The Scamperer; p. [4], the Letter from Dover; p. [5], Bolingbroke's Diary and Advertisements [publisher's list].

A25

* * * * * * * * *

Stanzas: anapestic 2a2a3b2c2c3b.

The poem describes the flight. The letter (prose) insists on the writer's innocence, while the diary (prose) shows him to be sensual, coarse, and unfeeling.

* * * * * * * * *

Henry St. John (1678-1751), Viscount Bolingbroke, was Secretary at War and a Secretary of State during Queen Anne's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

reign, and he conducted the peace negotiations which culminated in the Treaty of Utrecht, 1713. A Tory, Bolingbroke had long been sympathetic with the Pretender, who, he beleived, should renounce his Roman Catholicism. During the last years of Queen Anne, Bolingbroke had attained a position of great influence both at court and in the government, but, upon the accession of George I, he was immediately dismissed because of his Jacobite propensities. When Walpole revealed that the negotiators of the Treaty, which had displeased the Whigs, would be soon attacked, Bolingbroke fled to France, 27 March 1715. Although the motion for his impeachment was unanimously carried, he received a pardon in 1723 and returned to England.

The letter from Bolingbroke is to be found also in Somers' Tracts, vol. 13.

The poem refers only to the flight and may have been written before the motion for impeachment in June.

* * * * * * * * *

156. TO THE / E. of O——d; / WITH THE / REPORT / OF THE / COMMITTEE / OF / SECRECY. / - / [[Printer's ornament: scroll design.]] / - / LONDON: / Printed for JOHN BAKER, at the Black-Boy / in Pater-Noster-Row, 1715. / (Price Four-Pence.)

Folio; 310 x 203 mm.; trimmed. [A]; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-6, Text. Catchwords. No head-lines. Pages numbered centrally in parentheses.

A28

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem declares that the military disaster brought upon England by a "Welsh Hero" will be mitigated by zealous patriots like Walpole, Stanhope, Boscawen, Godolphin, and Lechmere.

* * * * * * * * *

The title refers to Robert Harley (1661-1724), first Earl of Oxford. Originally espousing Whig doctrines, he gradually moved over to the Tory position, but always remained enough of a moderate to attract the support of many Whigs and dissenters. He was Secretary of State, Northern Department, from 1704 to 1708, when Marlborough and Godolphin forced him to resign (see notes to The Beasts in Power, 1709). Harley returned to power in 1710-1714, during which time he held the post of Lord Chamberlain and served as chief minister. Although voicing his support for a Hanoverian succession, he probably intended to restore the Stuart pretender to power. His irresolution and lack of a firm policy, however, alienated many high Tories, who eventually prevailed upon Queen Anne to dismiss him. Refusing to flee the country when Anne died, Harley took his seat in Lords in the new parliament, but, after a report on 9 June 1715 by a committee of secrecy, appointed by the House of Commons with Walpole as chairman, he was impeached on charges of taking part in the secret negotiations in 1711 and of abusing his influence with the queen. See also notes to The Beasts In Power, 1709.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The "military disaster" probably refers to the Tories' refusal to continue the war and to their negotiation of the Treaty of Utrecht. See notes to The Woeful Treaty, 1716.

Sir Robert Walpole (1676-1745) had already achieved some reputation for his financial ability and for his handling of various administrative posts. In 1714 he was appointed Paymaster Of The Forces and privy councillor, and in August 1715 he laid before the House the impeachment articles of Harley and others.

James Stanhope (1673-1721), later first Earl Stanhope, a soldier and statesman, moved and carried, in June 1715, the impeachment of James Butler, second Duke of Ormonde. See also notes to An Imitation of the Ninth Ode of the Fourth Book of Horace, 1715.

Hugh Boscawen (d. 1734), later Baron Boscawen and first Viscount Falmouth, was a M.P. and held minor political offices.

Francis Godolphin (1678-1766), second Earl of Godolphin, was the son of Sidney Godolphin, the Lord High Treasurer in the reign of Queen Anne. He was a M.P. and privy councillor, and he held some offices in the royal household.

Nicholas Lechmere (1675-1727), later first Baron Lechmere, was a lawyer who served as M.P. and privy councillor.

The poem must have been written after 9 June, the date of the Committee's report.

* * * * * * * * *

157. AN / IMITATION / OF THE / Ninth Ode of the Fourth Book of Horace. / Inscribed to the Right Honourable / JAMES

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

STANHOPE, Esq; / One of His MAJESTY's Principal / Secretaries of State. / - / [[Printer's ornament: scroll and floral designs enclosing an eagle.]] / - / LONDON: / Printed for J. Tonson at Shakespear's-Head over- / against Catherine-street in the Strand. 1715. [[Within a border of double rules.]]

Folio [no watermarks]; 330 x 209 mm.; trimmed. [A], A2; B-C in 2's. Pp. [ii] + 9: pp. [i-ii], Title-page; pp. 1-9, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A16

* * * * * * * * *

Three long stanzas, each one different in form.

The poem praises Milton's poetry and Addison's work in demonstrating its beauties; asserts the value of poetry in improving the present by recording the greatness of the past; and eulogizes Stanhope for his wisdom, integrity, ability in warfare, and devotion to public service.

* * * * * * * * *

James Stanhope (1673-1721), later first Earl Stanhope, had a long career as a soldier in the War of the Spanish Succession. He served under Marlborough, took part in expeditions against Portugal and Spain, was made commander of British forces in Spain, captured Port Mahon, and won decisive victories at Almenara and Saragossa, but was finally defeated at Brihuega and taken prisoner for over eighteen months. During these years he had also been a M.P.; had served as Spanish secretary to James Butler, Duke of Ormonde, during the Duke's command of troops against Cadiz; had been minister to Spain; and had

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

been one of the managers of the impeachment proceedings against Sacheverell. Upon his return from Spain, Stanhope became one of the leaders of Whig opposition and devoted the remainder of his life to politics. In Sept. 1714, he was appointed Secretary of State for the Southern Department and was made a privy councillor. He took a leading part in securing the Hanoverian succession, 1714, and, later, in obtaining the impeachment of Ormonde, June 1715, and in suppressing the Jacobite rebellion, August 1715.

The poem must have been written shortly after 14 September, the date on which Stanhope was appointed Secretary of State, and perhaps before 24 September, the date on which he was made a privy councillor, since that office is not mentioned in the poem.

* * * * * * * * *

158. Mother Hubbards [[sic]] / TALE / OF THE / APE and FOX, / Abbreviated from / SPENCER [[sic]] / - / [[Triangle of type ornaments.]] / - / - / LONDON: / Printed in the Year, MDCCXV.

Folio; 303 x 190 mm.; trimmed at top and bottom and at sides of first three leaves. [A], A2; gathered within B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A19

* * * * * * * *

Heroic couplets.

In order to acquire wealth, a fox and an ape disguise themselves alternately as soldiers, shepherds, clergymen, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

courtiers, and practice their trickery. Banished, they steal the royal insignia of a sleeping lion, usurp his kingdom, and oppress the subjects. Jove finally rouses the lion, who frightens the usurpers away and resolves henceforth to devote himself to the welfare of his people.

* * * * * * * *

The poem is imitated from Spenser's Prosopopoia: or Mother Hubbard's Tale, which satirizes court life and political intrigue. The original 1388 lines have here been reduced to 302.

The allegory is not uniformly appropriate, but it appears certain, especially from the latter half of the poem, that the lion represents James Stuart, the Old Pretender; the ape, King George I. The fox is probably meant to be Charles Townshend. The fact that many of the allusions seem inappropriate may be due to misinformation, prejuidice, or a deliberate attempt at disguise for the purpose of forestalling libel actions.

James Francis Edward Stuart (1688-1766) was the son of James II. Born shortly before his father decided to flee England, he became known later as the Old Pretender. In 1715, with the aid of the Earl of Mar and some Scotch sympathizers, the Pretender established a court in Scotland and proclaimed himself James III in an attempt to restore the Stuart line. In January 1716, however, with English troops marching against him, and with little support among Englishmen, James saw that his case was hopeless and returned to France.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

George Lewis (1660-1727) was Elector of Hanover. Upon the death of his mother in 1714, he became next heir to the English throne after Anne, according to the Act of Settlement, 1701, which limited the succession, after William, Anne, and any possible descendants of theirs, to the Electress Sophia of Hanover and her descendants.

Charles Townshend (1648-1738), second Viscount Townshend, was a prominent Whig statesman who held important governmental and ambassadorial positions. In 1714 he acted as intermediary between the electoral court of Hanover and the Whig bloc in Parliament. He was one of the regents appointed by the elector George Lewis, and he played an important part in the arrangements for George's accession. At that time, September 1714, he was made Secretary of State for the Northern Department, and, shortly thereafter, privy councillor. He also secured the paymaster-generalship for his father-in-law, Sir Robert Walpole. He was instrumental in negotiating the Act of Union with Scotland, 1706, the Barrier Treaty with France, 1709, and the conventions of March and August 1710, by which the Allies guaranteed the peace of Poland. When the Jacobite rebellion broke out, Townshend was ruthless in suppressing the insurrection and proscribing the guilty parties.

If the foregoing interpretation of the allegory is correct, the poem was probably written before October or November, when the Jacobite forces met difficulty and defeat.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

159. THE / Blackbird's * / SONG. / - / Si natura negat, facit indignatio versum. / Juv. l. I. / - / [[Printer's ornament: scroll and floral designs and a sun with a face.]] / - / Printed for J. More, near St. Paul's. / MDCCXV. / (Price Fourpence.)

Octavo; 199 x 131 mm.; trimmed at top and bottom. [A] in 4's; B-C in 4's. Pp. 24: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. 5-24, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C5

* * * * * * * *

Stanzas: iambic 4a4a3b4c4c3b.

The blackbird seeks out the newly arrived lord of the estate and warns him against those birds who flatter and deceive in order to satisfy their own greedy interests. The lord replies that he wishes to investigate the matter personally, warns the blackbird not to preach danger, and insists that he is to be a ruler, not a party tool. The blackbird remarks that his race was esteemed by the former owners; again warns against the traitorous, mischievous, rebellious, and incapable birds; rebukes the lord for having dismissed certain birds and for having preferred certain others, who are motivated by pride and self-interest and are guilty of many crimes; urges the lord to disdain those birds who revile his predecessor; and remarks that, under a party system, either the ruler or the party must be the tool.

* * * * * * * *

* Line two in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The blackbird represents the general Tory attitude toward King George I and toward the Whigs, who had been out of power during the last four years of Queen Anne's reign, and who had now been appointed by the new king to succeed the Harley administration.

See also the first, second, and third Blackbird's Tale, 1710.

* * * * * * * * *

**160.** THE / ROOKS and CROWS: / OR, THE / SONG / OF A / BIRD in the PARK. / - / Written by a GENTLEMAN of / Magdelan College in Oxford, for the Use of the Parishioners of / St. Andrews-Holborn. / - / LONDON: / Printed for J. Roberts in Warwick- / Lane, 1715.

Octavo [no watermarks]; 186 x 116 mm.; trimmed. A-C in 4's (A1 wanting). Pp. [3]-23, [24]: pp. [3-4], Title-page; pp. 5-23, Text; p. [24], Publisher's List. Catchwords. No headlines. Pages numbered centrally in parentheses. The number on p. 11 has been partly trimmed off.

C34

* * * * * * * * *

Stanzas: iambic 4a4a3b4c4c3b.

The blackbird approaches the lord; boasts of himself as free from flattery and ambition; urges the lord to accept him as adviser and to dismiss all the other birds; and scorns the doctrine of Toleration. The sea-gulls report that peace has injured Britain's trade; the rooks warn against the blackbird's treachery, but insist that all should have a free voice. Marlborough and Ormond are praised. The lord, an honorable

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

man who wishes only to be a good ruler, promises to cherish all the birds and to be a friend to the Church; exhorts the people to be united and to practice virtue; and proclaims freedom of conscience. The rooks tell the story of a blackbird who stirs people to madness by preaching High Church doctrines, but who is soon blown down. The lord replies that he will take no action against the blackbirds, since he is confident that time will justify his policy of toleration.

* * * * * * * * *

The blackbird represents Sacheverell, who, at the completion of his punishment, was presented by Queen Anne with the living of St. Andrews, Holborn. For further information about Sacheverell, see notes to A New Ballad, [1709].

This pamphlet was probably written as a reply to the preceding one, since the caption-title reads: "In Answer to the Blackbird." Although moderate in tone, it reflects Whiggish distaste for High Church doctrines and for the Treaty of Utrecht, and demonstrates a characteristic approval of religious toleration.

* * * * * * * * *

161. Libertatis Amator: / A LITANY.

Broadside; 364 x 130 mm.; trimmed at top, bottom, and left side.

A1

* * * * * * * * *

Stanzas: anapestic 4a4a4a4a, with refrain "Libera Nos Domine."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem prays for deliverance from the tyranny of the church, from the various abuses and vices which characterize certain High Church clergy, and from those --such as the Pretender and the French King--who wish to undermine the Hanoverian Succession.

* * * * * * * * *

This is another expression of Whig religious and political doctrine.

* * * * * * * * *

162. FOUR / Hudibrastick / CANTO'S [[sic]], / BEING / Poems on Four the 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 in Warwick-lane. / 1715. Price 6d.

Octavo [no watermarks]; 191 x 118 mm.; trimmed. A-D in 4's; E in 2's. Pp. 36: pp. [1-2], Title-page; pp. [3]-36, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C13

* * * * * * * * *

Iambic tetrameter couplets.

Canto I tells of a Hudibras-like knight: he condemns the people as fools for trusting past parliaments, which intended to bring in popery, and his persuasive oratory creates new voters. Canto II tells of Don Juan, a squire who would be knight: having been given an owl's brain through a mistake of nature, he is utterly incapable of anything; but a bird

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

like him once frightened the Pope, and so he may serve to convince the unthinking mob that parliaments are valueless. Canto III tells of Dicko-ba-nes or B——s, whose ancestors were apostates leagued with the devil; B——s himself belongs to a club which would extirpate religion, he supervises a bawdy house, and he is an adept liar. Canto IV tells of Dr. Dutchman, a lawyer, who is shown to be a fop, a sot, a dunce, a pedant, a coward, and an opportunist who adapts himself to whatever belief is expedient at the time.

* * * * * * * * *

This pamphlet represents a Tory interpretation of Whig religious and political attitudes.

The allusions are too general to allow of any exact identification of the individuals satirized, except for Dr. Dutchman, who is probably King George I. The new king was widely lampooned and abused. See also Pygmaïgeranomachia, 1715.

* * * * * * * * *

163. Homunculus: / OR, THE / CHARACTER / OF / MEZEREON, / The High-German Doctor. / AN / Hudibrastick POEM. / BY / Van Hugo Gasper Lunatus. / - / Ecce iterum Crispinus- / So all Impostors, when they're known, / Are past their Labour, and Undone; / They turn stark Fools, and Subjects fit / For Sport of Boys, and Rabble Wit. Hudibras. / - / LONDON: / Printed and Sold by Edm. Powell at the Prince's Arms in / Black-fryars near Ludgate. 1715. / Price three Pence.

Quarto [no watermarks]; 192 x 147 mm.; trimmed. [A] in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2's; B-C in 2's. Pp. [ii] + 10: pp. [i-ii], Title-page; pp. 1-10, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

B47

* * * * * * * * *

Iambic tetrameter couplets, and the Moral in heroic couplets.

The poem describes Mezereon as the offspring of stewing house and powdering tub; vilifies him for his charlatanism and for his abuse of certain men with High Church sentiments; and shows him to be a darling of the Whigs.

* * * * * * * * *

Mezereon may represent King George I, who was widely lampooned and abused at this time. See also Pygmaïgeranomachia, 1715.

* * * * * * * * *

164. Pygmaïgeranomachia: / OR, THE / BATTEL [[sic]] / OF THE / Pygmies and Cranes. / - / Done from the / LATIN ORIGINAL. / - / [[Printer's ornament: scroll and floral designs, and a sun.]] / - / LONDON: / Printed for J. Roberts, near the Oxford- / Arms in Warwick-Lane. 1715. Price 3 d.

Octavo [no watermarks]; 192 x 117 mm.; trimmed. A-B in 4's; C in 2's. Pp. [iv] + 15: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. 1-15, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in H. & L. as a translation of the Latin original by Jacobus Lectius.

C73

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

After a short introduction, the poem tell of the pygmies' long period of supremacy and their attacks on the cranes, who were bold intruders. Angered by the attacks--sometimes unprovoked--the cranes determine to put a stop to this situation. Both tribes prepare for the approaching war, and, after a fierce conflict, in which the pygmy leader is carried off by a crane, the pygmies are completely destroyed.

* * * * * * * *

Jacques Lect or Lectius (1560-1611), a Swiss, was born in Geneva and became Professor of Law at the Academy there in 1585. In 1589, when Switzerland was fighting Savoy, he was sent as an envoy to England to obtain subsidies from Queen Elizabeth, in which task he succeeded. During his lifetime, he published in Latin not only theological and juridical works but also a number of poems. The present one is a translation of Certaminis Pygmaeorum cum Gruibus Descriptio.

The poem may have been translated and printed at this time as a kind of reprimand by a political and religious moderate to the extremes of either side, since there are no allusions to indicate that the original was altered in any way to convey some specific allegorical meaning. The translator may have simply intended to condemn both Tories and Whigs, High Church and Low Church, Jacobites and Hanoverians.

For a year or so after the accession of George I, England was the scene of occasional impromptu or planned mob demon-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

strations and burning in effigy--some directed against King George I, Marlborough, and Walpole, some against the Pretender, Bolingbroke, and Ormond. Not a few such demonstrations turned into full scale riots, frequently violent and even ending in bloodshed and death.

* * * * * * * * *

165. VERSES / Written to the / DUKE of MARLBOROUGH / Upon His leaving ENGLAND. / Now first Printed, and recommended to Sir An- / thony Crabtree, who is best able to supply / what's wanting in them. / - / Invidia infelix furias ammemque severum / Cocyti metuat, tortosque Ixionis angues. Virg. / - / LONDON: / Printed for R. Burleigh in Amen-Corner. 1715. [[Within a border of double rules.]]

Folio [no watermarks]; 305 x 200 mm.; trimmed. No signatures. Pp. [ii] + 2: pp. [i-ii], Title-page; pp. [1-2], Text. Catchword. No headlines. Pages numbered centrally in brackets.

A29

* * * * * * * * *

Heroic couplets.

The poem laments England's ingratitude to Marlborough.

* * * * * * * * *

For England's change in attitude toward Marlborough, see notes to A New Ballad, [1709] and The Age of Wonders, 1710.

Marlborough left England in December 1712 and returned in August 1714, when George I succeeded to the throne.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

166. AN / EPITHALAMIUM / Address'd to Mrs. Cox, / ON HER / MARRIAGE / WITH / Mr. GARDINER. / - / Te propter libuit tantos explore labores, / Et tantum tranasse maris. -- / CLAUDIAN. / - / [[Printer's ornament: floral design, two crossed trumpets, and a pedestal.]] / = / LONDON: / Printed in the Year, 1715.

Quarto; 187 x 141 mm.; trimmed. B in 4's; B in 4's (B4 wanting). Pp. 13: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. 5-13, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

C11

* * * * * * * * *

Heroic couplets.

After invoking the aid of the muse, the poem celebrates the marriage of Mirtilla and Thyrsis; describes Mirtilla's beauty and virtue; sings the inspiring and humanizing power of virtuous love; describes the mutual love of the newlyweds; and urges the god of love to bless them.

* * * * * * * * *

167. AN / EVENING / THOUGHT. / - / [[Printer's ornament: floral design; goddess riding a chariot drawn by two peacocks.]] / - / Heu pietas! Heu prisca fides! Virg. / Qui coler albus erat, nunc est contrarius albo. Ov. / - / LONDON, / Printed and Sold by J. Roberts at the Oxford- / Arms in Warwich [[sic]]-lane. 1715. Price 4 d.

Octavo [no watermarks]; 181 x 103 mm.; trimmed. A-C in 4's. Pp. [vi] + 17, [18]: pp. [i-ii], Title-page; pp. [iii-vi], Dedication; pp. [1] - 17, Text; p. [18], Publisher's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

List. Catchwords, except on p. 7. No headlines. Pages numbered centrally in brackets. The signature on p. 13 and the left side of the text on p. 14 have been partially trimmed off.

Listed in B.M.C. C12

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to the Earl of Carnarvon, explains why satire is the least favored but most beneficial form of poetry; and praises the lord for remaining free of the usual vice and hypocrisy which afflict courtiers.

After an evening stroll in the field, the poet has a dream in which he sees the various empires of history. The corruption which arose in the Temple is described, as well as the mission and crucifixion of Jesus; the torments of the selfish rich man in hell are compared with the bliss of the virtuous poor man in heaven. An angel then descends, relates God's reasons for sexual baseness and greedy dishonesty; and recommends the country as a place free of evil passions.

* * * * * * * * *

James Brydges (1674-1744) succeeded his father as Baron Chandos on 16 October 1714. Three days later he was created Viscount Wilton and Earl of Carnarvon, the latter rank being one of fourteen peerages conferred at the coronation of King George I. In 1719 he became Marquess of Carnarvon and Duke of Chandos. He held a number of political offices, but is chiefly remembered as the supposed model for the viciously

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

satirical portrait of Timon in Pope's Epistle to Burlington, 1731.

* * * * * * * * *

168. HOMER / IN A / NUT-SHELL: / OR, THE / Iliad of HOMER / IN / Immortal Doggrel. / - / By Nickydemus Ninnyhammer, F.G. / - / Nec verbum verbo curabis reddere, fidus / Interpres.- Hor. / Odi Buttonios, servum pecus. / - / LONDON, / Printed for W. Boarkes over against the Gol- / den Lyon [[sic]] in Fetter-lane in Fleet-street. 1715.

Duodecimo [no watermarks]; 157 x 96 mm.; trimmed. A-C in 12's; D in 4's. Pp. [xii] + 68: pp. [i-ii], Title-page, pp. [iii-ix], Dedication; p. [x] is blank; pp. [xi-xii], To the Reader; pp. [1]-68, Text. Headlines: pp. [iv-ix], "The DEDICATION."; p. [xii], "To the READER."; pp. 2-19, 22-46, 48-68, "HOMER's Iliads" on versos, "in Immortal Doggrel." on rectos. Pages numbered at corners.

Listed in B.M.C. C59

* * * * * * * * *

Iambic tetrameter couplets.

The Dedication (prose and five stanzas of anapestic 2a 2a3b2c2c3b), inscribed to the ghost of Bishop Burnet, mentions some of his ignoble qualities, including his Whiggish and Low Church attitude. The verses relate how Burnet solves the problem of the two devils who dispute for his possession.

"To the Reader" (prose) remarks that the author does not wish to compete with Pope's or Addison's translation, but that, if this work is acceptable he hopes to translate some other

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

work of Homer.

The poem is a burlesque (and frequently ribald) version of the first three books of Homer's Iliad. The second and third books contain footnotes in Greek.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1716

169. A / TALE / OF THE / FINCHES. / - / [[Printer's ornament: floral design and ornamented bowl (containing fruit?).]] / = / LONDON: / Printed for J. Roberts, near the Oxford Arms / in Warwick-Lane, 1716. [[Within a border of double rules.]] [[Half-title lists price as six pence.]]

Octavo [no watermarks]; 193 x 122 mm.; trimmed. B-C in 4's gathered within D in 4's. Pp. [iv] + 20: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. 1-20, Text. Catch-words. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C38

* * * * * * * * *

Stanzas: iambic 4a3b4a3b.

A bulfinch has seen three swains become possessors of the grove but has not yet fulfilled his desire of being the favorite. Often accusing the other birds of chicanery and alternately supporting and opposing various parties and even the swain himself, he insists that all that he does is in defense of the Sacred Oak, an ancient tree under which the swains are wont to pray, whereas his real purpose is to separate the swain and his tree. A feud arises among some of the other birds, and, when the rebel birds are caught, the swain draws together a council to determine their punishment. The bulfinch objects to the sentence passed unanimously, however,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and pleads for mercy with the contention that the rebel birds were fighting for the glory of the Oak. The swain refuses, charging that the rebels have shown themselves disobedient and traitorous, and hence untrustworthy, and he banishes the bulfinch.

* * * * * * * * *

This poem is an allegorical comment on the life of Daniel Finch, especially as concerns his attempt to obtain pardons for the lords convicted of supporting the Pretender. As the title indicates, the poem also alludes to certain relations of Daniel Finch.

The three swains are probably James II, William III, and George I.

The grove may be England, or Great Britain; the Sacred Oak, monarchy or the customary power of the monarchy.

The feud is the Rebellion of 1715, led by the Old Pretender (see notes to Mother Hubbard's Tale Of the Ape And the Fox, 1715).

Daniel Finch (1647-1730), second Earl of Nottingham and sixth Earl of Winchelsea, held important posts under Charles II, James II, William III, Anne and George I. In February 1716, he supported a motion in the House of Lords that the king show mercy to the six peers who had been sentenced to death for their part in the Rebellion of 1715. As a result, he was dismissed from his post of Lord President of the Council. Along with him were dismissed his son, Daniel Finch (d. 1769), who had been one of the Lords of the Treasury since

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

October 1715; his brother, Heneage Finch (1647?-1719), first Earl of Aylesford, who had held offices under Charles II and James II and had been appointed member of the Privy Council and chancellor of the Duchy of Lancaster at the accession of George I.

The reference to three swains seems incorrect at first, since Nottingham actually served under five sovereigns. It is very likely, however, that the writer alludes only to the three male sovereigns who had acceded to the throne after Nottingham had established himself as a political figure. In this way, Charles II and Anne would not be included.

Nottingham was not so much of a trimmer as the author states. His defection from James II was caused by the king's religious policies. During his service under William and Anne, he did not alter or adapt his beliefs to suit the occasion. Indeed, his almost every act can be explained by his political affiliation with the Tories--especially the Hanover Tories later--and his religious affiliation with the Church of England. His only real breaks with the Tories--two in number--were neither serious nor complete. In 1704 he was piqued because Anne accepted his resignation rather than dismiss certain Whigs, and because his lost position went to Harley. In 1711, he supported a resolution condemning the Tory negotiations for peace, in return for Whig support of the Occasional Conformity Bill.

The poem must have been written after 28 February, the date of Nottingham's dismissal.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

170. A / LETTER / TO THE / Knight of the Sable Shield. / - / ----- Habet Bibliopola Tryphon. / Mart. Lib. 4. / - / [[Printer's ornament: scroll and floral designs and two cherubs.]] / LONDON: / Printed for Bernard Lintot, between the Two Temple- / Gates, Fleet-Street, 1716.

Folio [no watermarks.]; 334 212 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A17

* * * * * * * *

Iambic tetrameter couplets.

In a dream, the writer is visited by a spright who, dressed to symbolize the stage, complains of being compelled by Tryphon to dangle on a post as an incentive to business, and who asks that the Knight of the Sable Shield be asked to aid him. The writer then addresses himself to this Knight and requests him to divert his attacks from Curl[sic] and to make them on Tryphon instead.

* * * * * * * *

The Knight of the Sable Shield may allude to Alexander Pope, who engaged in a fierce verbal attack on Edmund Curll (1675-1747), a London bookseller. In March, Curll published Court Poems, which may have been written by Gay, Pope, and Lady Mary Wortley Montagu, and which Pope had warned Curll not to publish. Curll not only disobeyed Pope, but included a preface which strongly hinted that Pope himself was the author. Seeking an interview with Curll, Pope contrived to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

put an emetic into his drink, with the result that some time later Curll became severely ill. Pope gloated over this trick in A Full And True Account Of a Horrid And Barbarous Revenge. Curll and some friends of his attacked Pope in a number of pamphlets, whereupon the poet replied with A Further Account Of...Mr. Curll and, finally, with A Strange But True Relation How Mr. Edmund Curll... Was Converted.

* * * * * * * * *

171. A / POEM / To the MEMORY of / THOMAS / Late Marquis of WHARTON, / Lord PRIVY SEAL. / - / [[Printer's ornament: floral pattern.]] / - / LONDON: / Printed for Jacob Tonson at Shakespear's-Head, over-against / Katherine-Street in the Strand. MDCCXVI. [[Within a border of double rules.]]

Folio; 331 x 219 mm.; trimmed. [A], A2; B-C in 2's; D. Pp. [iv] + 10: pp. [i-ii], Title-page; pp. [iii-iv], Dedication to Lucy, Marchioness Dowager of Wharton; pp. 1-10, Text. Catchwords. Headline: p. [iv], "DEDICATION." Pages numbered centrally in brackets.

Listed in B.M.C. A21

* * * * * * * * *

Heroic couplets.

The poem possesses elegiac elements, but is primarily a eulogy of Wharton's manifold virtues and abilities.

* * * * * * * * *

Thomas Wharton (1648-1715), first Marquis of Wharton, was actively engaged in politics for most of his life, especially after the period 1679-1680, when he supported the Exclusion

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bill. As Lord-Lieutenant of Ireland, 1708-1710, he appointed Joseph Addison as his secretary and refused to have Jonathan Swift as chaplain. A staunch Whig, Wharton thoroughly despised all Tories, whom he considered nothing more than Jacobites and papists. Despite the fulsome praise of this poem, Wharton is represented by other contemporary sources--notably Swift's "A Short Character of Thomas, Earl of Wharton"--as an unscrupulous politician who stopped at nothing to win elections and retain office. Wharton is also remembered as the author of the satirical ballad Lilli Burlero, which, after being set to music by Purcell, achieved great popularity and became an effective weapon against James II, not to mention its witty use later by Sterne in Tristram Shandy.

Lord Wharton was appointed to the post of Lord Privy Seal in September 1714, when a new ministry was formed under Townshend.

See also notes to Consolation to Mira Mourning, 1710.

* * * * * * * * *

172. THE / PRETENDER's / DECLARATION, / Explain'd in VERSE. / - / By H.B. Poet-Laureat, and one of his Master's / Principal Secretaries of State. / - / Nos haec novimus esse nihil. / - / - / LONDON: / Printed for James Roberts, near the Oxford-Arms / in Warwick-Lane. 1716. Price 3 d.

Folio; 358 x 233 mm.; trimmed, except for sides of last three leaves. [A], A2; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Listed in B.M.C., which identifies this declaration as the one of October 1715. A22

* * * * * * * * *

Iambic tetrameter couplets, with anapestic tetrameter couplet at the end.

The poem is a satirical presentation of the Pretender's position in regard to religion and politics, and of his attempt to gain support.

* * * * * * * * *

For the Pretender, see notes to Mother Hubbard's Tale of the Ape And Fox, 1715.

The Old Pretender issued a number of proclamations. One in March 1708 promised amnesty to those who offered no resistance, charged the queen with a being a usurper, and dealt very ambiguously with the matter of religion. One in August 1714 suggested that his sister Queen Anne and the Tories had favored his restoration. One in January 1715 boasted of his loyalty to his religion, but dealt very vaguely with the question of religion in England. The declaration of October 1715 was drafted by Bolingbroke, but the Pretender substituted ambiguous terms about the Church of England and eliminated a pledge to guarantee the security of the Church of Ireland.

The Poet Laureate at this time was Nicholas Rowe (1688-1766), who held no such office as Secretary of State. Nor did any Secretary of State possess the initials H.B.

* * * * * * * * *

173. The Woeful Treaty:* / OR THE / Unhappy Peace. /

---

* Line one in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

AN / ODE. / In the Measure of the celebrated Song of / CHEVY-CHASE. / And at near as our Language will decently permit, / in the Noble Simplicity of its Stile [[sic]]. / - / With a Dedication to the E——l of Ox——d. / - / The Second Edition.* / - / Videc enim esse hic in Senatu quosdam qui tecum una fuere. O Dii immor- / tales! ubinam Gentium sumus? quam Rem. habemus? in quâ Urbe / vivimus? Hic, hic sunt in nostro numero, P.C. in hoc orbis Terrae / sanctissimo, gravissimoque consilio, qui de meo, nostrumque omnium in- / teritu, qui de hujus Urbis, atque adeò orbis terrarum Exitio cogitent. / M.T. Cic. Oratio prima in Catil. / Oh Portius! is there not some chosen Curse, / Some hidden Thunder in the Stores of Heav'n, / Red with uncommon Wrath, to blast the Man, / That owes his Greatness to his Country's Ruin? / Addison's Cato. / - / LONDON: Printed, and are to be sold by J. Harrison and / J. Billingsley under the Royal Exchange, J. Baker in Pater- / noster-row, and A. Boulter without Temple-bar, 1716. / Price 6 d.

Quarto [no watermarks]; 213 x 135 mm.; trimmed. A-C in 4's. Pp. [viii] + 16: pp. [i-ii], Title-page; pp. [iii-vi], Dedication; pp. [vii-viii], Preface; pp. [1]-16, Text. Catchwords. Headlines: pp. [iv-vi], "DEDICATION."; p. [viii], "The PREFACE."; pp. 2-15, "The Woeful Treaty; or," on versos, "The Unhappy Peace." on rectos; p. 16, "The Woeful Treaty, &c." Pages numbered at corners. The signature on p. 3 has been partly trimmed off. C41

* * * * * * * * *

* Line thirteen in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: iambic 4a3b4c3b.

The Dedication (prose), addressed to the E--l of Ox---d, advises the lord that, if he would be remembered as a true patriot despite his actions, he should confess to his crimes against the country and ask for the death penalty; and observes that, since it will be impossible for the lord to defend the transactions of his ministry against the capable men who will oppose him, such an act will arouse pity and respect, whereas the attempt to justify himself will bring hate and condemnation.

The Preface (prose) mentions certain English writers who have expressed a liking for the ballad of Chevy Chase.

The poem praises William, as well as some of the able ministers who guided Anna for five years, for their efforts to save England from the designs of France. Aided by a great captain, England has the French king at the point of surrender, when the queen is prevailed upon by a certain female hypocrite to displace her able counsellors with other men. These men and their traitorous chief sacrifice all the gains which England had made in the war. They are especially to be blamed for the disgraceful ingratitude which led them to desert and even to threaten the Catalans, who have been either killed or imprisoned. The last lines remark that some patiots have arisen in defense of liberty.

* * * * * * * * * * *

The lord addressed in the dedication is, of course, Robert Harley, Earl of Oxford (see notes to The Beasts in Power, 1709 and To the E. of O——d, 1715). Harley had been impeached

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in June 1715 and the next month had been committed to the Tower, where he was still awaiting trial when this pamphlet was written. Despite this author's dogmatic stand, Harley, when finally brought to trial in June 1717, was acquitted.

The "great captain" is Marlborough (see notes to A New Ballad, [1709], Joshua, 1706, A Letter to Mr. Prior, 1706, and A Poem Upon the Late Glorious Successes, 1707).

The "female hypocrite" is Lady Masham (see notes to An Epistle From Sempronia to Cethegus, 1713).

The "traitorous chief" is Robert Harley, Earl of Oxford.

The Whigs intended to continue the war until France was completely crushed and her power so weakened that she could no longer be a threat to England. The people as a whole, however, were tired of the war, and the Tories, once they were in power, undertook measures to obtain peace. Marlborough was replaced with Ormonde (see notes to The Church and Monarchy Secur'd, 1711), who, in May 1712, was secretly issued the restraining orders which kept him from assisting Britain's allies in battles against the French. As a result, France was enabled to strengthen her position and entered the peace conferences with enough power to negotiate on some matters instead of having to accept the terms submitted by the victors.

England's treatment of the Catalans stands as one of the most disgraceful instances in the whole eighteenth century of callous disregard for diplomatic commitments--even to the point of wilfully sacrificing both the sovereignty and citizens of a small, defenseless country. Early in the course of the War of the Spanish Succession, England won Catalonian support of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Allies by promising to make secure for Catalonia her ancient rights and liberties as an autonomous state. During the peace arrangements at Utrecht, however, Bolingbroke insisted that such an aim was not in England's interest. Despite vigorous protests by the Whigs, Anne refused to extend military support and protection and offered only a general amnesty. Deserted by the ally they had trusted, and afraid that Philip V would impose an outright curtailment of their liberties, the Catalans chose to make the noble, if ineffectual, gesture of open rebellion. Though eventual defeat was manifestly inevitable, the country fought with a desperate zeal born of its deep sense of national honor. Pitting its meager force of five thousand--including old men, women, and children--against the enemy's forty thousand, the Catalans courageously held Barcelona for ten weeks. Philip had such difficulty, in fact, that Louis XIV asked Britain for help in blockading Barcelona, and, to compound its iniquity, the former ally provided a small fleet. Enervated at last, and fearful that the city would be sacked, the Catalans sued for peace. In exchange for unconditional surrender, the conqueror agreed to spare the city and the defenders' lives. But from that moment the independent country of Catalonia ceased to exist.

* * * * * * * * *

174. THE / PLEASURES / OF / PIETY. / - / In brief, acquit thee bravely, play the Man; / Look not on Pleasures as they come, but go; / Defer not the least Virtue, Life's poor Span / Is not enlarg'd, by trifling in the Woe. / If thou

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

dost ill, Joy fades, but not the Pains; / If well, the Pains do fade, the Joy remains. / Herbert. / - / LONDON: / Printed for J. Roberts near the Oxford Arms in Warwick-lane, and sold by J. Harrison under / the Royal Exchange. 1716. Price 6d.

Octavo; 192 x 118 mm.; trimmed. A-C in 4's. Pp. 24: pp. [1-2], Title-page; pp. [3]-24, Text. Catchwords. Running-title: "The Pleasures of Piety." on versos and rectos. Pages numbered at corners.

C28

* * * * * * * *

Heroic couplets.

The poem shows that piety is the attitude by which one may attain happiness in life, since one is then able to perceive the beauty of nature and the power and emotional satisfaction of religion, which brings one in touch with the glory of God; praises Charity and its noblest manifestation, as exemplified in Jesus; asserts that the virtuous man receives great pleasure from controlling his passions and overcoming base desires, whereas those who pursue sensual joys are discontented and slowly degenerate; states that only virtue brings true happiness; and describes the heavenly joys and infinite knowledge enjoyed by those who have obeyed God's commands on earth.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1717

175. The Soldier's Loyalty: / - / In a Congratulatory / POEM / ON / His Majesty's Safe Return / TO HIS / British Dominions. / - / In Latin and English. / - / LONDON; / Printed for R. Burleigh in Amen-Corner. 1717. / (Price Four-pence.)

Quarto [no watermarks]; 212 x 155 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 11: pp. [1-2], Title-page; p. [3] is blank; pp. 4-11, Text; Latin text on versos, English text on rectos. Catchwords (seperate for Latin and English texts). No headlines. Pages numbered centrally in brackets.

C36

* * * * * * * * *

Heroic couplets.

The soldier praises the king for his clemencey and generosity; welcomes him home; describes his popularity, his concern for his subjects and country, and his sympathy for the rebels; and wishes him a long life and a fortunate line.

* * * * * * * * *

George I had set out for a visit to his native Hanover in July 1716, and he did not return until January 1717. During this time, George did some traveling on the continent and was instrumental in negotiating the Triple Alliance of Great Britain, France, and Holland.

The reference to the king's sympathy for the rebels

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

would more accurately apply to the government, which was unusually lenient in the punishment of those involved in the Rebellion of 1715. Few ordinary prisoners were executed, and, even of the seven lords who were implicated as leaders, only four were sentenced to executions, and two of those escaped. In addition, the government did not prosecute a wife who had effected one of these escapes for her husband.

The poem must have been written after 18 January, the date of George's return.

* * * * * * * * *

176. AN / EPISTLE / TO THE / KING of SWEDEN / FROM A / LADY / OF / GREAT-BRITAIN. / - / [[Printer's ornament: a floral design enclosing a human figure behind a group of musical instruments and astronomical instruments.]] / - / LONDON: / Printed for J. Roberts in Warwick-Lane, and Arabella Morris without Temple-Bar. / MDCCXVII. Price 6 d.

Folio; 329 x 206 mm.; untrimmed. [A] in 2's (A1 wanting); B-C in 2's. Pp. [3]-11: pp. [3-4], Title-page; pp. 5-11, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

All

* * * * * * * * *

Heroic couplets.

The poem censures the King for his tendency to ambition and revenge; proclaims the honor and valor of English youth; warns that English ladies will influence their lovers to support George and will incite them to martial fervor; contrasts the coarse dress and manners of the King with the elegant

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

finery of English youths; and advises him to relinquish his designs on George's throne because of English naval superiority.

* * * * * * * * *

King Charles XII (1682-1718) ascended the throne in 1697 and was soon imbroiled in the Great Northern War (1700-1721). This war was actually instigated by Russia, Poland, and Denmark, who coveted Sweden's supremacy in the Baltic. Although at first extremely successful, Sweden soon became enervated and lacked both the men and supplies to win a crushing and decisive victory. In 1715 Prussia and Hanover joined the forces allied against Sweden, and with Hanover went the sympathies of its elector, George, now king of England. The sentiments of Englishmen might not have necessarily supported George, but Swedish ships were interfering with British commerce in the Baltic by their privateering forays. Furthermore, the Swedish ambassador, Gyllenborg, and Charles' chief adviser, Görtz, were found to be negotiating with the Jacobites to receive money in return for aid to the Pretender. (It should be noted, however, that Charles was himself not implicated and may in fact have been unaware of the negotiations.) All these antagonistic acts would, of course, serve to arouse resentment against Sweden and against the monarch who represented that country.

The poem was probably written after 29 January the date of Gyllenborg's arrest, and perhaps after 19 February, the date of Görtz's arrest.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

177. THE / Gottenburgh Frolick: / OR, THE / SWEDISH INVASION / BURLESQU'D. / WHEREIN / The several Conjectures of Men of / Different PARTIES and Persuasions, / concerning that pretended Expedition, are / set forth in very merry Metre. / [[Printer's ornament: triangle of type ornaments.]] / LONDON: / Printed by M.M. for J. Morphew, near Sta- / tioners-Hall, 1717.

Octavo [no watermarks]; 186 x 116 mm.; trimmed. A in 4's; C-E in 4's; F. Pp. 34: pp. [1-2], Title-page; pp. [3]-34, Text. Catchwords. Running-title: "The Gottenburgh Frolick:" on versos; "Or, The Swedish Invasion." on rectos; p. 34, "The Gottenburgh Frolick, &c." Pages numbered at corners.

C15

* * * * * * * * *

Iambic tetrameter couplets.

The Presbyterian considers the scheme a design of the Pope and fears an invasion through Ireland. The Anabaptist believes that Sweden itself is the villain; and advises action against that country; and rebukes the Pennsylvania Quakers for their pacifism. The late Earl of Godolphin wishes to speak but neither side listens, viewing him as a turncoat. The Church of England man rebukes the two others for failing to consider common safety; states that Sweden wishes to recover her lost seaports; and expresses certainty that Sweden will not dare attack and will be repulsed if she does.

* * * * * * * * *

In answer to rumors that Sweden contemplated an invasion of Scotland, Sir George Byng was sent out, in command of a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

fleet, not merely to escort and protect British merchant ships, but to blockade and attack Swedish ships at Karlskrona and Gothenburg. He was unable to take any action, however, because the Swedish fleet abandoned the invasion of Scotland and retired to defend Karlskrona.

For Godolphin, see notes to The Beasts in Power, 1709.

The seaports were included in the duchies of Bremen and Verden, which had been captured by Frederick IV of Denmark. He, in turn, had sold the duchies, in June 1715, to George I, as Elector of Hanover.

The poem must have been written after 2 April, when Byng set sail, and perhaps after November, when he returned to England.

* * * * * * * * *

178. THE / FIRST of AUGUST, / THE / ANNIVERSARY / OF / His MAJESTY's Happy Accession to the / Throne of his ANCESTORS. / A / POEM. / - / Humbly Presented to / Nathaniel Collins, Esq; / - / Laetissimus ille dies Civitati illuxit; fruimurque / Votis usque ad invidiam foelicissimis. / - / LONDON: / Printed by S. Palmer, in Aldersgate-street, / for the Author. MDCCXVII.

Folio [no watermarks]; 297 x 183 mm.; trimmed. No signatures. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A15

* * * * * * * * *

Heroic couplets.

The poem eulogizes the King for having freed the Church

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from Rome and the state from tyranny; for his just but mild rule; and for his many noble qualities.

* * * * * * * * *

King George I (1660-1727) had succeeded to the throne three years earlier, in 1714.

The Hanoverian line, from which George I came, was firmly Protestant. In order to prevent James II, who had strong Catholic sympathies, or his descendants from reascending the throne, Parliament designated this branch of the family to succeed to the throne if William and Anne failed to provide heirs.

* * * * * * * * *

179. British Wonders: / OR, / A poetical Description of the several / PRODIGIES / AND MOST / Remarkable Accidents / That have happen'd in Britain since / the Death of / Queen ANNE. / - / [[Printer's ornament: scroll and floral designs.]] / - / LONDON: / Printed and Sold by John Morphew near Stationer's- / Hall. MDCCXVII. [[Within a border of double rules.]]

Octavo [no watermarks]; 193 x 120 mm.; trimmed. A-E in 4's. Pp. [ii] + 38: pp. [i-ii], Title-page; pp. 1-38, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Pages 7-22 are misnumbered 9-24.

Listed in B.M.C. C91

* * * * * * * * *

Iambic tetrameter couplets.

The poem declares that in the days when men mocked church and heaven and worshipped gold, many strange wonders were seen.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A plague descends on bulls and cows, whose corpses are burnt--even to the hides--by the frantic owners; some crafty farmers destroy their old valueless cattle and then blame the plague, in order to collect the bounty which is offered; people refuse to eat beef and also pudding, butter, and custard, since these are milk and cream products. (This is said to represent the Whigs' antagonism to the Tories.) A scaffold, which holds spectators of the coronation procession, collapses and hurls people into undignified positions. A conflagration is caused by those preparing fireworks to burn the queen in effigy; the flames destroy claret, brandy, tobacco, sugar, and other foreign goods. The sun is temporarily eclipsed, but soon returns as vile and daring as it was before. Some Scots and Englishmen rebel, but are defeated; the Tower is crowded with lords, some of whom are tried and sentenced. The frozen Thames becomes a mart with all sorts of tradesmen and the rendezvous of rakes and beaus; the excessively cold winter stimulates marriage. A fiery cloud emitting strange lights is seen in the northern heavens from sunset to dawn. Two large shoals of monstrous fish battle off the coast of Ireland. A fierce wind blows the Thames into the ocean, leaves the channel dry for several days, and also causes a tidal wave. A large number of webfooted foreign brids appear and engage in battle; the civil war ends, and the birds seem united, until a fresh storm arises and they are blown away.

* * * * * * * * *

The conflagration apparently refers to Whig opposition

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to those articles in the Treaty of Utrecht which would have eliminated or lowered many of the duties on French products. The Whigs feared that, with fewer restrictions on French trade, the balance would be more favorable to France, which exchanged goods for gold rather than goods for goods. Furthermore, France would now injure England's trade relationships with other countries by supplying articles that these other countries used as the basis of their trade with England. The Whig position received such strong support from the merchant classes that many Tories were finally forced to yield, and the articles were defeated. (See also notes to An Excellent New Ballad, 1713.)

The sun probably symbolizes France, which was decisively, but not disastrously, beaten when peace was signed and so was soon able to regain its former power and influence. Louis XIV not only harbored the exiled James II, but helped outfit and finance the expedition which James' son led against England in 1715.

The rebellion of certain Scots and Englishmen refers to the Rebellion of 1715. See notes to Mother Hubbard's Tale of the Ape And Fox, 1715.

The fiery cloud symbolizes Sweden. See notes to An Epistle to the King of Sweden, 1717.

* * * * * * * * *

180. Rebellious Fame: / A / POEM. / OCCASION'D / By the many Lies and Scan- / dals Dispers'd against the / Government, / Since the late / REBELLION. / [[Row of type ornaments.]] /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[[Small printer's ornament: a square of type ornaments.]] / [[Row of type ornaments.]] / LONDON: / Printed for Bezaleel Creake at the Bible and Ink- / Bottle in Germain-Street, near St. James's; and / Sold by R. Burleigh in Amen-Corner, and J. / Harrison in Cornhill. 1717.

Octavo [no watermarks]; 193 x 116 mm.; trimmed. B in 4's gathered within leaves one and two of C in 4's. Pp. [ii] + 13: pp. [i-ii], Title-page; pp. [1-4], Dedication; pp. 5-13, Text. Catchwords. Headlines: pp. [2-4], "Dedication." Pages numbered centrally in brackets.

C32

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to the frequenters of London mugg-houses, states that the publisher wishes to honor these men for rescuing the deluded populace from the folly and madness into which they had been led by the calumny and lies of the Jacobites.

The poem describes the rebellious faction making use of scandal in order to discredit the government, and shows the mercy exhibited by the king.

* * * * * * * * *

The period after the abortive Rebellion of 1715 was marked not only by demonstrations and riots, but also by the abusive, and even virulent, accusations which the various newspapers and pamphlets hurled at each other, according to the political affiliations of the writer. Needless to say, the new admin-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

istration took as severe measures as possible against the publications and individuals that exhibited too violent an oppostion to the King.

Tories complained at this time that mug-houses, or taverns, were frequented by Whig societies, and that the members--often referred to as "Muggites"--planned and carried out all sorts of demonstrations and even assaults on innocent citizens. Despite the Whig denials, it is evident that certain of the more extreme zealots engaged in such activities. Finally, as Wright states in his Caricature History, "the Tories called loudly for the suppression of the mug-houses themselves, and several pamphlets for and against them appeared in the earlier part of the year 1717."

* * * * * * * * *

181. Bartholomew Fair: / AN / Heroi-Comical Poem. / - / [[Printer's ornament: scroll and floral designs.]] / - / LON-DON, / Printed: And Sold by S. Baker, at the Black Boy and / Anchor in Pater-Noster-Row. 1717. Price 6 d.

Octavo [no watermarks]; 194 x 118 mm.; trimmed. A-E in 4's. Pp. [viii] + 30, [31]: pp. [i-ii], Title-page; pp. [iii-viii], Preface; pp. 1-30, Text; p. [31], Publisher's List. Catchwords. Headlines: pp. [iv-viii], "Preface." Pages numbered centrally in parentheses. Part of the number 6 and part of the right parenthesis on p. 26 did not reproduce in the impression. Page 30 is misnumbered 33.

C4

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The Preface (prose) states that the author has not intended to allude to any paricular persons, since he considers personal scandal "the lowest and most malicious Part of Wit"; that some of the shows here receive the best advertisement ever published in their favor; and that not all the incidents were personally experienced by him.

Strolling through London, the author briefly describes the various sights that he sees at the Fair: a famous clock; a skeleton rigged up to smoke, move its head, and gesture with a dart; the strolling players, composed of rakes and petty criminals; a famous quack doctor, dressed in colorful finery, and boasting of his many cures and extensive knowledge; women who dance and perform on the tight-rope; the strong man; puppets; the animal trainer; swordsmen; a riot occasioned when the crowd tries to prevent the constable from arresting an attractive harlot; a sale of horses, whose defects have been skillfully disguised; gambling tables; a magician; and procuress Wybourn's bawdy-house. As he passes Bedlam, the author reflects that its lunatics are not half so mad or noisy as those people at the Fair.

* * * * * * * * *

182. CANONS: / OR, THE / VISION. / A/ POEM. / Address'd to the / Right Honourable / JAMES / Earl of Caernarvan [[sic]], &c. / - / Dîj tibi Divitias dederant Artemque fruendi. / Hor. / - / LONDON: / Printed for J. Roberts, in Warwick-Lane 1717. / Price One Shilling. [[Within a border of double rules.]]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Octavo [no watermarks]; 191 x 114 mm.; trimmed. A in 4's; a in 2's; B-D in 4's; all gathered within E in 2's. Pp. [2] + xii + 26: pp. [1-2], Half-title; pp. [i-ii], Title-page; pp. iii-xii, Preface; pp. 1-26, Text. Catchwords. Headlines: pp. iv-xii, "The Preface." Pages iv-xii numbered at corners; other pages numbered centrally in parentheses.

C6

* * * * * * * * *

Heroic couplets.

The Preface (prose) complains that most modern poetry has no design, but consists of unconnected verses ornamented with epigrams or satire; blames for this situation the fact that students are too early taught the great poets and that teachers point out only beauties of diction; blames also the ladies and beaux, who foster poor taste; discusses at some length the importance of design in both poetry and painting; states that the writer is willing to be judged by his own rules, and that the poem was written during a long and painful illness and in uneasy circumstances of fortune; and expresses the hope that it will serve as a tribute to the lord.

The Dedication (heroic couplets) praises Caernarvan for his patronage of the poetic muse, which rewards with immortal fame, and urges him to continue this practice.

Tired with the follies of town, the author retires to the peace and beauty of the country and, falling asleep, sees a vision of the Tragic Muse. She tells him that a virtuous and generous patron still remains and bears him to the patron's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

house, Canons. In one of the rooms sit the Genius of England and the Genius of Greece, attended by ancient English heroes. England's Genius arises, mentions England's liberty and prosperity under the just and wise King George; describes the humanizing force wielded by the learned Greek poets under the patronage of Apollo; eulogizes England's Apollo, Bridges [sic], and his beautiful wife. The Muses then sing wondrous melody, assisted by heavenly seraphs: Canons is consecrated to poetic powers and to love, and Bridges [sic] is assured of immortality.

* * * * * * * * *

For James Brydges, the Earl of Carnarvon, see notes to An Evening Thought, 1715.

* * * * * * * * *

183. THE / Country Life; / OR AN / Invitation of the SOUL / TO / RETIREMENT. / BEING A / Poetical SOLILOQUY / ON / CANT. vii. II. / [[Row of type ornaments.]] / [[Two small squares of type ornaments.]] / [[Row of type ornaments.]] / LONDON: / Printed for W. TAYLOR, at the Ship in Pater-noster- / row, 1717. Price 6 d.

Octavo [no watermarks]; 195 x 122 mm.; trimmed. B-C in 4's gathered within D in 4's. Pp. [iv] + 19: pp. [i-ii], Title-page; pp. [ii-iv], Preface; pp. [1]-19, Text. Catchwords. Headlines: p. [iv], "The PREFACE."; pp. 2-19, "The Country Life, &c." on versos and rectos. Pages numbered at corners. In the headlines on pp. 8 and 14, the "u" in "country" is in lower case, but the same size as the other characters. On line three, toward outer margin, of the Title-page

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

are written in ink the initials "R G".

C9

* * * * * * * * *

Heroic couplets.

The Preface (prose) explains that the poem is a trial of skill in imitation of Arwaker's Pia Desideria and that, if unsuccessful, the author will refrain from further productions.

The poet abjures the faction and selfishness which are rife in the city for the peace and beauty of the country, where the soul has leisure to meditate on the nature of the universe, on its wondrous construction, amazing diversity, and beautiful components; describes the corruption of the court and city; shows that religion has become a matter of party politics; exhorts himself to devote his life to books, humble men, and God; and requests the Lord to grant him such retirement, in return for which he will sing of God's benevolence.

* * * * * * * * *

Edmund Arwaker (d. 1730) wrote occasional verse in the late seventeenth and early eighteenth centuries. His Pia Desideria is a translation of the Latin work by Herman Hugo, a Belgian Jesuit.

See also Retirement, 1722, a reprint of this poem.

* * * * * * * * *

184. THE / RAPE of the SMOCK. / AN / HEROI-COMICAL / POEM. / - / In Two BOOKS. / - / [[Printer's ornament: scroll and floral designs, and fruit.]] / - / LONDON: / Printed for R. Burleigh, in Amen- / Corner. 1717 [Price I s.]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Octavo [no watermarks]; 193 x 123 mm.; trimmed. [A] in 4's; B-F in 4's. Pp. [viii] + 39, [40]: pp. [i-ii], Frontispiece (unsigned engraving: picture of the duel over the smock, while Caelia tears her hair in her room.); pp. [iii-iv], Title-page; pp. [v-viii], Preface; pp. [1]-26, Rape of the Smock; pp. [27]-39, "Poems on Several Occasions"; p. [40], Publisher's List. Catchwords. Headlines: pp. [vi-viii], "PREFACE." Pages numbered centrally in parentheses.

Listed in H. & L., which attributes it to Giles Jacob. B.M.C. lists, under the author's name, a second edition, dated 1727. C51

* * * * * * * * *

Heroic couplets.

The Preface (prose) assures the fair readers that there is nothing offensive in the poem and censures those ladies who hide their complexions with cosmetics.

In Book I, deciding that she would accept the attentions of Philemon rather than those of the rich Ambrosio, Caelia retires for the night. Philemon, who had observed her through the door, enters and, despite her protests, makes off with her smock. In Book II, the next morning, Caelia calls for the assistance of Ambrosio, who forces Philemon to a duel and is wounded. Philemon finally agrees to return the smock if Caelia will grant him the night with her, and she consents.

* * * * * * * * *

"A Song on a Trifle."

Stanzas: anapestic 3a3b3a3b.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem satirizes various kinds of follies in society.

* * * * * * * * *

"Love Undiscover'd."

Stanzas: iambic 4a3b4a3b.

The poet laments his love for Phillis and his fear to declare it.

* * * * * * * * *

"The Inconstant."

Stanzas: anapestic 3a3b2c2c3b.

The poet expresses his love for Caelia and ends with the thought that she may be false and inconstant.

* * * * * * * * *

"To...Countess of Warwick."

Iambic tetrameter couplets.

The poet tells Warwick that, if she wishes, Addison will immortalize her beauty and virtue in poetry; and congratulates her on being married to such a virtuous man.

* * * * * * * * *

Mary Rich, née Boyle (1625-1678), Countess of Warwick, was noted for her extremely pious temperament and her many charitable acts. Her firmness of will was evident in her refusal, at thirteen, to marry the man of her father's choice, and in her later insistence on marrying Charles Rich against her father's wishes.

Giles Jacob (1686-1744) is remembered chiefly as the compiler of the Poetical Register Or Lives And Characters of the English Dramatic Poets and of various law books, but he also

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

wrote a one-act farce that was never acted. For having slighted Gay in the Poetical Register, Jacob was briefly attacked in Pope's Dunciad, III, 149-150.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1718

185. Aesop in Masquerade: / OR, SOME / STATE-LESSONS / For Certain / COURTIERS, / In a few Select FABLES in Verse. / - / Written by a Person of Quality, / under the following Heads: / - / [[The list is divided into two columns, I-IX, X-XVI, separated by a rule.]] FAB.I.The Introduction. / FAB. II. The Consequences of / a Standing Army. / FAB. III. A certain Knight's / Cafe. / FAB. IV. The Non-Juror. / FAB. V. Jack of Both Sides. / FAB. VI. Trade and Empire / inconsistent. / FAB. VII. The Subjects Cafe. / FAB. VIII. A Trick worth / Two. / FAB. IX. The Revolution. / FAB. X. The Republican. / FAB. XI. The Effect of Na- / turalizing Acts. / FAB. XII. A Word to the / Wise. / FAB. XIII. Tom Bradbury the / Non-Con to a Hair. / FAB. XIV. The Whig's Poc- / ket Looking-Glass. / FAB. XV. Never a Barrel the / better Herring. / FAB. XVI. Sauce for a Goose / Sauce for a Gander. / = / LONDON: / Printed for W. Boreham, and Sold by the / Booksellers, 1718. Price I s.

Octavo [no watermarks]; 194 x 120 mm.; trimmed. A-G in 4's. Pp. 54, [55-56]: pp. [1-2], Title-page; pp. 3-54, Text; pp. [55-56], Publisher's List. Catchwords. Headline: p. [56], "BOOKS, Printed for W. Boreham." Pages numbered centrally in parentheses.

Listed in B.M.C. and H. & L. The latter ascribes it to Thomas Walden. C43

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Different verse forms for the various poems.

The pamphlet consists of allegorical poems on foreign and domestic events and problems.

Except for one poem, the attitude is consistently Tory.

Three of these fables, numbers III, IX, and X, are reprints from Canterbury Tales Rendred [sic] into Familiar Verse, 1701. The latter two retain their original titles, but the first one has been changed from "The Plain Proof." Fable XV is a reprint of Devil a Barrel Better Herring, 1710.

* * * * * * * * *

For Thomas Yalden, see notes to The Temple of Fame, 1709.

For Thomas Bradbury, see notes to The Saint's Congratulatory Address, 1715.

* * * * * * * * *

186. CONGRATULATORY / VERSES / TO / Edward Biddle, Gent. / Occasion'd by his / POEM / ON THE / Birth of the Young PRINCE. / With some REMARKS Critical, Hyper- / critical, Satyrical, and Panegyrical. / - / Senties qui simus. Terent. / - / By the OLD THREE. / - / LONDON: / Printed for James Knapton, at the Crown in St. Paul's / Church-Yard; and Sold by Stephen Kible-white, Book- / seller in OXFORD. 1718. Price Six-pence.

Octavo; 194 x 117 mm.; trimmed. A-C in 4's; D in 2's; all gathered within E in 2's. Pp. [x] + 22: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. [v-x], Preface; pp. 1-13, Text; p. [14] is blank; pp. [15-16], Preface; pp. 17-22, Explanatory Notes. Catchwords. Headlines: pp. [vi-x], "The Preface." Pages numbered centrally in parentheses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Listed in B.M.C. under Biddle.

C8

* * * * * * * * *

Heroic couplets.

The Preface (prose) explains that the Old Three were infant orphans adopted by a hospitable neighboring gentleman. He sent them to school, after which they became quacks, acquired a fortune, and retired.

The poem ridicule's Biddle's poetry for its dullness and splendid phrases without sense or meaning.

The Preface to the notes at the end remarks that they have been appended to explain certain passages of Biddle's poem.

* * * * * * * * *

187. THE / SAINTS [[sic]] / Congratulatory / ADDRESS: / OR, / Th---s B---dbury's / SPEECH, / In the Name of all the / Prot——nt Diff—rs,* / TO THE / B---p of B---r's Jesuit; / With that R---d Father's Answer. / - / In Hudibrastick Verse. / - / Humbly Dedicated to the Right Worship- / ful Sir Rich--d St--le, Knt. / - / LONDON, / Printed for J. Cuxon, and Sold by the Booksel- / lers of London and Westminster. 1718. Price 6 d. [[Within a border of double rules.]]

Octavo [no watermarks]; 190 x 120mm.; trimmed. A-E in 4's. Pp. [viii] + 31: pp. [i-ii], Title-page; pp. [iii-viii], Dedication; pp. [1]-31, Text. Catchwords. Headlines: pp. [iv-viii], "The Dedication." Pages numbered centrally in brackets.

C36

* * * * * * * * *

* Line nine in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Iambic tetrameter couplets.

The Dedication (prose), addressed to Mr. Bradbury, explains why Bradbury wishes the favor and protection of Steele and why the Jesuit deserves them.

The poem ironically praises the point of view that individual conscience is the true church. The saints send the author of The Primitive Tories as an envoy to congratulate the Jesuit on his defence of the Bishop of Bangor against Sn--pe. He thanks the Jesuit for inspiring the bishop and patriots with the proper zeal and wiles; shows how the Whigs have been made their tools; explains that the saints love the prince not because he established liberty of conscience but because they hope he will assist their revenge on the Church of England; discloses that they hope to increase the power of citizens over their king; reveals that their notions are borrowed from the Jesuits and disguised; explains the apparently contradictory actions of Sam Wright; shows how they use the danger of popery as an argument to gain their ends; and presents his argument that certain Biblical characters were the first Dissenters. The Jesuit thanks the envoy for the honor; states that the only godly people are Dissenters and certain other sects who attack the Church from within; announces that he is working for the pope's supremacy and that he has a dispensation to pretend being a heretic; and urges that they hasten the day of their triumph.

* * * * * * * *

Thomas Bradbury (1677-1759) was a congretational minister who frequently preached in support of liberty and toleration.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

One of his sermons was titled The Primitive Tories, or... Persecution, Rebellion, and Priestcraft.

For the Bishop of Bangor, see notes to The Tower of Babel, 1718.

The Jesuit is probably M. de la Pilloniere, a converted Jesuit who served as tutor to Hoadly's sons.

Sir Rich--d St--le is, of course, Sir Richard Steele (1672-1729), the essayist and playwright.

Andrew Snape (1675-1742) was the first writer to attack Hoadly's view. Because of his opposition, Snape was dismissed from his post as one of the royal chaplains.

Samuel Wright (1683-1746) was a nonconformist minister.

* * * * * * * *

188. STREPHON's Revenge: / A / SATIRE / ON THE / OXFORD Toasts. / - / Inscrib'd to the Author of Merton Walks. / - / - moveat Cornicula Risum, / Furtivis nudata Coloribus Hor. / Si Natura neget, facit Indignatio Versum. Juvenal. / - / [[Engraving signed "C Gardner Sculp.": an angel, seated on a cloud and surrounded by books, blows a trumpet.]] / LONDON: / Printed for R. Francklin, at the Sun against / St. Dunstan's Church in Fleetstreet: And Sold by / J. Bettenham in Pater-Noster-Row. 1718. / (Price One Shilling.)

Octavo; 216 x 138 mm.; trimmed. [a] in 2's; A-G in 4's. Pp. [4] + viii + 47: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. i-viii, Preface; at bottom of p. viii is a short list of errata; pp. 1-47, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Listed in B.M.C. and H. & L., both of which attribute it to Nicholas Amhurst. C100

* * * * * * * * *

Heroic couplets.

The Preface (prose) states that the author is motivated not by malice or disappointment but by an abhorrence of pride, lust, vanity, and impudence; describes the distaste for learning which prevails at Oxford because of the pernicious influence of designing women; and cautions Mrs. T-rr-l and her friends not to grow too proud and insolent.

The vision of Alma Mater appears to the author in a dream and urges him to vent his rage on the degeneration which prevails at the university. The author then describes the wiles of the harlots who infest Oxford and corrupt the students; relates the story of a student who was ruined in this way; censures a poet who has recently written in praise of the Oxford beauties; mentions some of these women and describes their particular vices; relates the story of a parson, Tom C-x-d, who retires from his post and puts on a display of wealth and refinement at Oxford in order to snare a husband for his daughter, but fails; urges middle-class parents to curb their daughter's vain desire for social position and to put them in service or marry them to farmers; and, insisting that he does not hate all women, mentions his own love, Laura, and praises the beauty and virtue of Jennings.

* * * * * * * * *

The pamphlet mentioned on the title-page is <u>Merton Walks</u>:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

or the Oxford Beauties, a eulogy of love and of the maidens who frequent Merton Gardens. Merton Walks is listed in B.M.C., which ascribes it to J. Dry.

Merton Gardens was a favorite promenade of the local flirts and coquettes, and perhaps even prostitutes.

Nicholas Amhurst (1697-1742) was a minor poet but significant political writer. His early productions were strongly Whiggish and Low Church in tone, and many of them were directed against Oxford University. His political outlook shifted, however, and he is chiefly remembered now as publisher and editor of the Craftsman, most powerful and influential of the journals which attacked Walpole.

* * * * * * * * *

Many of the Fellows at the universities in the eighteenth century were notoriously profligate.

The moral tone at both Oxford and Cambridge in the eighteenth century was deplorably low. Many of the Fellows and Professors were not only intemperate and unchaste in their personal lives, but neglectful of their academic duties, and uninterested in study and research. Oxford was particularly under fire at this time, however, because the Whigs resented it as a stronghold of Tory opinions and Jacobite sympathies.

Jennings may refer to Frances Jennings, elder sister of Sarah Jennings Churchill, Duchess of Marlborough. In her youth, Frances was noted as a beauty.

* * * * * * * * *

189. THE / TOWER / OF / BABEL: / An Anti-Heroic / POEM. /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Humbly Dedicated to the / B----p of B----r. / - / -Magnis tamen excidit Ausis. / - / LONDON, / Printed for J. Morphew, near Stationers- / Hall. MDCCXVIII. / (Price, Six-pence.)

Octavo [no watermarks]; 189 x 119 mm.; trimmed. A-D in 4's. Pp. 32: pp. [1-2], Title-page; pp. 3-32, Text. Catch-words. No headlines. Pages numbered centrally in parentheses.

C39

* * * * * * * *

Iambic tetrameter couplets.

The author mentions the religious conflict which now disturbs church and state, and, since the new doctrine proclaims the importance of individual conscience and judgment, he tells a clergyman that he wishes to discuss the matter in order to present his views. The Clergyman, B——n, pleads for religious freedom and objects that the Church of England, like the Roman Catholic Church, drives men from religion by excommunication, while the author shows the flaws in the clergyman's argument. The author feels that man should keep a balance between reason and emotion, whereas the clergyman extols the stoic principle of refraining from emotion. The clergyman defends the Dissenters, and the author condemns Occasional Conformity. The author then concludes that the clergyman, with his perverse notions, is building a second Babel.

* * * * * * * *

The reference on the Title-page is to Benjamin Hoadley (1676-1761), Bishop of Bangor, and later Bishop successively

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of Hereford, Salisbury, and Winchester.

The "religious conflict" is the now celebrated Bangorian Controversy. Hoadly set off the controversy in 1716 by publishing a treatise which declared that God's favor depends not upon strict observance of rule but upon sincere conduct in accord with one's own conscience. The next year, Hoadly followed up with a sermon which denied that any visible church of Christ has supreme authority over men in matters pertaining to their individual consciences. Such doctrines were, of course, opposed to those of the High Churchmen, who, in the Lower House of Convocation, appointed a committee to consider the Bishop's sermon. When this committee declared that the sermon, together with the previous treatise, was instrumental in subverting the discipline of the church, the government grew fearful that the clergy would unite to condemn Hoadly's doctrine, and Convocation was prorogued (November 1717). Many individual clergymen wrote replies to Hoadly, however, and soon the air was filled with charges and counter-charges by attackers and defenders, most of them motivated by acrimony and fanatical zeal.

* * * * * * * * *

190. THE / Art of Intriguing: / OR, / The various Ways of making Love. / A / POEM. / - / In TWO BOOKS. / - / [[Printer's ornament: floral and scroll designs.]] / - / LONDON: / Printed for Theo. Warner, at the Black-Boy / in Pater-Noster-Row, 1718. [Price Six-pence.]

Octavo [no watermarks]; 182 x 115 mm.; trimmed at top and side. A-D in 4's. Pp. [viii] + 24: pp. [i-ii], Title-page;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

pp. [iii-viii], Preface; pp. [1]-24, Text. Catchwords. Headlines: pp. [iv-viii], "The Preface." Pages numbered centrally in parentheses. A piece has been torn from outer edge of Title-page. Part of all headlines and of all page numbers, except 20 and 23, has been trimmed off.

C4

* * * * * * * * *

Heroic couplets.

The Preface (prose) states that the author's purpose is to expose the vices and follies of intriguing women.

Book I suggests gay dress, flattery, indulgence, and expensive presents as the way to win favor with the noblewoman; describes the different procedures to follow in seducing the noble, middle-class, rich, and country lasses; and presents a final method which is sure to work if all others fail. Book II tells how to seduce the married woman; offers some other methods for the seduction of country lasses; and describes the wiles of London prostitutes.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1719

191. THE / Art of Beauty: / A / POEM. / Humbly address'd to the / OXFORD Toasts. / - / Me Venus Artificem tenero prae-fecit Amori. Ovid. / - / [[Engraving signed "C. Gardner Sculp": an angel, seated on a cloud and surrounded by books, blows a trumpet.]] / - / LONDON, Printed for R. Francklin at the / Sun against St. Dunstan's Church in Fleet-street, and / at the Court of Requests; and sold by J. Betten- / ham in Pater-noster Row. 1719. [[Half-title lists price as six pence.]]

Octavo [no watermarks]; 187 x 117 mm.; trimmed. [A] in 4's; B-C in 4's; D in 2's. Pp. viii + 9-22, [23-28]: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. v-viii, Dedication; pp. 9-22, Text; pp. [23-24], Advertisement; pp. [25-28], Publisher's List. Catchwords. Headlines: pp. vi-viii, "The Dedication."; p. [24], "Advertisement"; pp. [26-28], "Books printed for R. Francklin." Pages vi-viii numbered at corners; page v numbered centrally in brackets; other pages numbered centrally in parentheses.

C44

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to Belinda, explains that she is so honored because her skill with cosmetics has made her one of the most celebrated Oxford beauties; and remarks that the lines are imitated from a Latin poem attributed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to Ovid.

The poem points out that ornamentation adds to the beauty of both nature and architecture; shows how women desire ornamentation; presents various recipes for cosmetics which will aid the aging beauty to hide her defects; assures the Oxford beauties who have been reviled by Strephon that they may still retain their former power; and urges the parson, in the story told by Strephon, to return with his daughter.

* * * * * * * * *

For the story of the parson and his daughter, and an explanation of the Oxford Toasts, see Strephon's Revenge, 1718, and notes.

* * * * * * * * *

192. THE / Welchman's [[sic]] / Last Will and Testament. / [[Row of type ornaments.]] / [[Unsigned block print: two gentlemen sitting around a table in front of a fire; one is apparently drawing up a will for the other.]] / [[Row of type ornaments.]] / Suum Cuique. / [[Row of various type ornaments.]] / LONDON: / Printed, and Sold by Tho. Bickerton, at the Crown / in Pater-Noster Row. 1719. / (Price 4d.)

Octavo [no watermarks]; 182 x 113 mm.; trimmed. A-C in 4's. Pp. 24: pp. [1-2], Title-page; pp. [3-24], Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Page numbers on pp. 4, 9, and 16 have been almost completely trimmed off.

C41

* * * * * * * * *

Stanzas: anapestic 2a2a3b2c2c3b.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem tells of a Welshman who falls sick while travelling and decides to make his will. The various bequests serve as a basis for short satirical comments on clergyman, politicians, certain social activities, lawyers, police officials, soldiers, fops and beaus, petty criminals, writers, importunate tradesmen, booksellers, actors, quack physicians, journalists and pamphleteers, informers and spies, stock-jobbers, quarrels between Whig and Tory, dissenting sects, and the Whigs' anti-monarchical attitude.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1720

193. A / POEM / ON THE / Happy Reconciliation / Of His Most Excellent / MAJESTY / AND HIS / ROYAL HIGHNESS / THE PRINCE of WALES. / - / One Faith, one Fame, shall still on both attend; / His Life's Companion, and his Bosom Friend. Dryd. / - / [[Printer's ornament: floral design enclosing two cherubs, each blowing a trumpet.]] / LONDON: / Printed for T. Bickerton, at the Crown in Pater- / noster-Row. M.DCC.XX.

Folio; 324 x 203 mm.; trimmed. [A] in 2's; B. Pp. 6: pp. [1-2], Title-page; pp. 3-6, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A21

* * * * * * * * *

Heroic couplets.

The poem expresses joy over the reconciliation, and prophesies that England will become a power in European politics.

* * * * * * * * *

King George I and his son the Prince of Wales (later George II) became alienated in 1717, when the King insisted that the Duke of Newcastle, with whom the prince was on bad terms, should be one of the godfathers for the prince's son. After the baptism, the Prince behaved rudely to Newcastle, whereupon George excluded his son from St. James' Palace. Although failing in his attempt to curtail the Prince's income, George I did succeed in upholding his right to deprive the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Prince of the custody of his children. In April 1720, Walpole refused to enter the ministry while a feud existed between the King and his son. A reconciliation was effected when the Prince was induced to write his father a submissive letter, but relations between them continued very cool for the remainder of George I's life.

Since the reconciliation took place in April, the poem was probably written some time in April or May.

* * * * * * * * *

194. THE / Yea and Nay / STOCK-JOBBERS, / OR THE / Change-Alley / QUAKERS / ANATOMIZ'D. / - / In a Burlesque Epistle to a friend at SEA. / - / [[Printer's ornament: floral design.]] / LONDON: / Printed for J. Roberts near the Oxford / Arms in Warwick-Lane, A. Dodd at the / Peacock without Temple-Bar, and J. Bil- / lingsley under the Royal-Exchange. / 1720. Price 6 d.

Octavo [no watermarks]; trimmed. [A] in 4's (A1 wanting); B-D in 4's. Pp. [3]-32: pp. [3-4], Title-page; pp. [5]-31, Text; p. 32, Postscript. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in H. & L. C102

* * * * * * * * *

Iambic tetrameter couplets.

In a letter to his friend R***, Damon describes the frantic endeavors of men to obtain wealth by becoming stock-jobbers; ridicules the righteous people who countenance this speculation but rail against youths for small gambling; imputes the rapid

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

growth of stock-jobbers to the influence of H***ns, who justifies his knavery by insisting that people should be relieved of their money, which is only the root of evil; describes the bursting of the bubble and H***ns' fall from fortune with his friend M***lf; and praises the lot of the humble, like his friend and himself.

The Postscript (prose) remarks that M--- is disillusioned with both life and riches and wishes to commit suicide, whereas H---- still desires to benefit the world by removing that which is so harmful to it.

* * * * * * * * *

Stock-jobber was the term applied to those unscrupulous men who issued stock in a corporation, spread exaggerated rumors about its increasing value, and then, as quickly as possible, sold it at highly inflated prices to buyers who were unaware of how they were being tricked. In addition to fleecing the public, the stock-jobber impaired the financial condition of the whole country, because the buyers were too often unable to provide proper administration and direction for the businesses, which consequently soon became economic liabilities.

The poem must have been written after August, when South Sea stock began to decline.

* * * * * * * * *

195. ELEGY / ON THE / Death of Nicol Muschet of Boghall: / Written, at the Desire of his Friends,

Broadside; 337 x 206 mm.; untrimmed.

A1

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

Written by a friend, the poem expresses grief and love; relates Muschet's early piety and virtue; explains the change in him as due to the influence of evil companions; mentions his remorse; and warns all youths to learn by his example.

* * * * * * * * *

Nicol Muschat conspired with a debauched and brutal acquaintance to ruin his wife's reputation, so that he could obtain a divorce. When this plan failed, Muschat tried to administer an overdose of poison. When this attempt also failed, Muschat cut his wife's throat.

The crime took place in October 1720.

* * * * * * * * *

196. ELEGY / On the Deplorable Death of Margaret Hall, barbarously / murder'd by her Husband Nicol Mushet of Boghall, / Mondays [[sic]] Night the 17 October 1720, in the 17th Year / of her age.

Broadside; 332 x 201 mm.; untrimmed.

A1

* * * * * * * * *

Heroic couplets, and an Epitaph in iambic 4a3b4a3b4c3d4c3d.

The poem mourns Margaret, "a fond and loving Wife," characterizes her husband as an "inhumane Wretch," and briefly recites the details of the murder.

The Epitaph advises all husbands to love their wives.

* * * * * * * * *

See note to preceding pamphlet, Elegy On the Death of Nichol Muschet, 1720.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

197. CARMEN SECULARE, / For the YEAR 1720. / AN / ODE / Humbly Inscribed to the / KING, / ON HIS / Return from HANNOVER. [[sic]] / - / Te Dacus asper, Te profugi Scythae, / Vrbesque, Gentesque, & Latium ferox / Regumque Matres Barbarorum, et / Purpurei metuunt Tyranni. / HOR. Car. Lib. I Ode 35. / - / [[Printer's ornament: a basket of flowers over scroll and floral designs.]] / LONDON, / Printed for John Pemberton, at the Golden-Buck / in Fleetstreet; and Thomas Jauncy, at the Angel / without Temple-Bar. M.DCC.XX.

Folio; 342 x 216 mm.; trimmed. [A] in 2's; B-H in 2's. Pp. iv +28: pp. [i-ii], Title-page; pp. [iii]-iv, Preface; pp. [1]-28, Text. Catchwords. Headline: p. iv, "Preface." Page iv numbered at corner; other pages numbered centrally in brackets.

A5

* * * * * * * *

Stanzas: iambic 4a4b4a4b.

The Preface (prose), signed G.S., and ostensibly by the author, explains that the poem remains anonymous in order that it may receive unbiased criticism; and describes the poem as a panegyric on the King, members of the royal family, and state personages.

The poem eulogizes George I, who is represented as a merciful, loving, and generous king, revered by his people, respected by Europe (whose politics he influences), and granted the homage of foreign countries and kings; laments the king's absence and pleads for his return; briefly eulo-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

gizes the King's son, the son's wife, and their children; and euolgizes various court officers close to the King.

* * * * * * * * *

The King was fond of visiting his former home, Hanover, and, in order to indulge this desire, he procured the repeal of that clause in the Act of Settlement which forbade the sovereign to leave England without the consent of Parliament. He had left England for this particular trip in June, but in early autumn was urged to return because of the increasing panic which resulted from the failure of the South Sea Company. During his reign, George visited Hanover seven times, usually spending the latter half of the year there. It was on his last trip that he died.

George I did not get along well with his son and his daughter-in-law, and he had already deprived them of the custody of their children.

The poem must have been written some time after 9 November, when George landed in England.

* * * * * * * * *

198. AN / ODE / ON / HIS MAJESTY's / Happy ARRIVAL. / Humbly Inscrib'd to / The Right Honourable James Craggs, Esq; / Principal Secretary of State. / - /—Vultus ubi tuus / Affulsit Populo, laetior it Dies / Et Soles melius nitent. / Horace. / - / [[Printer's ornament: floral design enclosing a cherub playing a lute and surrounded by other instruments.]] / LONDON: / Printed for J. Pemberton at the Golden Buck in Fleetstreet, and / T. Jauncy at the Angel without Temple-Bar. M.DCC.XX.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Folio [no watermarks]; 324 x 205 mm.; trimmed. [A] in 2's; B. Pp. 6: pp. [1-2], Title-page; pp. [3]-6, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A20

* * * * * * * * *

Stanzas: six lines of iambic pentameter aabbcc.

The poem praises the King for his tolerance and mercy, and praises Craggs for his qualities as an administrator.

* * * * * * * * *

For King George's return to England, see notes to Carmen Seculare, 1720.

James Craggs the younger (1688-1721) was appointed Secretary of State for the Southern Department in 1718. Craggs was involved in the South Sea Company to the extent that he had been presented with shares of stock as an inducement for him to promote passage of the South Sea Act. There is little evidence, however, to indicate that he himself was guilty of any chicanery in connection with the Company's failure.

* * * * * * * * *

199. AN / ANSWER / TO / Duke upon Duke, &c. / WITH A / KEY. / - / Set to Musick by the same Hand.* / - / Rode Caper Vitem, tamen hinc, cum stabis ad Aras / In tua quod fundi Cornua possit erit. Ovid. / - / [[Printer's ornament: a square frame enclosing a key.]] / LONDON: / Printed for B. MOOR near St. Paul's Church, and / Sold by the Booksellers. 1720 / (Price Three Pence.)

* Line seven in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Quarto [ no watermarks]; 304 x 194 mm.; trimmed at top and bottom and one leaf at side. No signatures. Pp. [ii] + 4: pp. [i-ii], Title-page; pp. [1]-4, Text, first page containing eight staffs of music. Catchwords. No headlines. Pages numbered centrally in parentheses. Page number on p. 2 has been trimmed off.

B.M.C. lists a folio edition which it identifies as [London, 1725?]. B62

* * * * * * * * *

Stanzas: iambic 4a3b4a3b.

The writer berates Pope for having caused him to lose favor at court and so to lose an earldom; warns Pope that he will seek revenge, but admits that his chances are slim; and explains his situation as due to the fact that, angered by some affront, and refusing to accept gout as an excuse, he slapped the Duke of Guise, whose former passivity and indulgence of almost any request made it unlikely that he would offer any resistance.

* * * * * * * * *

See notes to Duke Upon Duke, 1723.

* * * * * * * * *

200. EUBULUS Oxoniensis / Discipulis SUIS. / BEING / An IMITATION / OF THE / Celebrated QUI MIHI. / In Praise of Drunkenness. / - / In Latin and English. / - / To which is prefixed, / Some Account of the Author, and the Publica- / tion of this Work. / [[Printer's ornament: scroll and floral designs enclosing a picture of astronomical instruments and a person.]] /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LONDON: / Printed for J. Roberts in Warwick- / Lane. 1720. [Price 6 d.]

Octavo; 191 x 112 mm.; trimmed. A in 4's; A in 4's; C in 4's. Pp. vii + 8 + 8: pp. [i-ii], Title-page; pp. iii-viii, Preface; pp. [1-2], Caption-title; pp. 3-8, Eubulus Oxoniensis; pp. [1]-8, The Oxford Tutor's Advice To His Pupils. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C54

* * * * * * * *

Iambic tetrameter couplets.

The Preface (prose) states that poetry is the most effective means of imparting knowledge; describes Eubulus as an Anglican minister and Tutor in a college at Oxford who loves drinking and leads his students to the same pastime; and tells of Tom Guzzle, who fell under the influence of Eubulus, drank and smoked himself to death, and left among his papers a poem written by that tutor.

The poem urges the writer's companion to make heavy drinking a confirmed habit.

* * * * * * * *

Eubulus (fl. B.C. 375) was a comic poet of Athens.

Walter Map (fl. 1200), archdeacon of Oxford, was a noted scholar and wit. A famous drinking song attributed to him has earned Map the undeserved reputation of having been a good-natured toper. Map was chiefly a satirist of political and ecclesiastical matters, but he also is supposed to have written a few prose Arthurian romances.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

201. [[THE]] / HASTY WEDDING: / OR THE / Saint Giles's Fortune. / AN / Heroi Comical Poem. / In Six Canto's [[sic]] / - / Beauty to no Complexion is confin'd, / She's only beautiful, who's truly kind. / - / LONDON: / Printed for T. Warner, at the Black-Boy in Pater- / Noster-Row. 1720. Price I s.

Octavo [no watermarks]; 180 x 114 mm.; trimmed. A-H in 4's. Pp. 64: pp. [1-2], Title-page; pp. 3-64, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. The trimming process has removed part of the page number on p. 14, about half of the page number on p. 13, almost all of the page numbers on pp. 11 and 12, and almost all of the last line on p. 33.

C16

* * * * * * * *

Heroic couplets.

Canto I introduces Phillis, a love-sick maiden, whose only learning is the ability to dance. She has a strong desire for marriage, and, having been unsuccessful among the tradesmen, she decides to frequent park and court and to snatch the first beau she finds. In Canto II, Phillis seeks the aid of a slight acquaintance, Nell, a bawdy-house keeper. Nell describes a fine youth who would be suitable and who is already interested, but she really has a nefarious scheme in mind. In Canto III, Nell informs Guzman, a gambler, that she has a beautiful rich bride for him. In Canto IV, Guzman and his cousin Mango plan to array themselves in fine clothes in order to deceive Phillis. In Canto V, Phillis meets Guzman and, though at

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

first repelled by his love-making, is finally won over. In Canto V the wedding takes place. Phillis is dispossessed by her father, and discovering that she has no money, Mango and Guzman return to their trade of robbery. Finally, Guzman kills Mango in a quarrel and is imprisoned, but Nell and Phillis still remain loyal to him.

* * * * * * * * *

202. PATRICIUS / TO / MANLIUS. / - / Aetas parentum, pejor avis, tulit / Nos nequiores; mox daturos / Progeniem vitiosiorem. / Hor. / - / [[Printer's ornament: scroll and floral designs; a female figure sitting sideways on an animal which is lying down.]] / - / LONDON, / Printed by H. Meere in Blackfryers, for / the Author. 1720.

Octavo [no watermarks]; 181 x 109 mm.; trimmed. A-D in 4's. Pp. 32: pp. [1-2], Title-page; pp. [3-5], Preface; pp. [6-8], To the Author; on bottom half of p. [8] is a Publisher's List; pp. 9-32, Text. Catchwords. Headlines: pp. [4-5], "The PREFACE."; pp. [7-8], "To the AUTHOR." Pages numbered centrally in parentheses.

C27

* * * * * * * * *

Iambic tetrameter couplets.

The Preface (prose) remarks that the writer's satire is aimed not at any particular individuals but at whoever are guilty.

To the Author (heroic couplets), written by his friend J.F., points out some defects; advises him to study Horace

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and the best modern poets, and then to determine whether he is cut out to be a poet.

Patricius urges Manlius to quit his studies since he is already wiser than his books; describes the wickedness of the city and the unpleasant traits of women; tells of a maiden in love with Manlius and suggests how they may be happy together; condemns the libellers and abusers of old people; mentions (under fictitious names) some cunning and knavish rogues; characterizes the town as ruled by treachery, suspicion, ignorance, calumny, and envy; tells of the rift caused by scandal-mongers between loving and gentle Byno and his chaste wife; describes the transcience of earthly joys and honors; and advises his friend that emulation of Horace's calm temperament is the best way to be content.

* * * * * * * * *

203. A / BALLAD, / UPON A / Gentleman's Sitting upon the Lady / W-----'s Cremona Fiddle. / To the TUNE of / King John, and the Abbot of Canterbury. / = / LONDON: / Printed: And Sold by J. Roberts, in Warwick-Lane. / MDCCXX. (Price 2d.)

Folio; 345 x 213 mm.; trimmed. No signatures. Pp. [ii] + 3: pp. [i-ii], Title-page; pp. 1-3, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Torn places in the first two leaves have been repaired.

A4

* * * * * * * * *

Stanzas: dactyllic 4a4a4b4b, with refrain "Sing down, derry down, &c."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem is a narration--partly ribald--of the incident mentioned on the title-page.

* * * * * * * * *

Cremona fiddles were so named from being made in Cremona, a town in Lombardy. Most of the great violin makers, including the Amati, Stradivarius, and Guernarius families lived and worked here.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1721

204. THE / PLAGUE / OF / MARSEILLES: / A / POEM. / - / By a Person of Quality. / - / Tristius haud ille Monstrum, nec saevior ulla / Pestis & ira Deûm Stygiis sese extulit undis. / Virgil. / - / [[Printer's ornament: scroll and floral designs; cherub's head and bird.]] / LONDON: / Printed for J. Bateman, at the Hat and Star, / and J. Nicks, at the Dolphin and Crown, / both in St. Paul's Church-Yard. 1721. / (Price Six Pence.)

Octavo; 191 x 119 mm.; trimmed. [A] in 4's (A1 wanting); B-D in 4's. Pp. [3]-30, [31]: pp. [3-4], Title-page; pp. [5-6], To the Reader; pp. [7]-30, Text; p. [31], Publisher's List. Catchwords. Headlines: p. [6], "To the Reader."; pp. 8-30, "The Plague of Marseilles:" on versos, "A POEM." on rectos. Pages numbered at corners. Some leaves have watermarks at bottom.

C27

* * * * * * * * *

Heroic couplets.

"To the Reader" (prose) states that, in view of a plague which rages in a neighboring land and which constantly draws nearer, the author wishes to arouse his nation to repentance; and discloses that the author has borrowed slightly from Bishop Sprat's poem, The Plague of Athens.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem characterizes the plague as God's vengeance upon man for his pride and insolence; describes the dreadful progress of the plague through France, its physiological effects on human beings, the prostrate condition of the city, and the pitiful scenes of carnage; and exhorts the Genius of Britain to guard the writer's country from this dread disease.

* * * * * * * *

Thomas Sprat (1635-1713), Bishop of Rochester and Dean of Westminster, was a friend of Cowley, to whom he was indebted for his early preferments. One of the first Fellows of the Royal Society, he wrote a history of it which achieved considerable popularity. Sprat preached sermons which were popular enough to be printed and reprinted, and Macaulay has, indeed, called him a master of eloquent prose. His poem The Plague Of Athens first appeared in 1659, but went through some later reprintings.

Marseilles was ravaged by a vicious plague from June to December 1720, during which time 40,000 to 60,000 people are supposed to have perished. Still remembering the devastating effects of the plague of 1665, and fearful of a recurrence, the English people experienced an alarm which did not subside until 1723. Like the writer of this pamphlet, many clergymen characterized the plague as a direct intervention of God to punish sin and wickedness. Furthermore, while decrying preventive measures, they exhorted the people to prayer and repentance. The nation as a whole, however, instead of accepting the visitation as inevitable, was more interested in positive

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

measures to forestall it. Physicians wrote pamphlets describing the symptoms of the plague and offering directions for its prevention and cure, while Parliament strengthened the old, inadequate quarantine regulations to such an extent that they soon proved even too stringent and had to be modified.

* * * * * * * * *

205. VOX POPULI. / OR, / The General CRY / OF / ENGLAND. / [[Text.]] / [[Advertisement of books in press.]] / - / DUBLIN: Re-Printed by John Harding in the Middle / of Dirty-Lane, 1721.

Broadside (printed on both sides); 313 x 210 mm.; trimmed, except for left side. Catchword.

A1

* * * * * * * * *

Heroic couplets.

The poem remarks that Great Britain vainly sues for Knight's discharge; prays to God that sycophants may not devour the land; maintains that the senate perceives those snakes who are securely "Screen'd by Betrayers of our Liberty;" implores King George to defend his people.

* * * * * * * * *

Robert Knight was the treasurer of the South Sea Company. After having appeared once before the committee investigating the financial collapse of the company, Knight fled to France, taking with him the company's record book. Eventually, he was arrested in Antwerp and imprisoned there. At the time it

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

was generally believed that the flight and arrest had been arranged by certain influential people at court in order to keep secret their own implication in the South Sea debacle, and their enormous profits from it.

The pamphlet must have been written after 23 January, the date of Knight's departure.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1722

206. AN / ELEGY / Upon the late Ingenious / Mr. TOLAND. / - / [[Printer's ornament: floral design; seated cherub with book; two birds.]] / - / LONDON: / Printed for T. Payne, at the Crown in Pater- / Noster-Row. 1722. / (Price Two Pence.)

Folio; 312 x 200 mm.; untrimmed. [A] in 2's; B. Pp. 6: pp. [1-2], Title-page; pp. 3-6, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A74

* * * * * * * * *

Heroic couplets.

The poem mourns Toland, who is characterized as a supporter of truth and reason, a champion of Britain, and a patron of liberty; praises him as a bulwark against enthusiasm, ignorance, and superstition; and assures him that he has served as an inspiration to many British youths.

* * * * * * * * *

John Toland (1670-1722), except for the period of about 1701-1718, during which he recanted, was one of the prominent rationalists and deists of the late seventeenth and early eighteenth centuries. His Christianity Not Mysterious, 1696, initiated the controversy between the deists and the orthodox theologians. In his later years, Toland produced a number of political pamphlets, directed chiefly against Tories, High-churchmen, and Jacobites, although he also wrote in defense

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of Harley.

This pamphlet was probably written sometime in March, the month of Toland's death.

* * * * * * * * *

207. THE / PLOTTERS; / A / SATIRE. / Occasion'd by the / Proceedings of the Earl of Or----y; the / Lord B. of R. the Lord N. and G. and / Others. / CONTAINING / A true description of all the Statesmen belong- / ing to the Chevalier's Court: The Intrigues / at Rome, after the Fall of South-Sea Stock: / The Escape of John Sam——e: The Letters / of Capt. Kel——: The Lady Sobies——'s Letter / to the Lady Ro——r, with the Bologna Lap- / Dog; with a particular Description of that Princess and her young Son. / - / LONDON: / Printed for A. Moore, near St. Paul's 1722. / [Price Six-pence.]

Octavo; 204 x 126 mm.; trimmed at sides. B-E in 4's gathered within F in 2's. Pp. [ii] + 34: pp. [i-ii], Title-page; pp. [1]-34, Text; at the end of the text is a list of Errata. Catchwords. Running-title: "The Plotters;" on versos; "A Satire." on rectos; "The Plotters &c." on p. 34. Pages numbered at corners.

C28

* * * * * * * * *

Heroic couplets.

The poem opens with a description of two members of the Chevalier's court, K——lly and Romanio. K——lly and some of the other members urge the Chevalier that the time is ripe for him to regain his former position, and they picture the de-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

gradation of the country under George. Most members of the court engage in pleasant social activities, especially Romanio, who prefers ease to combat. During a tea party, General Mackintosh rushes in and berates the Chevalier for his apathy, but the queen, Sobies——, defends his attitude. Bullinbrook decries fame; Mackintosh censures his effeminacy; and Romanio praises ease and sensuous pleasure. In order to resolve this disagreement, a council is held, and the poem, while describing the members, makes opprobrious remarks about their knavish character. At the end of a year not only has the Chevalier still been unable to secure the support of any foreign power, but a list of foes to King George, which had been sent to France, has found its way to England. Capt. K——lly and S——mple are captured, but the latter escapes and repairs to C——rt. C——rt shows him a letter from Clementina which accompanied the present of a Bologna dog supposed to have the power of spreading the Romish creed, and the two men are aroused to vow that James shall be crowned.

* * * * * * * * *

The incidents in the poem allude to the conspiracy of Francis Atterbury and others to restore the Old Pretender as James III. Led by Atterbury, John Plunket, and George Kelly, the plot hardly progressed beyond the correspondence stage before the vigilant ministry broke it up by a series of arrests.

The conspirators referred to on the title-page are, besides Atterbury and Kelly, the Earl of Orrery, and Lord North and Grey.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In the text, the Chevalier is the Old Pretender; Sobies——, and Clementina both represent Maria Clementina Sobieski, whom the Pretender had married in 1719; and Bullinbrook is, of course, Bolingbroke.

For the Old Pretender, see note to Mother Hubbard's Tale Of the Ape And Fox, 1715.

Francis Atterbury (1662-1732), Bishop of Rochester and Dean of Westminster, was a High Church clergyman with Tory and Jacobite sympathies. After the Rebellion of 1715, he grew estranged from the ruling powers because of their anti-High Church prejudice, and since 1717 he had been in communication with the Pretender and his court.

John Plunket (1664-1734) was educated at a Jesuits' college in Vienna and served for twenty years as a Jacobite spy and agent. In 1712, he was involved with some forgeries purporting to show that Certain Whigs planned assassinations in order to forestall the Tory intention to make peace. In 1723, he was charged with complicity in the plot to seize the Tower of London.

George Kelly (fl. 1736), an Irish deacon, was Atterbury's secretary in the correspondence with the Pretender. He is remembered for what is probably the most dramatic event in the whole plot. When the King's messenger came to arrest him, Kelly held him off at sword's point long enough to burn several (probably incriminating) documents.

Because there was insufficient evidence to obtain the conviction of Atterbury, Plunket, and Kelly, they were banished

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

by a Bill of Pains and Penalties. Since then, letters have been discovered which definitely prove Atterbury's guilt.

Charles Boyle (1676-1731), fourth Earl of Orrery and first Baron Marston, served in the army during the War of the Spanish Succession and attained the rank of major-general. He later held some diplomatic and political posts. Involved in the plot to seize the Tower, Orrery was sentenced to six months' imprisonment. He is now chiefly remembered as one of the participants in the Battle of Ancients and Moderns, wherein he took the side of William Temple against Bentley and Wotton.

William North (1678-1734), sixth Baron North and Lord Grey, pursued a career in both army and politics, with his Jacobite sympathies growing stronger toward the end of Queen Anne's reign. After the accession of George I, however, he seemed to lose interest in the attempt to restore the Pretender, and he took no part in the Rebellion of 1715. But he was involved in Atterbury's plot and was sentenced to the Tower.

John Sample was one of the agents involved in the conspiracy.

William Mackintosh (1662-1743) served as brigadier to the Pretender and is supposed also to have been in military service under James II before 1688. He was prominent in the Rebellion of 1715 and in the attempted rebellion of 1719.

For Bolingbroke, see note to The Scamperer, 1715. After fleeing to France, Bolingbroke served as Secretary of State to the Pretender until he was dismissed early in 1716.

The Bologna dog apparently alludes to a spotted dog, sent by

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Earl of Mar as a present to Atterbury, who was eventually implicated because this dog was frequently in the treasonable correspondence that came to light.

John Erskine (1675-1732), sixth or eleventh Earl of Mar, held political posts in the reigns of William III and Anne. Although he apparently aimed at effecting a Stuart restoration, he continually trimmed his policies in order to keep his position at court. After the accession of George I, however, he openly joined the Pretender and led the forces fighting in Scotland.

The poem was probably written after September, when a number of arrests were made, and, since there is no reference to the fates of the various culprits, before sentence was passed.

* * * * * * * * *

208. THE / DANCING-MASTER. / A / SATYR. / - / Canto I. / - / Hunc qualem nequeo monstrare, & sentio tantùm. / Terra malos Homines nunc educat atque pusillos: / Ergo Deus quicunque aspexit, ridet & odit. / Juv. / - / [[Printer's ornament: two small squares of type ornaments.]] / LONDON: / Printed for A. Moore, near St. Paul's; and Sold / by the Booksellers of London, 1722. / (Price Four-Pence.)

Octavo [no watermarks]; 192 x 118 mm.; trimmed. A-B in 4's; C in 2's. Pp. 20: pp. [1-2], Title-page; pp. 3-20, Text. Catchwords. Running-title: "The Dancing-Master;" on versos, "A Satyr." on rectos. Page 3 numbered centrally in brackets; other pages numbered at corners.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Listed in B.M.C. C9

* * * * * * * * *

Heroic couplets.

The poem characterizes dancing-masters as the worst plague in all history; condemns them as thieves, knaves, and bawds who introduce youths to lewdness; describes the affectations and other unpleasant qualities of certain men in this profession; reveals their unscrupulousness in obtaining money; and exhorts heaven for vengeance upon their insolence and profaneness.

* * * * * * * * *

209. THE / PARSON / AND HIS / MAID, / A / TALE. / - / [[Printer's ornament: a basket of flowers above a face.]] / - / Out of the Frying-Pan into the Fire. Ab. Antiq. / - / LONDON: / Printed for T. Payne near Stationers Hall. 1722. / Price 4 Pence.

Octavo [no watermarks]; 181 x 118 mm.; trimmed. A-B in 4's. Pp. 15: pp. [1-2], Title-page; pp. 3-15, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Page 1 is misnumbered 3.

C26

* * * * * * * * *

Heroic couplets.

The poem tells of Sir Hugh, a humble parish priest, who was a moderate in politics and religion, who preached simple but instructive sermons, and who gaily joined his parishioners for ale, cards, or dancing. Although his larder was stocked

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

with abundant, if simple, food, it was his custom to eat only whatever food was in season at a particular time. His maid Susan, sated with a continual diet of pork, devised a vulgar scheme to show her feeling, but the priest took the joke with good humor.

* * * * * * * * *

210. THE / PRUDE, / A / TALE: / In Two CANTO's [[sic]] / - / - Tenacem propositi virum, Non vultus instantis Tyranni, / Mente quatit solida. / = / Printed at Dublin; and Re-printed in London, / for J. Roberts in Warwick-Lane, J. Harison / at the Royal-Exchange, A. Dodd without / Temple- / bar, S. Huddleston in Church-Court, against / Hungerford-Market, and E. Griffith at Cha- / ring -cross, 1722.

Octavo [no watermarks]; 192 x 122 mm.; trimmed. [A] in 4's; B-D in 4's. Pp. 29, [30-32]: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. 5-29, Text; pp. [30-32] are blank. Catchwords. No headlines. Pages numbered centrally in parentheses.

C72

* * * * * * * * *

Iambic tetrameter couplets.

Canto the First describes Clara, a prude, who loves, and is beloved by, Goodvil. Despite his earnest protestations of love, she spurns him and delights in lashing men for their deceit and in ridiculing the affected practices of beaus and coquettes. Although cool toward Goodvil, she hints to her friends of her love for him. Canto the Second relates how

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Goodvil finds his way to Clara's room and hides under her bed. After she retires and falls asleep, her lover awakens her with a groan, and, pretending to be his own ghost, says that he committed suicide that evening and asks for her sympathy lest he assume a shape that will strike her with terror. She reveals her pity and explains her conduct as due to caution, and modesty. When she urges him to live again and have her love, Goodvil takes her at her word and stays the night.

* * * * * * * * *

211. RETIREMENT: / A / Divine Soliloquy. / - / Stet quicumque volet potens / Aulae culmine lubrico. Seneca. / - / [[Printer's ornament: scroll and floral designs.]] / = / LONDON: / Printed for J. Bateman, at the Hat and Star in / St. Paul's Church-Yard. 1722. / (Price Six Pence.)

Octavo [no watermarks]; 194 x 120 mm.; trimmed. B-D in 4's gathered within E in 2's. Pp. [ii] + 26: pp. [i-ii], Title-page; pp. [1]-24, Retirement; pp. 25-26, "Epigram on Whig and Tory." Catchwords. Running-title: pp. 2-24, "Retirement."; p. 26, "On Whig and Tory." Pages numbered at corners. Leaf E is incorrectly signed D.

C33

* * * * * * * * *

This poem is a reprint of The Country Life, 1717. A few changes have been made, including omission of the Preface.

* * * * * * * * *

"Epigram On Whig And Tory."

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem complains that Whigs and Tories are motivated by party interest rather than by the search for truth.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1723

212. DUKE upon DUKE, / An Excellent New PLAY-HOUSE / BALLAD. / - / Set to Musick by Mr. HOLDECOMBE [[sic]] / - / [[Printer's ornament: a floral design.]] / - / LONDON: / Printed for A. MOOR near St. Paul's Church, / and Sold by the Booksellers. 1723. / (Price Three Pence.)

Folio; 306 x 199 mm.; trimmed at top and bottom. No signatures. Pp. [ii] + 4: pp. [i-ii], Title-page; pp. [1]-4, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

B.M.C. lists a folio edition which it identifies as [London, 1725?], and which it ascribes to Swift.

A36

* * * * * * * * *

Stanzas: iambic 4a3b4a3b and 4a3b4c3b.

The ballad tells of two noblemen in the time of Richard the Lion Hearted, John, Duke of Guise, and Nic, Duke of Lancashire, and shows that "Pride will have a fall." When Guise explains that, because of his gout, he cannot accept an invitation to wisk [sic], Lancashire, an affected bully, provokes him into a fight by refusing to accept that excuse. Getting the worse of the fight, Lancashire proposes another combat on the next day. Guise insists that they fight that very night, but Lancashire fails to appear.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem is an allegory of a quarrel between Nicholas Lechmere and Sir John Guise.

Nicholas Lechmere (1675-1727), first Baron Lechmere, was a M.P. and held minor political posts in the reigns of Anne and George I.

Sir John Guyse or Guise (1680-1761) was an independent minister known for his vigorous attacks on Arianism.

Henry Holcombe (1690?-1750), after a brief career as an operatic singer, was a teacher of harpischord and singing, as well as a composer of some prominence. Two collections of his songs were published in 1745.

The date on either this pamphlet or An Answer to Duke Upon Duke, 1720 may be a misprint. If not, this must be a later printing of the original publication.

In his John Gay Favorite of the Wits, W.H. Irving ascribes this poem to Gay.

* * * * * * * * *

213. AN / ODE / Humbly Inscribed to the KING. / - / Coelo tonantem credidimus Jovem / Regnare; praesens Divus habebitur / Augustus, adjectis Britannis / Imperio. / - / [[Printer's ornament: a male figure seated on the ground and holding a lyre in his left hand.]] / = / LONDON: / Printed by W. Wilkins, for J. Peele in Pater- / Noster Row. M.DCC.XIII. [[Within a border of double rules.]]

Folio; 305 x 202 mm.; trimmed. [A] in 2's; B in 2's; [C]. Pp. 9: pp. [1-2], Title-page; pp. [3]-9, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Almost all of the catchword on p. 8 has been cut off in the trimming process.

A19

* * * * * * * * *

Various stanzaic forms.

The poem describes alternately the conditions which would prevail under a justly ordered regime and under a corruptly tyrannical one; mentions a recent seditious conspiracy; praises the king for his able domestic rule and for his international power; and reminds the writer to forego ambition for a plain and humble life.

* * * * * * * * *

The conspiracy is that of Bishop Francis Atterbury to restore the Old Pretender. See notes to The Plotters, 1722. Atterbury was finally banished in June 1723.

The sound and prosperous condition of England was due largely to the efforts of Sir Robert Walpole, who, by 1723, had instituted measures to lighten the disaster of the South Sea Scheme, had encouraged manufacturing by his removal of many import and export duties, had begun to reduce the national debt, had used taxes to foster industry and commerce, and had inaugurated other financial policies designed to further Britain's welfare.

* * * * * * * * *

214. THE / FABLE / OF THE / Blackbird and Kite. / - / [[Printer's ornament: a triangle composed of squares of scroll designs]] / - / LONDON, / Printed for John Moor in Thames-Street, 1723. / [Price Two-pence.]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Folio [no watermarks]; 317 x 203 mm.; trimmed at top and side. [a]; A, A2. Pp. [ii] + 4: pp. [i-ii], Title-page; pp. 1-4, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A13

* * * * * * * * *

Iambic tetrameter couplets, the Moral in heroic couplets.

A caged blackbird is famed for its beautiful voice. A nearby kite "of Irish breed" is cruel and voracious and bears a particular grudge against blackbirds. Pretending friendship and admiration, the kite attempts to reach through the bars and seize the blackbird when his back is turned. The blackbird realizes his danger and fells the kite with a bold look of courage and resentment. The Moral at the end states that mere power and brute strength will fail if they are devoid of wisdom, and that the gods interpose to guard the just.

* * * * * * * * *

215. THE / Ghastly WOUND. / A / TALE. / - / Inscribed to the Celebrated / Mrs. S—— S——. / - / From Monsieur De La Fontaine. / - / Monstrum horrendum, informe, ingens, —— Virg. / Far less amaz'd Aeneas stood, / When by Avernus, Sacred Flood, / He saw, Hell's Portal fring'd with Wood. / Curious Maid. / - / LONDON: / Printed, and Sold by T. Payne, near Stationer's Hall. / MDCCXXIII.

Folio [no watermarks]; 357 x 231 mm.; trimmed at side. [A] in 2's; B in 2's. Pp. [ii] +6: pp. [i-ii], Title-page; pp. 1-6, Text. Catchwords. No headlines. Pages numbered

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

centrally in brackets.

A15

* * * * * * * *

Iambic tetrameter couplets.

The poem is a humorous story telling how a farmer outwits a stupid devil and how the farmer's wife, by means of a lewd trick, prevents the devil's revenge.

* * * * * * * *

Jean de La Fontaine (1621-1695) wrote many short tales in verse but is probably best remembered for his Fables.

This story is borrowed from "Le Diable de Papefiguere" in Fontaine's Contes et Nouvelles.

* * * * * * * *

216. Mendico-Hymen / SEU, / TUPHLO-PERO-GAMIA. / THE / Beggar's Match. / - / Translated from the Latin. / - / The Second Edition. / - / Gold and Grandeur were unenvied Things. / Epil. to Cato. / - / [[Printer's ornament: a basket of fruit and flowers.]] / - / DUBLIN: / Printed for J. and S. Pepyat, Booksellers / in Skinner-Row. / - / MDCCXIII. /

Octavo; 160 x 98 mm.; trimmed at top and side. A in 8's. Pp. 16: p. [1], Title-page; p. [2], Dedication to the Rev. Mr. Thompson, Senior Fellow of Trinity College, Dublin; pp. [3]-16, Text. Catchwords. Running-title: "Mendico-Hymen." on versos and rectos. Pages numbered at corners.

B.M.C. lists a 1724 edition. C23

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The victim of successive misfortunes, Corydon, a shepherd, is left an impoverished cripple forced to beg for his living. He is befriended by a blind neighbor, Sybarillis, who helps him pass the time by chatting. The two fall in love and, though at first reluctant to reveal their feelings, finally declare themselves. They repair to Sybarillis' humble cottage, where they are married. A number of Sybarillis' beggar friends help prepare the wedding feast, and, after a period of merriment, they leave the couple to the consummation of their marriage.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1724

217. AN / EPISTLE / TO / Mr. HANDEL, / UPON HIS / OPERAS / OF / FLAVIUS and JULIUS CAESAR. / - / Orpheus in Sylvis, inter Delphinas Arion. / Virg. Ecl. 8. / Hear how Timotheus' various Lays surprize, / And bid alternate Passions fall and rise. / Pope. / = / LONDON: / Printed for J. Roberts, near the Oxford Arms in Warwick- / Lane. 1724. [Price 4 d.]

Folio; 336 x 220 mm.; trimmed. No signatures. Pp. [ii] + 3: pp. [i-ii], Title-page; pp. [1]-3, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

All

* * * * * * * * *

Heroic couplets.

The poem praises the power of Handel's harmony, which is said to unite the differences among Englishmen; ridicules the vicious taste which can not appreciate his music; and eulogizes his great talent.

* * * * * * * * *

George Frederick Handel, or more accurately Georg Friedrich Händel, (1685-1759), the celebrated composer, was born in Germany and was Kapellmeister to the Elector of Hanover, later George I of England. Coming to England in 1712, Handel remained for the rest of his life and attained renown for his musical compositions. In 1726 Handel was naturalised, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

soon thereafter he received the post of court composer.

Flavio was produced in May 1723; Guilio Cesare in 1724.

The pamphlet must have been written after 20 February, the date of Guilio Cesare's production.

* * * * * * * * *

218. A / POEM / ON THE / ANNIVERSARY / OF THE / BIRTH-DAY / Of His MAJESTY / King GEORGE. / - / Festo quid potius die / Neptuni faciam? Hor. / - / Humbly presented to / John Duncomb Esq; / - / LONDON, Printed for the Author. MDCCXXIV.

Folio; 295 x 202 mm.; trimmed. [A]; B-C in 2's. Pp. 10: pp. [1-2], Title-page; pp. 3-10, Text. Catchwords. No head-lines. Pages numbered centrally in parentheses.

A21

* * * * * * * * *

Heroic couplets.

The poem offers an exposition of George's ancestry; and states that in him appear all the noble qualities of his ancestors who died in battle.

* * * * * * * * *

King George I (1660-1727) succeeded to the throne in 1714. His birthday was on 28 March.

* * * * * * * * *

219. A / Congratulatory POEM / On His MAJESTY / KING GEORGE's / SAFE and HAPPY / RETURN / TO HIS / British Dominions, Dec. 30, 1723. / BY / The Company of Grey-headed Gentlemen, who had proposed / to have rode upon White Horses before His Majesty, when / He first made His public Entry thro' the City of London, / Anno 1714. / As It was Presented to His MAJESTY

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

at St. James's, /by Two of the Body / of the said Gentlemen, Feb. 16. 1723-4. and to Their Royal Highnesses / at Leicester House, on the 24th of the same Month. At both which / Places the said Gentlemen were graciously received; And had the Honour of / Kissing His Majesty's Hand, as also those of their Royal Highnesses. / - / N.B. These Gentlemen (having obtain'd an Order from the / Lords of the Regency for their Admission into the Grand Cavalcade / at His Majesty's first Publick Entry, 1714.) Propos'd to ride on / White Horses, in their own Grey Hair, and White Camblet Cloaks; / with a Nosegay in their Right-Hands, compos'd of an* Orange in- / clos'd with † Laurel: They designed to have formed themselves / into Six Companies, to have consisted of 24 Gentlemen in each; a / Captain and Musick in the Front, and an Officer at the Head of / every company, attended by their Respective Servants in Liveries / on foot; with Musick in the Center and Rear; But were pre- / vented in the Execution of this their Purpose, by His Majesty's / Not too soon, but unexpected Happy Arrival, before the said Gen- / tlemen could form themselves into such proper Order as became the / Reception of that Monarch that holds the Ballance [[sic]] of Europe. / [[Row of short rules.]] / * The ORANGE, in Remembrance of the Great NASSAU, who LEFT us this Thrice Happy / LEGACY, And the / † LAUREL, in Commemoration of the Allways [[sic]] Victorious John Duke of Marlborough, who, un- / dauntedly by his Sword, rather Obtain'd than Preserv'd for Us, the Possession of this Entail, which / is the Bulwark of the Protestant Religion. / London, Printed by R.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Tookey, in St. Christopher's Court, behind the Royal-Exchange 1724.

Folio; 312 x 205 mm.; trimmed. No signatures. Pp. [ii] + 4: pp. [i-ii], Title-page; pp. [1]-4, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A7

* * * * * * * * *

Heroic couplets.

The poem expresses gratitude upon the King's safe return; sketches the treasonous opposition which he had earlier encountered; eulogizes his establishment and his furtherance of liberty and peace; and wishes him a long reign.

* * * * * * * * *

King George I (1660-1727) was fond of visiting his native land, Hanover, and he made a trip there about every other year. It was during this visit that he hoped to arrange a marriage between his grandson and the princess Wilhelmina, daughter of King Frederick William I of Prussia.

The "treasonous opposition" probably refers to the Jacobite Rebellion of 1715 (see notes to Mother Hubbard's Tale of the Ape and Fox, 1715), and perhaps also to Atterbury's plot of 1722 (see notes to The Plotters, 1722).

According to the information on the title-page, the poem must have been printed after 24 February [O.S.?].

* * * * * * * * *

220. AN / EPISTLE / FROM / S------O, / TO / A------a R------n. / - / Viribus hic operi non est, hic utilis annis, /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ergo sine effectu prurit uterque labor: / Supplex illa rogat pro se, miserisq duobus, / Hunc juvenem facias, hunc Cytherea virum. / Martial. Epig. Lib. xj. Ep. lxxxij. / = / LONDON: / Printed for M. Smith, near the Royal Exchange; and Sold / by the Booksellers of London and Westminster, 1724. / [Price 4 d.]

Folio; 354 x 240 mm.; trimmed. No signatures. Pp. [ii] + 3: pp. [i-ii], Title-page; pp. [1]-3, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A10

* * * * * * * * *

Heroic couplets.

S------o apologizes for the warmth of his love-making, but explains that the lady need never fear, since he cannot consummate his passion, but can only pretend.

* * * * * * * * *

Francesco Bernardi (ca. 1680-1750), known as Senesino, was one of the castrati who came to England when that country began to develop a taste for Italian operas and singers. A contralto or mezzo-soprano, he was noted for the clarity, flexibility, and expressiveness of his voice. For a number of years he sang in operas composed for Handel, but the two men finally quarreled, and Senesino joined the rival organization which was formed by his sympathizers.

A------a R------n is Anastasia Robinson (d. 1755), a noted singer of the day. She and Senesino frequently acted together, and it is reported that, having received some offense from him at a rehearsal, she prevailed upon Lord Peterborough,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

who caned Senesino and forced him to proclaim Anastasia's virtue and beauty. She is supposed to have married Charles Mordaunt (1658-1735), third Earl of Peterborough some time after the spring of 1722, but the marriage was kept secret for thirteen years, and a public ceremony was performed only at the end of that time.

* * * * * * * * *

221. THE / PATCH. / AN / Heroi-Comical / POEM. / (With ADVICE to Chloe, how to make / use of that Beautiful Ornament of the Face.) / In Three Cantos. / - / —Non ego paucis / Offendor Maculis.—/ Hor. / To which is added, / The Welch [[sic]] Wedding. A POEM. / - / Hic Hymenaeus erit —/ Virg. / - / By a Gentleman of Oxford. / - / LONDON, / Printed for E. Curll, over-against Catherine-street in the Strand. M.DCC.XXIV. [[Price listed on Half-title as one shilling.]]

Octavo [no watermarks]; 195 x 122 mm.; trimmed. [A] in 4's; B-F in 4's. Pp. viii + 39: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; p. v-viii, Dedication; pp. [1]-27, The Patch; p. [28] is blank; pp. [29-30], Title-page for Welch Wedding; pp. 31-39, Welch Wedding. Catchwords. Headline: pp. vi-viii, "The Dedication." Pages vi-viii numbered at corners; other pages numbered centrally in parentheses.

H. & L. lists a 1723 edition, which it ascribes to Francis Hauksbee. C27

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to Mrs. M---- R----

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and signed F.H. states that it was the patch on her face which inspired the poem, and asks her to defend the poem against any attackers.

In Canto I, Cupid is angered by the fact that Chloe is usurping his power, and he seeks the aid of Aeolus and Apollo, both of whom refuse. Canto II introduces Belinda who resides at Oxford and, envious of Chloe's beauty, uses cosmetics to rival her. Seeking revenge, Belinda presents Cupid with a gnat. In Canto III, Chloe has been bitten by the gnat, and she develops a pimple. Calling upon the gods to aid her, she wins Cupid's repentance, and, through Iris, Venus presents her with a patch made from a peacock's tail to hide the ugly spot. The last lines advise Chloe not to cover her face with patches but to use them to set off her features.

* * * * * * * * *

"The Welch Wedding."

Heroic couplets.

The poem relates the humorous wooing of the widow Joan by the Welshman, Taff, both of whom are so corpulent that they cannot embrace each other; and briefly describes the abundant wedding supper.

* * * * * * * * *

Francis Hauksbee (1687-1763) wrote and lectured on various scientific processes and experiments.

* * * * * * * * *

222. THE / SESSION / OF / MUSICIANS. / In Imitation of the / Session of Poets. / - / Sic honor & nomen divinis

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

vatibus atque / Carminibus venit;——Hor. de Arte Poet. / The Strings he touch'd with more than human Art, / Which pleas'd the Judge's Ear, and sooth'd his Heart; / Who soon judiciously the Palm decreed, / And to the Lute postpon'd the squeaking Reed. / Croxal's Ovid. Metam. / - / - / LONDON: / Printed for M. Smith, near the Royal-Exchange, in Corn- / hill. 1724. [Price 6 d.]

Folio [watermark present only on second leaf]; 347 x 227 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets. A tear in the last leaf has been repaired.

Listed in B.M.C. A26

* * * * * * * * *

Anapestic tetrameter couplets at the opening, followed by heroic couplets.

Apollo summons a convocation of musicians for the purpose of choosing one to be awarded the bays. After the poem describes the shortcomings of a number of them, Apollo awards the prize to B——cn——i, as all approve.

* * * * * * * * *

B——cn——i undoubtedly refers to Buononcini, the two adjacent consonants in the body of the name having been reversed, perhaps accidentally.

Giovanni Battista Buononcini (1672?-1750) was a noted composer. After pursuing his career in Germany, Austria, and Italy, he was called to London in 1720 and invited to join the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Royal Academy of Music, of which Handel was director. Buononcini became a great favorite, especially among a group of nobles who disliked Handel, and heated disputes took place over the respective merits of the two composers. In 1722 Buononcini was commissioned to write the funeral anthem for the Duke of Marlborough. Besides the twenty two operas ascribed to him, he composed many oratorios, masses, and songs.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1725

223. The Old Woman's / TALE / [[Text.]] / - / LONDON Printed, and Re-printed in DUBLIN, / in the Year, 1725.

Broadside (printed on both sides); 316 x 210 mm.; untrimmed. Catchword.

Listed in B.M.C. A1

* * * * * * * * *

Stanza: anapestic 4a4b4c4b4d4e4f4e. [Some lines, which begin with an iamb, may be classed as amphibrachs.]

The poem tells of an old woman who laments that England is poor because of treachery, but states that poverty is brought on by the people themselves; advises Britons to hold on to their money; tells of an old fox who hoarded corn and hay in order to increase their price; and ends with a wish for the king's safe return.

* * * * * * * * *

The poem must have been written after June, when George I left for Hanover, and before 3 January, when he returned.

* * * * * * * * *

224. [[Four rows of type ornaments.]] / No-body turn'd Some-body; / Or, The FAIR / CONFESSION / OF / M—— D——, Esq; / - / [[Text.]] / - / Printed in the Year, MDCCXXV.

Broadside (printed on both sides); 313 x 202 mm.; trimmed at top. Page 2 numbered centrally in parentheses. Catchword.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

At the bottom right corner is penned the initial "F."

A1

* * * * * * * * *

Anapestic tetrameter couplets.

"To the Printer" remarks that two reasons which would induce publication of the following poem are the hope of financial gain and the desire to serve public good by disclosing a person who is abhorred by all for his atrocious crimes.

The poem tells of the writer's coming to Dublin as a verminous beggar fit to be only a swineherd or stableboy. Befriended by a lady, he is hired for her household, marries a chambermaid, and receives a small governmental job. Here he proceeds to enrich himself by diverting money to himself. At the end the poem states that robbing the whole kingdom is a safer method than individual thefts.

* * * * * * * * *

225. THE / PHANTOM. / - / Somnia vana jacent totidem, quot messis aristas, / Silva gerit frondes, ejectas littus arenas. / OVID. / - / [[Printer's ornament: a winged figure of a woman, blowing a trumpet and surrounded by books, one of which she holds open with her left hand.]] / = / LONDON: / Printed for J. STAGG, in Westminster-Hall. / - / M.DCC.XXV.

Folio [no watermarks]; 334 x 221 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A21

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Iambic tetrameter couplets.

The poem describes a few types of supernatural spirits, but adds that intelligent people recognize these as figments of the imagination caused by fear; mentions also another kind of phantom which resides in town and frequents the ball, the play, the court, and the park; and explains that this phantom is a woman, who, bound by custom never to begin a conversation, will reward with kindness and charm those who graciously invite her participation.

* * * * * * * * *

226. Thesaurus Aenigmaticus: / OR, A / COLLECTION / Of the most / Ingenious and Diverting / AENIGMA'S [[sic]] / OR / RIDDLES: / The Whole being design'd for Universal / Entertainment; And in particular for the / Exercise of the Fancies of the Curious. / To which is prefix'd / A Preface, and a Discourse of Aenigma's [[sic]] in / General. / - / LONDON: / Printed for John Wilford, in Little Britain. / MDCCXXV.

Octavo; 196 x 121 mm.; trimmed. a in 4's; B-E in 4's (E4 wanting). Pp. [2] + vi + 30: p. [1], Title-page; p. [2], Preface; pp. i-vi, "Of Aenigma's"; pp. 1-30, Thesaurus Aenigmaticus. Catchwords. Headlines: pp. ii-vi, "Of Aenigma's." Pages ii-vi numbered at corners; other pages numbered centrally in parentheses.

Listed in B.M.C. C39

* * * * * * * * *

Various stanzaic forms.

The Preface (prose) remarks that aenigmas are an innocent

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and instructive form of entertainment which will stimulate persons to read literature and to think methodically.

"Of Aenigma's" (prose) explains what enigmas are; briefly describes their universality and origin; mentions some of the many subjects for enigmas and points out what subjects and methods ought to be avoided.

The pamphlet consists of thirty-four enigmas, or, more properly, riddles.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1726

227. THRENODIA CESTRIENSIS: / A / POEM / Sacred to the Memory / OF / The Right Reverend Father in God / FRANCIS / Late L$^{d}$ Bishop of CHESTER. / = / ------ Cui Religio & Justitiae Soror / Incorrupta Fides, nudáq; Veritas / Quando ullum invenient Parem? / = / LONDON: / Printed for J. Roberts, near the Oxford-Arms in Warwick- / Lane. MDCCXXVI.

Folio; 362 x 234 mm.; trimmed at top. [A] in 2's; B-C in 2's. Pp. [ii] + 10: pp. [i-ii], Title-page; pp. 1-10, Text. Catchwords. Running-title on both versos and rectos: "A POEM, &c." Pages numbered at corners, except for page 1, which is numbered centrally in brackets.

A28

* * * * * * * * *

Heroic couplets.

The poem eulogizes Francis Gastrell as a virtuous, zealous, and public-spirited man, devoted to learning and religion.

* * * * * * * * *

Francis Gastrell (1662-1725), consecrated as Bishop of Chester in 1714, wrote many works of a theological or religious nature and compiled a record of the schools, parishes, churches, and ecclesiastical institutions in his diocese. In 1697 he had been appointed Boyle lecturer; and in 1711, one of the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

commissioners for building fifty new churches in London.

The poem was probably written shortly after 24 November, the day of Gastrell's death.

* * * * * * * * *

228. DISCONTENT; / OR, AN / ESSAY / ON / FACTION: / A / SATIRE. / Address'd to the Writers of the Craftsman, and other Party Papers. / - / Hoc fonte derivata Clades / In Patriam Populumque fluxit. / Horat. Lib. III. / - / [[Printer's ornament: floral design.]] / - / LONDON: / Printed for W. Warner, at Dryden's Head, next the Rose Tavern, without Temple-Bar; and sold by T. Cooper, at the Globe in / Pater-noster Row; and J. Jolliffe, at the Bible in St. James's- / Street. / (Price One Shilling.)

Folio [no watermarks]; 361 x 234 mm.; trimmed at top. A-D in 2's gathered within [E] in 2's. Pp. 16: pp. [1-2], Title-page; pp. [3]-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A9

* * * * * * * * *

Heroic couplets.

The poem laments the perpetual recurrence of envy, ambition, and that particular form of rationalization which conceals essentially personal and selfish ends; recognizes the need for differences of opinion as the best way to attain ultimate truth; and concludes that the spirit of opposition and even recrimination has become common to non-political professional men such as lawyers and writers. In addition,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the poem also commends Walpole; rebukes his opponents; denounces the Papists; and characterizes Britons as a fickle race, forgiving injuries, but showing themselves "meanly ungrateful" to their benefactors.

* * * * * * * * *

Founded by William Pulteney and Bolingbroke, the Craftsman served as an organ of attack on Sir Robert Walpole's policies.

William Pulteney (1684-1764), later Earl of Bath, was a prominent statesman of the first half of the eighteenth century. At first a staunch supporter of Walpole and the Whigs, he was appointed Secretary of War in 1715 and privy councillor in 1716, and he followed Walpole in resigning in 1717. The two men became alienated in 1721, however, when Walpole became chief minister and failed to offer Pulteney any office. Gradually Pulteney became a bitter opponent of Walpole and joined the group of Jacobites and dissatisfied Whigs who called themselves the "Patriots."

The poem must have been written after 5 December 1726, the date of the Craftsman's first appearance.

* * * * * * * * *

229. DEVIL KNOWS WHAT. / A / POEM. / To which is annex'd, / The COMPROMISE; / OR A / Dialogue between W. and P. / In Imitation of the 9th Ode of Horace, / Book the 3d. / - / Both Written by a State Lunatick. / - / [[Printer's ornament: a man running and holding a newspaper.]] / - / LONDON: / Printed for E. Rayner, next the George Tavern, Charing-Cross, / and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sold by the Booksellers of London and Westminster. / (Price Six-pence.)

Folio [no watermarks]; 294 x 201 mm.; trimmed at top and bottom. A-B in 2's. Pp. [8]: pp. [1-2], Title-page; pp. [3-4], The Devil Knows What; pp. [5-8], "The Compromise." Catch-words. No headlines. Bottom corner of last leaf has been repaired. A9

* * * * * * * * *

Anapestic tetrameter couplets.

The poem condemns Walpole for his delight in power, his knavery, and his lack of concern for penal abuses.

* * * * * * * * *

"The Compromise."

Iambic tetrameter couplets.

P. and W., formerly friends, have become estranged because W. has shifted his patronage to N-------, While P., under the influence of Gambol, has come to hate W.'s person and politics. W. expresses willingness to depose his new favorite, and P. replies that, under such conditions, he would renew his allegiance to W. and support him in the Craftsman.

* * * * * * * * *

The initials P. and W. stand for William Pulteney and Sir Robert Walpole. For Pulteney and his relationship with Walpole, see notes to Discontent, An Essay on Faction, [1726].

"Gambol" is a nickname (see The Scamperer, 1715) for Henry St. John (1678-1751), Viscount Bolingbroke. See notes to The

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Scamperer, 1715. Bolingbroke joined Pulteney in establishing the Craftsman as an organ to attack Walpole and his policies.

The initial N. probably refers to Thomas Pelham-Holles (1693-1768), first Duke of Newcastle, who became Secretary of State for the Southern Department in 1724 during Walpole's administration, and who also received some small offices in 1726 and 1729.

Despite the writer's suggestion of a reconciliation, Walpole and Pulteney remained enemies to the end.

The poem must have been written after 5 December 1726, the date of the Craftsman's first appearance.

* * * * * * * * *

230. A / NEW / BALLAD. / To the Tune of, London is a fine Town, &c. / - / [[Printer's ornament: a winged figure blowing a trumpet and surrounded by books.]] / - / - / LONDON: / Printed for J. Smith near the Exchange. / MDCCXXVI.

Folio [ no watermarks]; 336 x 202 mm.; trimmed. No signatures. Pp. 7: pp. [1-2], Title-page; pp. 3-7, Text. Catchwords. No headlines. Pages 3-5 numbered centrally in brackets; pages 6-7 numbered centrally in parentheses.

A19

* * * * * * * * *

Stanzas: iambic 7a7a7b7b, with refrain "O London is a fine Town, and a gallant City, &c."

The poem describes a drinking revel sponsored at St. James's court for nobles, courtiers, and citizens; and states that there was never such revelry at court until the citizens

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

came.

* * * * * * * *

The attitude expressed in this pamphlet is characteristic of the antipathy shown toward George I throughout his reign, especially by the Tories, who felt that the King and his ministry were carrying tolerance too far and so encouraging democratic attitudes.

The complaint made by this writer seems rather far from the truth, since festivities at George's court were generally characterized by their stiffness and lack of geniality.

* * * * * * * *

231. A / POEM / Humbly inscribed to the Honourable / Thomas Tickell, ~~[[sic]]~~ Esq; / [[Text.]] / Dublin, Printed in the Year 1726.

Broadside (printed on both sides); 305 x 189 mm.; trimmed. A piece has been torn from the right side.

A1

* * * * * * * *

Heroic couplets.

The poem describes Tickell's retirement from writing; praises the effectiveness of his poem in honor of Addison; commends King George for staying out of the war and for drawing his sword only in behalf of justice; and praises the wisdom of Carteret.

* * * * * * * *

Thomas Tickell (1686-1740), a minor poet, chiefly of occasional verse, briefly held the professorship of poetry at Oxford

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

during the absence of its regular incumbent. In 1714 he was employed by Addison, who had been appointed secretary to the Lord Lieutenant of Ireland. And in 1717, upon being made Secretary of State, Addison made Tickell an under-secretary. In 1724 Tickell was appointed secretary to the lords justices of Ireland upon the recommendation of Lord Carteret, the new Lord Lieutenant. When this pamphlet was written, Tickell had produced no poetry in four years and was destined, in fact, to write only one poem more in his lifetime.

Tickell wrote a number of lines in praise of Addison, but the pamphlet probably refers to his elegy "To the Earl of Warwick, On the Death of Mr. Addison."

After Spain broke off diplomatic relations with France early in 1725, shortly therafter signed the Treaty of Vienna with Austria, and appeared eager to regain Gibralter, there was a general feeling that war might be imminent. Britain countered by allying herself with France and Prussia in the Treaty of Hanover, and by sending fleets to the Baltic and to the coast of Spain as proof of her seriousness. The situation grew even more tense when Prussia withdrew from the alliance and joined Austria in October.

Despite the writer's optimism, England did not keep entirely free of war, but engaged in hostilities with Spain during the first half of 1727.

John Carteret (1690-1763), later Earl of Granville, held various political and diplomatic posts before serving as Secretary of State, 1721-1724, under Walpole. He became Lord Lieutenant of Ireland in 1724 and held that position until 1730.

* * * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

232. A / POEM / On the New Method of treating / PHYSIC. / Inscribed to / Dr. MORGAN, / ON HIS / PHILOSOPHICAL PRINCIPLES / Of / MEDICINE. / - / In Corpore humano divini Conditoris Mechanicen, ad regulas / Mathematicas plane adaptatam, satis admirari non possumus; / siquidem nulla alia in re manifestius, ὁ θεὸς γεωμετρεῖν videtur. / Willis Pharm. Rat. / - / [[Small printer's ornament: a bowl of fruit in front of a floral design and resting on a plaque.]] / LONDON, / Printed for S. Chandler, at the Cross-Keys in the / Poultry. M.DCC.XXVI.

Folio; 323 x 209 mm.; trimmed. [A], A2; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A21

* * * * * * * * *

Heroic couplets.

The poem briefly sketches the rise of medicine by referring to the days when man ate as his usual food what is now taken as physic, to the gradual increase in both drugs and fees, and to the adoption by "Galen's Sect" of a confusing jargon; mentions those English philosophers and physicians who advanced the science of medicine; explains the new inductive method; praises Morgan for correlating astrology with health and for explaining some physiological effects of fever; and prophesies the future great success of medicine based on "Mechanic Reasoning."

* * * * * * * * *

No such Morgan is included in D.N.B. or listed in Neuburger and Pagel's Handbuch der Geschichte der Medizin.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

233. THE / DUNOSCOPE. / In Imitation of the / Splendid Shilling. / Address'd to the / Three learned Universities of Dublin, / Oxon, and Cambridge. / - / Spectatum Veniunt, Veniunt Spectentur ut ipsi. / - / [[Printer's ornament: floral and scroll designs.]] / = / LONDON: Printed, / And Dublin Reprinted by E. Rider in / George's-Lane. M.DCC.XXVI.

Octavo; 181 x 114 mm.; trimmed. A-B in 4's. Pp. 15, [16]: pp. [1-2], Title-page; pp. 3-6, Dedication; pp. 7-15, Text; p. [16], "Proposals for Printing a Subscription History of England." Catchwords. No headlines. Pages numbered centrally in parentheses.

C10

* * * * * * * * *

Blank verse.

The Dedication (prose), addressed to the poets' friends and to the members of Dublin, Oxford, and Cambridge universities, presents the poem in the spirit of public good; and relates that the poem was suggested by hints in an old commonplace book found at Oxford, was begun by the writer, and was finished by a gentleman of Magdalen-Hall.

The poet describes the disheartening encounters which both he and his friend have experienced with duns. One night he is visited in his dream by the god of verse, who presents him with a dunoscope, a tube of tin which is used as a peep hole, and with a dunofuge, a heavy club. As soon as he awakens, the poet provides himself with these two instruments.

* * * * * * * * *

From the reference in the Preface to Newton's laws of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

optics, it seems that a dunoscope would have been what is now called a periscope.

* * * * * * *

234. Human Passions: / A / SATYR. / To which is added, An / ODE / TO / IMPUDENCE. / - / Mankind one Day serene and free appear, / The next they're cloudy, sullen, and severe; / New Passions, new Opinions still excite, / And what they like at Noon, despise at Night. Garth. / Impudence is Learning, Wit, and Sense, Worth, Merit, Honour, Virtue, Innocence. Oldham. / - / LONDON, / Printed for J. Roberts, at the Oxford-Arms in Warwick- / Lane; and sold by the Booksellers of London and West- / minster. MDCCXXVI. (Price Sixpence.)

Folio; 334 x 210 mm.; trimmed. B-C in 2's gathered within D in 2's. Pp. [ii] + 10: pp. [i-ii], Title-page; pp. [1]-7, Human Passions; pp. [8]-10, "An Ode to Impudence." Catchwords. No headlines. Pages numbered centrally in brackets.

A16

* * * * * * * * *

Heroic couplet.

The poem briefly describes the passions which beset and plague man throughout his life--love, avarice, and pride.

* * * * * * * * *

"An Ode to Impudence."

Stanzas: iambic 4a3b4a3b5c5c.

The poem characterizes impudence as the oppressor of virtue and the aid of stupidity.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

255. HYPOCONDRIA. [[sic]] / A / POEM. / IN / Five Canto's [[sic]] / WITH SOME / Prefatory Reflections upon Discon- / tent, / natural, moral, and political. / More immediately / Calculated for the British Meridian. / - / - Crede quod habes, & habes—— / Somnia, Terrores Magicos, Miracula, Sagas, / Nocturnos Lemures, Portentaque Messala rides? / Hor. / - / LONDON: / Printed and Sold by T. Warner at the / Black-Boy in Pater-noster Row. 1726.

Duodecimo; 163 x 99 mm.; trimmed. A-I in 6's; K. Pp. [xii] + 72 + 61-82, [83-86]: pp. [i-ii], Title-page; pp. [iii]-xi, Preface; p. [xii] is blank; pp. [1]-72 + 61-72, Text; pp. 73-75, Introduction; pp. 75-80, The Tale of Pandora; pp. 80-82, Conclusion; pp. [83-86] are blank. Catchwords, except on p. [57]. Headlines: pp. iv-xi, "The PREFACE." Pages iv-xi numbered at corners; other pages numbered centrally in parentheses. The last leaf, [K], possesses a different kind of watermark and may not be part of the original gatherings, but an insertion after the pamphlet was bound.

C61

* * * * * * * * *

Iambic tetrameter couplets.

The Preface (prose) states that man should control his passions by discovering his weaknesses and preparing adequate defenses; characterizes happiness as transitory and superficial; censures those malcontents who oppose the king; mentions the writer's hope of laughing men out of their absurdities; discloses his indebtedness to the character of the Valetudinarian in the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Spectator, No XXV and to Burton; explains the use of burlesque style as most suitable to the taste of him for whom the poem was written; justifies the use of double lines; and states his intention of asserting man's freedom against the impositions of knaves and enthusiasts.

Canto I introduces the knight Sir Valetude, who has spent forty years indulging in pleasures, and characterizes his two companions, Causticus, a physician, and Lyricka, a poet. Having drunk too much, the knight is put to bed by his companions, and Lyric, while attending to the call of nature, falls into a consideration of life's transience. In Canto II, neighbors call at the knight's house, and Caustic amuses them by relating the knight's participation in the Rebellion of 1715, when he and his company were hoodwinked by a farm maiden. In Canto III, Sir Valetude recounts his nightmare of being carried off by a tribe of gloomy hogs. Caustic explains that the knight had been caught by Hypochondria, and he presents some illustrations of the fantastic behavior caused by that malady. In Canto IV, proclaiming his experience in attacks on the Whigs and support of the Jacobites, Lyric wins the right to disguise himself as a priest and hear the knight's confession. In Canto V, Caustic reads to the neighbors a copy of Valetude's will, the bequests of which reveal the knight's Jacobite sympathies. He then frightens the knight into destroying all his Jacobite literature. Lyric disguises himself as a chimney sweep and flees in terror, while the neighbors douse Sir Valetude under a pump until he is so convinced of having been bewitched, that he repents

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his activities against church and state.

* * * * * * * * *

"The Tale of Pandora."

Iambic tetrameter couplets.

The introduction (iambic tetrameter couplets) tells how the narrator found the tale, written in Chinese, amid a pile of rubbish and brought it to his vicar for translation.

The poem portends to give an exact description of Pandora's box; narrates that its opening was due not to Pandora, but to the provocation of importunate humanity; and characterizes the subjects of the king as each ambitious for his own interest.

The Conclusion (iambic tetrameter couplets) admits the story to be the writer's own; states that a pirated copy has appeared because of a friend's inability to keep a secret; and says that further of the knight's adventures will be forthcoming if this work meets with encouragement.

* * * * * * * * *

236. An Infallible CURE / FOR THE / GOUT: / - / [[Row of short rules.]] Podagra* / Contudit Articulos. Hor. [[Row of short rules.]] / - / [[Text.]] / - / Printed in the Year, MDCCXXVI.

Broadside (printed on both sides); 312 x 200 mm.; trimmed at top. At the bottom right corner is penned the initial "F."

A1

* * * * * * * * *

* In Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets and iambic tetrameter couplets.

The poem describes the pains of gout and the course of its travels; and proclaims that the only cure is rest and patience.

* * * * * * * * *

237. Pleasure for a Minute; / OR, / The Amorous Adventure; / A / TALE. / To which are Subjoin'd, / The Grecian Dame, Dream of / Venus, the Lover's Interro- / gatories [[sic]], the Water Engine, / and other Love Poems. / - / The Fourth Edition. / - / Amor omnibus idem ////// Virg. / - / LONDON; / Printed for A. More near Ludgate. M.DCC.XXVI. / (Price Six Pence.)

Octavo; 196 x 120 mm.; trimmed. A in 2's; B-D in 4's; E in 2's. Pp. [iv] + 27: pp. [i-ii], Title-page; pp. [iii-iv], The Contents (with blank reverse); pp. 1-27, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C69

* * * * * * * * *

Iambic tetrameter couplets.

Repenting of his vices, Palaemon goes to church, where he is startled by a display of immodesty, noise, and hypocrisy. Seeing a beautiful maiden, Caelia, he forgoes his original intention and spends the next weeks trying to find her at balls, theaters, gambling-houses, and the court. At last finding her at Gray's-Inn-Walks, he declares his love and wins her as a wife. The poem ends with a ribald play on words in regard to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the consummation of the marriage.

The remaining poems all deal with the physical aspects of sex. Their earthiness makes them more than merely ribald; their open frankness, less than merely coarse.

* * * * * * * * *

238. Services and Sufferings; / OR, THE / THREE CUCKOOS. / - / [[Printer's ornament: vase of flowers.]] / - / LONDON; / Printed for J. Roberts, near the Oxford-Arms / in Warwick-Lane. MDCCXXVI. / [Price Four Pence.]

Quarto; 228 x 180 mm.; trimmed at top and bottom. [A] in 2's; B-D in 2's. Pp. 15: pp. [1-2], Title-page; pp. 3-15, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

B27

* * * * * * * * *

Iambic tetrameter couplets.

The poem describes the chicanery and personal ambition of various politicians; and tells an illustrative tale of the method used by members of Parliament to pass or defeat a particular piece of legislation. A German baker hears two cuckoos in a song contest, and, when one finally yields, he climbs the tree and takes its place, until the original victor is defeated and flies off. After he descends the tree, however, the baker discovers that his horse has wandered away to graze and has been killed. Petitioning the council, he receives twenty crowns for his services and twenty for a new horse.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1727

239. A / BALLAD: / Occasion'd / By some Ladies wearing Ruffs at Court / on the Anniversary of his M———y's / Birth-Day, the 29th of May, 1727. / = / [[Printer's ornament: a floral design with two Nereid-like figures and apparently some sort of fountain effect.]] / = / LONDON: / Printed for A. Moore, near St. Paul's and Sold / by the Booksellers of London and Westminster. / MDCCXXVII. (Price Four Pence.) [[Within border of double rules.]]

Folio; 323 x 212; trimmed. [A]; B in 2's. Pp. [ii] + 4: pp. [i-ii], Title-page; pp. [1]-4, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. All three leaves have been cut in half through the width and have been fastened together; part of the printer's ornament on the Title-page seems to have been cut away. Inner edge of last leaf has been reinforced.

A4

* * * * * * * * *

Stanzas: iambic 4a4b4a4b4c4c.

The poem narrates the incident mentioned on the title-page, and makes some humorous remarks on ruffs, with ribald double meanings.

* * * * * * * * *

The incident, if true, was worthy of comment, since

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ruffs had gone out of fashion about the middle of the seventeenth century.

* * * * * * * * *

240. ROBIN-HOOD / AND THE / DUKE of LANCASTER. / A / BALLAD. / To the Tune of / The Abbot of Canterbury. / - / [[Printer's ornament: two winged female figures holding an open book and pointing in it.]] / - / LONDON: / Printed for J. Roberts in Warwick Lane: And / Sold by the Booksellers of London and Westmin- / ster. 1727. / (Price 4d.) [[Within a border of double rules.]]

Folio; 320 x 203 mm.; trimmed. [A]; B in 2's. Pp. 6: pp. [1-2], Title-page; pp. [3]-6, Text. Catchwords. No headlines. Pages numbered centrally: numerals 4 and 5 in brackets, 6 in parentheses.

A24

* * * * * * * * *

Stanzas: anapestic 4a4b4a4b, with refrain "Derry down, down, down, derry down."

The Duke of Lancaster brings to King John a statute which would proclaim Robin Hood a thief, but the King, realizing that the Duke merely wants to establish himself as successor to Robin Hood, refuses to accept it.

* * * * * * * * *

This pamphlet is listed in the bibliography of S. H. Nuble's Thomas Pelham-Holles, Duke of Newcastle; His Early Political Career, which, dealing with Newcastle's career until only 1724, fails to explain any intended allegory. There seems to be no

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

such incident involving Newcastle.

Robin Hood probably represents Sir Robert Walpole, who had earned a reputation for corruption.

If the poem is indeed about Newcastle, the King is probably George I, since George II had disliked Newcastle from the time when, as Prince of Wales, he had been forced by his father to accept the Duke as a godfather for his first-born son (see notes to A Poem on the Happy Reconciliation, 1720).

If the above conjecture is correct, the poem must have been written before 12 June 1727, the date of George I's death.

Sir Thomas Pelham-Holles (1693-1768), Duke of Newcastle, was now just at the beginning of a political career that was to last until 1766. See also notes to Devil Knows What, [1726].

Despite the allegation in this poem, Newcastle was at this time a supporter of Walpole, had served in his ministry as Secretary of State since 1724, was appointed Secretary to Scotland in the ministry that Walpole formed after George II's accession, and seems never to have intrigued against him as seriously as the poem indicates. If, however, the pamphlet is incorrectly dated, it could conceivably refer to earlier incidents in Newcastle's career. From 1717 to 1722, the Duke worked with that element of the Whig party which was in opposition to Walpole, and in 1721 he was part of an unsuccessful plot to restrict Walpole's influence to his own department.

It might be added that the incident is strangely like one involving Bolingbroke, who, after the accession of George II, sought an audience with him at which he inveighed against

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Walpole's corruption and ineptitude. The King, of course, paid little heed, preferring to keep in his service a minister who had already proved so capable.

* * * * * * * *

241. THE / ADDRESS, / A / New BALLAD. / Tune of, Ye Commons and Peers, &c. / - / [[Printer's ornament: an angel, surrounded by books, and sitting on a cloud, blows a trumpet.]] / LONDON: / Printed for J. Smith, near the Royal-Ex- / change. 1727. Price Four Pence.

Folio; 326 x 207 mm.; trimmed at top. No signatures. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. No catchwords. No headlines. Pages numbered centrally in parentheses. A tear in the first leaf has been repaired.

A2

* * * * * * * *

Stanzas: anapestic 2a2a3b2c2c3b.

The poem commends the King and his ministry for their true blue Protestantism and assures the King of his subjects' loyalty against Spain and the Pretender.

* * * * * * * *

Spain had nursed a grievance against England ever since the Treaty of Utrecht (1713), which secured Gibralter for England, recognized Philip V as King of Spain, and provided that the Spanish crown would never be united to that of France. Later, in 1718-1720, the two countries fought a short war over the question of Spanish provinces lost to Italy and over England's policy of opposing the succession of Philip V's family to the throne of France. Although, in 1721, England,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

France, and Spain had formed a secret defensive alliance, the pact was negated in 1725 by the treaties of Vienna and Hanover, which aligned Spain and Austria against Britain, France, and Prussia. (See also notes to A Poem Humbly Inscribed to... Thomas Tuckell, Esq., 1726.) Finally, in 1727, hostilities broke out again, when Spain began the siege of Gibralter (February) in retaliation for the British blockade of Porto Bello (March-September 1726) and also for England's military preparations at home and at Gibralter.

For the Old Pretender see notes to Mother Hubbard's Tale of the Ape and Fox, 1715. In March 1719, the Old Pretender arrived in Madrid, where he remained until he learned of the failure of the expedition against England.

The poem was written before word of Vice-Admiral Hosier's death (25 August) reached England, since he is spoken of as alive; and probably before the death of George I on 12 June, since a poem written so soon after his death would certainly refer to the event.

* * * * * * * * *

242. To the Right Honourable / The Earl of OXFORD, / UPON / His Not appearing at St. James's.

Broadside; 321 x 207 mm.; trimmed at top and right side. Text is printed in two columns.

Al

* * * * * * * * *

Heroic couplets.

The poem ridicules those Tories who demean themselves in order to obtain a position at court; praises Harley for his justice, his faith to country and religion, and his capable

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

leadership; laments the ungrateful treatment accorded Harley by G——; and exhorts Oxford to be faithful to the king and to forgive the king's father, but never to forget his own.

* * * * * * * * *

Less than a year after the accession of George I in August 1714, Harley and some others were impeached for their part in negotiating the Treaty of Utrecht, 1713. See also notes to To the E. of O——d, 1715, and The Woeful Treaty, 1716.

The Oxford mentioned in the text is the second Earl, Edward Harley (1689-1741), who succeeded his father in May 1724.

A reference to King George mourning his father indicates that the pamphlet was written after 12 June 1727, the date of George I's death.

The title would apparently refer to Harley's absence from the funeral ceremonies for George I, or possibly to a disinclination to seek favor with George II, but there seems to be no evidence for either alternative.

* * * * * * * * *

243. ROBIN's / PATHETICK / TALE, / AN HEROIC / POEM. / - / Written by Glubech Digbeye, Gent. / - / Fortuna saevo laeta negotio, / Transmutat incertos honores, / Nunc mihi nunc alii benigna. Hor. / - / [[Printer's ornament: scroll and floral design.]] / - / LONDON: / Printed for A. Moore, M.DCCXXVII. / (Price One Shilling.)

Folio; 324 x 210 mm.; trimmed at top. [A], A2; B, B2; C, C2. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Catchwords. No headlines. Pages numbered centrally in parentheses.

A24

* * * * * * * *

Heroic couplets.

Although designed as a lament for the death of King George I, the poem digresses to consider the immortality of the soul, the various ages of man, the search for happiness, death, the eternal changing of nature, and the corruption of the age.

* * * * * * * *

The name "Robin" and certain passages in the poem suggest that the poem expresses the sentiments of Sir Robert Walpole, who, as leader of the ministry, feared that his power and influence might now come to an end. It is very possible that, as on many other occasions, Walpole had this pamphlet written for him by a friend or a hack-writer.

The poem must have been written after June 12, the date of George I's death.

* * * * * * * *

244. AN / EPISTLE / TO / Dr. YOUNG. / - / Vera redit facies, dissimulata perit. P. Ar. / - / [[Printer's ornament: a vase of flowers.]] /- / LONDON: / Printed for W. Mears, on Ludgate-Hill. Price I s.

Folio [no watermarks.]; 320 x 204 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. [iv] + 16: pp. [i-ii], Half-title (with blank reverse) reading "OF THE / Depravity of Human

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Nature: / TO / Dr. EDWARD YOUNG;" pp. [iii-iv], Title-page; pp. 1-16, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Part of the catchword on p. 5 has been trimmed off.

A10

* * * * * * * * *

Heroic couplets.

The poem describes the pride, vanity, and hypocrisy of the clergy, statesmen, courtiers, gossiping coquettes, and humanity in general; compares the affected pretenders to knowledge with the man of true worth; and puts the blame for this situation on England's timidity, apathy, hedonism, administrative corruption, and monarchical ineptitude.

* * * * * * * * *

Edward Young (1683-1765), the minor poet of the eighteenth century, received the degree of D.C.L. in 1719. In 1725 he began to publish a series of satires which were collected in 1728 under the title Love of Fame, The Universal Passion. He is now chiefly remembered for The Complaint: or Night Thoughts on Life, Death, and Immortality, 1742.

It seems very likely that this poem was written in answer to the last satire in the Universal Passion series. Young's poem praises Walpole and the king; indicates the prosperous condition of England; decries war; and, although it censures ambition, admits that this passion may have noble ends. The author may also have had in mind Young's Instalment, which eulogizes Walpole upon his being made Knight of the Garter, June 1726.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

If the above conjecture is correct, a date of about 1726-1727 is indicated. An apparent allusion to Hosier's blockade of Porto Bello would put the pamphlet some time in the summer of 1727, and other references to the domestic and international situations support this general date.

Walpole's policies of bribery and preferment and of keeping the peace at almost any cost were severely criticized throughout his period in office.

* * * * * * * * *

245. THE / DISCOVERY: / OR, / The Squire turnd Ferret. / An Excellent New / BALLAD. / To the Tune of High Boys! up go we; / Chevy Chase; Or what you please. / - / Heu me! per urbem (nam pudet tanti mali) / Fabula quanta fui! Hor. / - / The Second Edition. / - / WESTMINSTER: / Printed by A. Campbell, near New / Palace-Yard; for T. Warner, at the / Black-Boy in Pater-noster-Row, and Sold / by the Booksellers. 1727. [Price 6d.] [[Within a border of double rules.]]

Folio; 336 x 218 mm.; trimmed. [A], A2; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C.

A9

* * * * * * * * *

Stanzas: iambic 4a3b4a3b.

Two court squires, hearing a report of a woman who has given birth to rabbits, come to investigate the story and are convinced of the story's truth by a far-fetched trick played

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

by the woman and her physician.

* * * * * * * *

Mary Toft or Tofts (1701?-1763) is the woman involved in this imposture. She apparently succeeded in fooling a number of physicians, including George I's surgeon, who had been sent by the King to investigate, but she was eventually exposed by another physician sent by the King.

* * * * * * * *

246. AN / EPISTLE / FROM / S——r S——O / TO S——a F——A. / [[Unsigned engraving 112 x 162 mm.: two actors on the stage in a love scene from an opera; caption reads "Si caro caro Si Ti Stringo al fin cosi Nel Sene amato."]] / - / Percurris agili corpus arte tractatrix / Manumq; doctam spargis omnibus membris. / Martial. Epig. / Infelix operis summa, quia ponere totum / Nescio:——Hor. Ar. Poet. / - / LONDON: / Printed for J. Roberts at the Oxford-Arms in Warwick-Lane. / - / MDCCXXVII. [Price 6d.]

Folio; 336 x 226 mm.; trimmed. [A]; B in 2's. Pp. [3]-8: pp. [3-4], Title-page; pp. [5]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A10

* * * * * * * *

Heroic couplets.

The writer censures S.F. for her teasing him with her charms when she knows that his physical infirmity prevents him from feeling any response.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

S---r S——o is Signor Senesino. See notes to An Epistle from S------o to A------a R------n, 1724.

S——a F——a is Signorina Faustina Bordoni (1693-1783), a celebrated singer, who was known for physical beauty and charming manners as well as for vocal artistry. After singing for some years in Italy she visited Vienna, where she was discovered by Handel, who immediately arranged to bring her to London. Here she remained for only two seasons, after which she returned to Vienna, where she married Johann Adolph Hasse (1699-1783), an equally famous singer and the most popular composer of his day.

* * * * * * * * *

247. THE / TEMPLER's / BILL of COMPLAINT; / TO / The Right Honourable / THE / Lord High Chancellor. / - / Et Spes & Ratio Studiorum. Juv. / - / [[Small Printer's ornament: scroll design and bust.]] / = / LONDON: / Printed for J. Walthoe, over-against the Royal- / Exchange in Cornhill. M.DCC.XXVII.

Octavo [no watermarks]; 182 x 123 mm.; trimmed. A-C in 4's. Pp. 23, [24]: pp. [1-2], Title-page; pp. 3-23, Text; p. [24], Publisher's List. Catchwords. No headlines. Pages numbered centrally in brackets.

C38

* * * * * * * * *

Blank verse.

Addressing himself to Ockham, friend of the oppressed and the unfortunate, the writer describes his troubles since disaster overtook him: he suffers a gnawing hunger, and he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is pursued by two monster, Extortions and Fees, which are killed by members of the Temple when he yells "Catchpole!" Tormented by the horrible wretchedness of imprisoned debtors, he envies those who, living within the third region of the Temple, are secure from such inconveniences and spend their time pleasurably. The writer then hopes for aid from Bubb; reminisces about his happier days as a law student; and urges Bubb to grant whatever relief he thinks suitable.

* * * * * * * * *

Peter King (1669-1734), Baron of Ockham, entered Parliament in 1701, shortly after having entered upon his law career. A staunch Whig, he rose gradually from one position to another, eventually receiving the lord chancellorship and a peerage in 1725. Earnest and conscientious, King strove valiantly to settle the arrears in chancery proceedings. But the demands of the office were beyond his ordinary talents, and , despite his efforts, he could never attain the learning and ability that were necessary. As a result, chancery arrears increased, and King ultimately became indifferent and inattentive to his duties.

Bubb is probably George Bubb Dodington (1691-1762), later Baron Melcombe, who was at this time an adherent of Walpole.

* * * * * * * * *

248. THE / TOTNESS / ADDRESS, / VERSIFIED. / To which is annex'd / The Original ADDRESS, as presented to / His Majesty. / - / "Look not askew at what it saith; / "There's no Petition in it --- Faith! / Prior. / - / [[Printer's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ornament: a scroll design and a cupid.]] / = / LONDON: / Printed for H. Whitridge, at the Royal- / Exchange. M.DCC.XXVII.

Folio [no watermarks]; 339 x 220mm.; untrimmed. [A] in 2's; B-C in 2's. Pp. 11: pp. [1-2], Title-page; pp. 3-8, Text of the Address Versified; pp. 9-11, Text of the original Address. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A55

* * * * ** * *

Iambic tetrameter couplets, heroic couplets, and three stanzas of iambic 4a3b4c3b.

The Mayor, aldermen, and burgesses present their grievance against Germany and Spain for becoming allied, especially after their princes had been defended by England and had already been the cause of great European bloodshed; boast of the great leaders whom Devon has already supplied--Drake, Raleigh, Marlborough, Wager, and Hosier-- and commend Wills, who has recently been sent to parliament; assure the king that they gladly pay the four shillings per pound land tax and would be willing to include the other sixteen shillings or to make any sacrifices necessary to prevent the pretender from proclaiming himself king; wish that the king may have a long reign and that so fit a prince may never be lacking.

The original address (prose) is virtually the same as its versified copy, except that Raleigh is not mentioned.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

According to the Journals of the House of Commons for 1726 and 1727, the only petition from Totness was a complaint, made by men in leather trades, against certain abuses of the leather exporters.

Spain and the Empire had been united by the Treaty of Vienna in 1725. See notes to A Poem Humbly Inscribed to ... Thomas Tuckell, Esq., 1726.

England had been allied with the Empire in the War of the Spanish Succession, 1702-1713, the cause of "great European bloodshed."

For Marlborough, see notes to Joshua, 1706, and A New Ballad, [1709].

Sir Charles Wager (1666-1743) had been a rear-admiral since 1707 and later rose to the rank of admiral.

Francis Hosier (1673-1727) rose to the rank of vice-admiral before he died of a fever while engaged in the hostilities of 1727-28.

Wills may be Lieutenant-General Sir Charles Wills (1666-1741). He had actually been in Parliament since 1714.

* * * * * * * * *

249. THE / BASON: / A / POEM. / Inscrib'd to / Samuel Burton, Esq; / - / In THREE CANTO'S. [[sic]] / - / Fies nobilium tu quoque fontium, / Me dicente cavis impositam ilicem / Saxis, unde loquaces / Lymphae defiliunt tuae. Hor. / - / Dublin: Printed in the Year 1727.

Octavo; 157 x 100 mm.; trimmed. No signatures. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. The page

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

number on p. 8 is partly trimmed off.

C45

* * * * * * * *

Heroic couplets.

Canto I requests Apollo to inspire the writer and dedicates the poem to Burton; and briefly describes the nymphs who inhabited a western Isle, Irene, Hybernia [sic], and Dodona, the latter two being good friends. In Canto II, pursued by Apollo, Dodona calls upon Cynthia for aid and is turned into a stream. In Canto III, Apollo pronounces that henceforth the river will bear Dodona's name; that the isle will bear Hybernia's name; that a great city will arise there and will make a wide bason of her waters to supply the aqueducts; and that this bason will be a spot of natural beauty frequented by youths and beautiful maidens.

* * * * * * * *

250. THE / JUDGMENT / OF / HERCULES. / A / POEM. / - / ——— Potiores / Herculis aerumnas credat, saevosque Labores, / Et Venere, & Coenis, & Pluma Sardanapali. / Juv. Sat. 10. / - / [[Printer's ornament: scroll design and two cupids.]] / - / LONDON: / Printed in the Year M.DCC.XXVII.

Quarto [no watermarks]; 258 x 208 mm.; trimmed. A-C in 4's; D in 2's. Pp. viii + [9]-28: pp. [i-ii], Title-page; pp. [iii]-iv, Dedication; pp. v-viii, Preface; pp. [9]-28, Text. Catchwords. Headlines: p. iv, "DEDICATION."; pp. vi-viii, "PREFACE." Pages iv and vi-viii numbered at corners; page v numbered centrally in parentheses; other pages numbered

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

centrally in brackets.

B48

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to Prince Frederick, Duke of Edinburgh, and signed Joseph Mitchell, congratulates Edinburgh on the honor of being given this duke; briefly praises the prince; and wishes him good fortune.

The Preface (prose) briefly relates the origin and history of the Herculean tablature; characterizes the ancient itinerant teacher; discloses that the writer was stimulated by Lord Shaftesbury's Tablature of the Judgment of Hercules in volume three of Characteristics; and hopes that his poem may serve to instill British youth with virtue.

Debating whether to devote his life to labor or to ease, Hercules is approached by two female figures; one firm, modest, and serious; the other, affected, vain, and proud. The second one, Pleasure, speaks first and offers sensuous delights. The first one, Virtue, urges him to serve his country, since nothing valuable comes without labor. Virtue and Pleasure then plead their respective cases, one urging moderation, the other promising material benefits and again depicting the sensuous delight which may be his. Virtue points out the flaws in Pleasure's argument; remarks that sensuous pleasures are permissible, but ought to be moderated; and states that heroes are supposed to benefit society. Hercules is convinced and chooses the way of virtue.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Frederick Louis (1707-1751), eldest son of George II and father of George III, Duke of Gloucester and later Prince of Wales, received the title of Duke of Edinburgh on 11 June 1727, just one day before the death of his grandfather, George I.

Shafterbury's essay offers various suggestions and some advice as to the way in which the decision of Hercules between Virtue and Vice might be represented by a painter. Shaftesbury himself derived the idea from Prodicus (a Sophist contemporary of Socrates), whose fable The Choice of Heracles, although not extant, is preserved in summary by Xenophon in his Memorabilia of Socrates.

* * * * * * * * *

251. LOVE and COURTSHIP, / A / POEM. / - / In Three CANTOS. / - / Nunc tibi quae placuit, quas sit capienda per Artes, / Dicere praecipuae molior Artis opus. / Ovid de Art. Amand. Lib. I. / - / [[Printer's ornament: a vase of flowers.]] / - / LONDON: / Printed in the YEAR MDCCXXVII.

Folio [no watermarks]; 352 x 225 mm.; trimmed. B-E in 2's gathered within F in 2's. Pp. [ii] + 18: pp. [i-ii], Title-page; pp. 1-6. Canto I; pp. 7-12, Canto II, pp. 13-18, Canto III. Catchwords. Running-title: "Love and Courtship." on versos and rectos. Pages numbered at corners.

A18

* * * * * * * * *

Heroic couplets.

Canto I reviews some of the great lovers of ancient myth and history. Canto II admonishes the lover to be faithful to his beloved, suggests Church as the best place to find a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

charming lady, and advises patience yet persistence in making the conquest. Canto III offers advice as to the best time and method for persuading the lady to yield her charms and ends with the proclamation that "Pleasure alone is true philosophy."

* * * * * * * * *

252. THE / MISER / TURN'D / COURTIER: / An Heroi-Comical / POEM. / - / In Five CANTOS. / - / [[Printer's ornament: scroll design; two cherubs holding a book.]] / - / LONDON: / Printed, and Dublin Reprinted by S. Powell, / for Philip Crampton, at the Dial in / Dame's-street, MDCCXXVII.

Octavo; 157 x 101 mm.; trimmed. A-E in 4's; F. Pp. 42: pp [1-2], Title-page; pp. [3-4], Preface; pp. [5]-42, Text. Catchwords. Headline: p. [4], "The PREFACE." Pages numbered centrally in brackets. Caption-title on p. [5] reads "Courtship."

C64

* * * * * * * * *

Heroic couplets.

The Preface (prose) describes the condescension with which critics greet a young writer; and extends the author's thanks to the subscribers, who made possible the publication.

Clelia, a beautiful and charming coquette, is surrounded by numerous beaus with all of whom she toys and whom she keeps at command by alternately expressing encouragement and resentment. Her two chief admirers are Isack, an elderly, talkative sage, and Sam, a young, noisy beau. Each of them points out the faults in his rival's character and declares his love for the maiden, who favors one and then the other,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and who is sympathetic when she seems most displeased, and disdainful when she seems most gracious. Isack and Sam not only ridicule each other, but censure Clelia for her wily simulation and unkind deception. Finally, after the two admirers have made fools of themselves in a physical encounter and Clelia has called Isack a dotard and miser, they both renounce her. Then, suddenly, an indignant look puts them under her spell again, and they submissively ask forgiveness, as she dismisses them.

* * * * * * * * *

253. THE / SIGNAL: / OR, A / SATYR / AGAINST / MODESTY. / - / ---Pudor Malus----- Hor. / - / [[Printer's ornament: scroll and floral designs and a basket of flowers.]] / - / LONDON, / Printed: and Sold by J. Roberts in Warwick- / Lane, MDCCXXVII. Price One Shilling. [[Within a border of double rules.]]

Folio [no watermarks]; 308 x 186 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. [3]-16, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Most of the rules at the outer edge of the Title-page and parts of some catchwords have been trimmed off.

A26

* * * * * * * * *

Heroic couplets.

The poet condemns modesty [here used in the sense of shyness, self-consciousness, or shame]; shows how it defeated his

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

hopes as a lover, a petitioner for favor, and a playwright; and ends with the advice that for success one must be bold and insistent and must please people by catering to their tastes.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1728

254. [[Row of type ornaments.]] / The Livery-Man's Answer / to a Letter, dated at White-Hall, / January, 22d. 1727-8.

Broadside; 217 x 137 mm.; all four sides probably cut with scissors. Chain-lines run horizontally.

A1

* * * * * * * * *

Stanzas: iambic 4a3b4a3b.

The poem condemns a lord for the attitude which expects cringing obedience and insists that his promises, threats, and gold have "no Power to shake us."

* * * * * * * * *

255. COLIN-CLOUT's / MADRIGAL, / ON / The auspicious First of March, / 1727-8. / BEING THE / ANNIVERSARY / OF / Her MAJESTY's / Birth-Day. / - / Natali, Corvine, die mihi dulcior haec Lux. / Juv. / - / LONDON: / Printed for W. Mears, at the Lamb, without / Temple-Bar. M.DCC.XXVIII. / (Price Six-pence.)

Folio; 353 x 229 mm.; trimmed. [A], A2; B in 2's; C. Pp. 9: pp. [1-2], Title-page; pp. 3-9, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A7

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: anapestic 2a2b2c2b.

The poem calls on Englishmen to celebrate the Queen's birthday, and presents flattering picture of the blessings which, in their love of England, the King and Queen have procured.

* * * * * * * * *

The queen is Caroline (1683-1737), wife of George II, who succeeded to the throne in June 1727.

* * * * * * * * *

256. MADNESS: / A / POEM. / - / Great Wits to Madness sure are near ally'd / Or thin Partitions do the Bounds divide. / Dryden. / - / Written by a Gentleman when under / Confinement for Lunacy. / LONDON, / Printed; and sold by J. Roberts in Warwick- / Lane. 1728. (Price 6d.)

Quarto; 210 x 164 mm.; trimmed at top. [A] in 2's; B-E in 2's. Pp. 20: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. [5]-20, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. C23

* * * * * * * * *

Heroic couplets.

The poem suggests that the lunatic most truly possesses happiness, since he has no responsibilities and lives in a world which, created by his disordered mind, allows him to play whatever role he wishes--an all-powerful monarch, an unjustly condemned minister, a victorious conqueror, or a rejected lover; suggests further that the most blessed lunatic

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is he who contemplates the problems of religion and philosophy, because he soon pretends to a mastery of all knowledge and thinks himself God; remarks that madness may be found among beaus, mimes, and politicians; and praises Hale for his ability in curing madness.

* * * * * * * * *

Richard Hale (1670-1728), a physician, was interested in insanity and was noted for his kind, gentle treatment of lunatics.

The pamphlet was apparently written before 26 September, the date of Hale's death.

* * * * * * * * *

257. THE / BRITISH / WORTHIES. / A / POEM. / - / Vincit Amor Patriae, Laudumque immensa Cupido. / Virg. / Nec sibi sed toti genitum se credere Mundo. / Lucan. / - / [[Printer's ornament: a bust within a floral design.]] / - / LONDON: / Printed for J. Pemberton, and J. Shuckburg, in Fleet-Street, / B. Creake, at the Bible in Jermyn Street, and J. Jackson, near St. / James's House, and Sold by the other Booksellers of London / and Westminster. (Price One Shilling.)

Folio; 320 x 110 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 16: pp. [i-ii], Title-page; pp. iii-iv, a list of the persons mentioned in the poem; pp. 5-16, Text. Catchwords. Headlines: pp. 6-16: "The British Worthies." on versos and rectos. Page 5 numbered centrally in parentheses; other pages numbered at corners.

A5

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

After a short introduction which rejects satire and states its purpose as that of awarding praise where it is deserved, the poem presents short eulogies of the following: Duke of Devonshire, Duke of Somerset, Duke of Dorset, Duke of Argyll, Duke of Montagu, Earl of Godolphin, Earl of Strafford, Earl of Chesterfield, Earl of Thanet, Lord Viscount Townshend, Lord Viscount Tarrington, Lord Viscount Lonsdale, Lord Carteret, Earl of Arran, Lord Gower, Lord Bathurst, Arthur Onslow, William Stanhope, William Pulteney, Sir Paul Methuen, George Wade, James Bertie, John Barnard, Lord Morpeth, Samuel Sandys.

* * * * * * * * *

On the basis of the titles of nobility or knighthood which precede the names in the list, and on the basis of biographical facts ascertained from the D.N.B. and various books on peerage, the date for the pamphlet seems definitely limited to the period 1725-1730. A date earlier than 1728 is unlikely, since a passage on Arthur Onslow speaks of him as head of the senate--a probable reference to his positions as Speaker of the House and privy councillor, both of which he received in that year, the first in January, the second in May. Since no title is indicated for Stanhope, the pamphlet must have been written before 6 January 1730, on which date he became Baron Harrington.

* * * * * * * * *

258. A / DESCRIPTION / OF / BATH: / A / POEM. / - / In a LETTER to a FRIEND. / - / LONDON: / Printed for J. Roberts, in Warwick-Lane; / J. Jackson, in Pall-Mall; J.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gray, in the / Poultry; and J. Leake, and S. Lobb, Book- / sellers in Bath. / [Price One Shilling.]

Folio; 336 x 223 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. [ii] + 18: pp. [i-ii]. Half-title (with blank reverse); pp. [1-2], Title-page; pp. [3]-18, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Bottom corner of first leaf has been repaired.

A9

* * * * * * * * *

Heroic couplets.

The letter, written to a physician friend, relates the discovery of the water's curative power by "Brute's great descendant"; eulogizes Bath and its waters; describes an ancient abbey and other more recent structures; describes a landscape; and praises the Cross-Post, a scheme devised by a Mr. Allen to prevent the frequent miscarriage of mail.

* * * * * * * * *

Bath, the most fashionable watering place of the eighteenth century, was established as a resort by Richard Nash (1674-1762) in the very early years of that period.

According to a legend believed as late as the end of the eighteenth century, the curative powers of Bath waters had been discovered by Bladud, the British swineherd-prince (grandson of Brute and father of Lear), who suffered from leprosy.

The abbey was begun in 1500, but not completed until much later because of the dissolution of the monasteries in 1539.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ralph Allen (1694-1764), postmaster at Bath, offered to farm the bye- and cross-posts of the whole country for a rent half again as large as the net profit then realized. The government readily accepted, because it had always found difficulty in collecting the postage on bye- and cross-post letters, which did not reach London and so could not be checked to determine whether the postmaster had returned the full amount of the postage collected. Allen was sure that his reforms would increase the revenue enough to cover the larger rent, and by virtue of his organizational ability and his intimate knowledge of various post towns he was indeed highly successful.

A footnote reference to Lyndsey's new room suggests that the pamphlet was written not long after 1728.

* * * * * * * * *

259. A / POEM / ON THE / DEATH* of Mr. Rich Shales, / of Hatfield Broadoak in Essex; / Who was to have taken upon him the Name of Barington: / SON of / Charles Shales, Esq; / Goldsmith to His MAJESTY, in Lombard-Street. / - / Heu miserande Puer! Si qua fata aspera rumpas, / Tu Marcellus eris. ———/ Poor Youth! if thou can'st break Fate's harsh Decrees, Thy Uncle Barington shall live in Thee. / - / The Second Edition. / CORRECTED. / - / LONDON: / Printed for R. Walker at the White Hart without / Temple-Bar, and E. Nutt at the Royal Exchange. / (Price 6d.) [[To the right of the price is written 1728.]]

Folio [no watermarks]; 328 x 226 mm.; trimmed. No

* "Death" in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

signatures. Pp. 6: pp. [1-2], Title-page; pp. 3-6, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Tears in the first leaf have been repaired.

A21

* * * * * * * *

Heroic couplets.

The poem laments the death of Shales, who, by books and travel, attempted to make himself worthy of his estate and descent; and ends with the consolation that the marriage of Shale's fiancee to his brother will produce such illustrious offspring as Rich and his sisters.

* * * * * * * *

260. A / LETTER / FROM A / Lady to her Husband / Abroad. / - /—Sequar atris ignibus absens, / Omnibus umbra locis adero. Dabis improbe poenas. / Virgil. Aen. Lib. 4. / - / [[Printer's ornament: a vase of flowers.]] / - / LONDON: / Printed for J. Roberts, near the Oxford-Arms in / Warwick-Lane; and sold by A. Dodd, at the Peacock, / without Temple-Bar; and E. Nutt, at the Royal- / Exchange. M.DCC.XXVIII.

Folio; 328 x 216 mm.; trimmed. B-D in 2's gathered within [A] in 2's. Pp. [ii] + 13: pp. [i-ii], Title-page; pp. 1-13, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A17

* * * * * * * *

Heroic couplets.

The lady expresses great anxiety lest her husband fall

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in love with a foreign woman; accuses his father of attempting to divide them and to choose another bride for him from a richer and more noble class; and vents her wrath on that despotism which, in order to demonstrate its power, would dissolve a marriage.

* * * * * * * * *

261. POEMS / ON SEVERAL / OCCASIONS. / - / Let 'em censure, what care I, / The Herd of Criticks I defy; / Let the Wretches know I write / Regardless of their Grace or Spite; / No, no, the Virtuous, Fair, and Young / Govern the Numbers of my Song; / All that They approve is sweet, / And all is Sense that They repeat. / Prior: / - / [[Printer's ornament: floral design.]] / - / LONDON: / Printed for J. Roberts in Warwick-Lane. 1728.

Octavo; 175 x 113 mm.; trimmed. [a]; A-D in 4's. Pp. [2] + viii + 23: pp. [1-2], Title-page; pp. [i]-viii, Dedication; pp. [1]-23, Text. Catchwords. Headlines: pp. ii-viii, "Dedication."; pp. 2-23. "Poems on several Occasions." Pages numbered at corners. Flanking the printer's ornament is written in ink: "Chas. Walmesley." The catchwords on pp. iv, v, vi, have been almost completely trimmed off; catchword (if there was one) on p. viii has been entirely trimmed off. Page 21 is not numbered.

C28

* * * * * * * * *

Various stanzaic forms.

The Dedication (prose), addressed to Lucinda, praises

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the lady for her virtuous character; explains that the writer publishes the poems at her request; points out the joys of having a wife; and expresses his thanks for the many hours of stimulating conversation which she provided.

* * * * * * * * *

"To Eugenia."

Stanzas: 4a4b4c4b.

The poem expresses the poet's love for Eugenia's sister Chloe and the wish that he might marry her.

* * * * * * * * *

"On the Death of Maria."

Irregular rhyme and meter.

The poet laments the sudden death of the maiden Maria and describes the mourning of her parents and sisters.

* * * * * * * * *

"On the Death of Maria's Father."

Stanzas: 4a4b4c4b.

The poem praises the father for his saintly life; and describes his reception into heaven, his reunion with Maria, and the commendation of him by God.

* * * * * * * * *

"Reason and Scripture Harmonious."

Stanzas: 4a4b4c4b

The poem insists that both revelation and reason are necessary to the religious person; and characterizes the first as God's law without, the second as God's voice within.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Sylvia's Lamentation for Damon's Death."

Heroic couplets.

The poem reveals the author grieving over Damon's death after he had convinced her to forsake the single life upon which she had already decided.

* * * * * * * * *

"Sylvia reviv'd by Strephon's Addresses."

Iambic tetrameter couplets.

The poem shows Sylvia dismiss Damon from her mind and accept the comforting words of Strephon, with whom she is falling in love.

* * * * * * * * *

262. SARAH, / THE / QUAKER, / TO / LOTHARIO, / LATELY DECEASED, / On Meeting Him in the SHADES. / - / For Love had, like the canker Worm, / Consum'd her early Prime: / The Rose grew pale, and left her Cheek; / She dy'd before her Time. / - / The SECOND EDITION. / - / LONDON: / Printed for A. Moore, near St. Paul's and Sold at most of the Pamphlet-Shops in / London and Westminster. 1728. / (Price Sixpence.)

Folio [no watermarks]; 327 x 210 mm.; trimmed. [A], A2; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A24

* * * * * * * *

Heroic couplets.

Sarah finds that, even in death, her mind is haunted by

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the image of her false lover. When Lothario dies and enters the shades, Sarah castigates him for having seduced and then betrayed her; accuses him of having practiced deception; and promises to have revenge by continually reminding him of his guilt.

* * * * * * * * *

See also Lothario's Answer to Sarah the Quaker In the Shades, 1729.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1729

263. THE / Pacifick FLEET: / A / New BALLAD. / - / [[A row of three identical printer's ornaments composed of type ornaments.]] / - / LONDON: / Printed for A. Moore, 1729. / (Price Six-pence.)

Quarto [no watermarks]; 305 x 198 mm.; trimmed, except for tops of last two leaves. No signatures. Pp. 5: pp. [1-2], Title-page; pp. [3]-5, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A21

* * * * * * * * *

Stanzas: three lines of rhymed dactylic tetrameter with the refrain "Which no body can deny."

The poem satirizes the Dutch fleet of twelve ships and also the English fleet which, formed for the purpose of opposing Spain's piratical expeditions upon English ships, lies at anchor and is content merely to frighten Spain by a show of strength.

According to the Assiento Treaty (1713), Spain granted England the sole right of supplying Spanish colonies in America with slaves, but, by another treaty English commerce in this area was strictly limited. Dissatisfied with this provision, however, English merchants soon developed a huge illicit trade by smuggling, whereupon Spain insisted on the right to search

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

all British ships and to confiscate any ships and cargoes involved in illicit trade. Both sides were guilty of violent and illegal acts, and, to settle differences, the Convention of the Pardo (March 1728) was arranged, among the terms of which was a stipulation that English fleets be withdrawn from the West Indies and the coasts of Spain.

In the early part of 1728, the unwillingness of the Spaniards to fight caused a great deal of slackness in the English fleet, which, along with the supporting Dutch ships, was kept at port.

The pamphlet was probably written before 9 November 1729, when the Treaty of Seville fully restored English commercial privileges.

* * * * * * * * *

264. THE / Honest JURY; / OR, / CALEB Triumphant. / A NEW / BALLAD. / - / To the Tune of Packington's Pound. / - / For twelve honest Men have determined his Cause, / And rescu'd from Quibbles our old English Laws. / - / The Second Edition. / - / LONDON: / Printed for the Author, and sold by the Booksellers and / Pamphletfellers. Price 4d. 1729.

Folio; 305 x 200 mm.; untrimmed. No signatures. Pp. 6: pp. [1-2], Title-page; pp. 3-6, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. and H. & L. suppl., the latter of which attributes it to William Pulteney. A16

* * * * * * * * *

Stanzas: anapestic 4a4a4b4b2c2c4c4d4d.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poet rejoices that a free press has been upheld by the jury of twelve men who recently acquitted Caleb from the charge of libel.

* * * * * * * * *

Caleb Danvers was the pseudonym adopted by Nicholas Amhurst when he assumed the editorship of the Craftsman in 1726.

According to the article on William Pulteney in D.N.B., this pamphlet was written by him upon the acquittal of R. Francklin, the publisher of the Craftsman, from a charge of libel.

The Craftsman for 6 December 1729 discusses the whole matter and announces in a note that Francklin was acquitted shortly before the paper went to press.

The pamphlet was probably written some time around 6 December.

* * * * * * * * * *

265. God's Judgment upon Hereticks / OR THE / Infidel's Overthrow; / BEING A / Full and true ACCOUNT / OF / Mr. Woolstain's [[sic]] being carried away by / the Devil, from the House of Mr. Stout / a Barber in Abchurch Lane, on Wednesday / the 9th Day of April, 1729. / AS ALSO / What frightful Noises were heard in the / Neighbourhood, and how he was found the next Morning / on a Dunghill near Shoreditch, with his Bowels fallen out / in a most dreadful and miserable Manner, with many other / Tragical Circumstances of the deplorable Catastrophe of this / wicked Man. / - / [[Printer's ornament: a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

floral design enclosing a lion rampant.]] / - / LONDON: / Printed (by order of his Executor An----y C------ns, Esq;) / for Mr. E. C-----l, Bookseller in London; and sold by / A. Moore near St. Paul's. 1729. / [Price 4d.]

Folio; 337 x 216 mm.; trimmed at side and bottom. B in 2's gathered within [A] in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A15

* * * * * * * * *

Stanzas: iambic 4a3b4a3b.

After refusing to heed the warning of two bishops and three parsons to renounce his Papist beliefs, Woolstain is carried off by the Devil and is killed.

* * * * * * * * *

Thomas Woolston (1670-1733), a freethinker, engaged in religious controversy and published treatises which offered allegorical interpretations of the Bible. The government indicted him for blasphemy in 1725, but the prosecution was dropped. In 1728, the charge was renewed, and Woolston was brought to trial in March 1729. He was fined and sentenced to a year's imprisonment, but, being unable to pay the fine, he remained in prison until his death.

Anthony Collins (1676-1729), deist, freethinker, and friend of John Locke, published political and religious tracts. In a controversy with Edward Chandler, Bishop of Lichfield, about the allegorical interpretation of scripture, he was defended in a pamphlet by Woolston.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The pamphlet was certainly written before 13 December, the day of Collins' death, and was probably written about the time of the trial.

* * * * * * * *

266. THE / CHURCH / Too Hard for the / STATE, / OR THE / KNIGHT Overthrown, / A / POEM. / - / For tho' Dame Fortune seemed to smile, / And leer upon him for a while, / She after shew'd him, in the Nick, Of all his Glories, a Dog Trick. Hudibras. / - / LONDON: / Printed for A. Moore, near St. Paul's, and Sold by the Booksellers of London / and Westminster. 1729. / (Price Sixpence.)

Folio; 238 x 217 mm.; trimmed at top and upper sides of last two leaves. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text; half of p. 8 contains a Publisher's List. Catchwords. No headlines. Pages numbered centrally in brackets. Bottom corners of all leaves have been repaired.

A5

* * * * * * * *

Iambic tetrameter couplets.

The poem refers to earlier conflicts between church and state; refers to a "late disaster" which befell a certain Knight of high degree"; and scolds the cleric for overthrowing his patron and thus acting the "Church Militant" again.

* * * * * * * *

267. THE / LOSS of LIBERTY: / OR / FALL / OF / ROME. / - / ---------- Ruit alto a culmine ROMA. / Virg. / - / [[Printer's ornament: scroll and floral designs topped by a cherub's head and enclosing a bee-hive and bees.]] / LONDON: /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Printed by C. Ackers, for J. Brindley at the King's-Arms in New- / Bond-Street. MDCCXXIX. (Price Is.)

Folio; 352 x 226 mm.; trimmed. [A] in 2's; B-F in 2's. Pp. 24: pp. [1-2], Title-page; pp. [3-4], Dedication; pp. [5]-24, Text. Catchwords. Headline: p. [4], "DEDICATION." Pages numbered centrally in brackets.

A18

* * * * * * * * *

Blank verse.

The Dedication (prose), is a mild panegyric addressed to the Duke of Argyle and Greenwich.

In the declining days of Rome, a poet who has tried to awaken the people to their corruption and meanness and to arouse them to virtue, but who has received only scorn and insults, decides to flee the pride and ambition of the city for a life of solitude. One night he sees a vision of the Genius of Rome, who appears to him as a goddess. She reviews the great, unselfish heroes of Roman liberty, laments the corruption of Rome's present leaders and the decline of Roman grandeur, and at the end shows a preference for the liberty of wild, untamed nature to the "transient Pomp of fallen Rome."

* * * * * * * * *

John Campbell, second Duke of Argyle and Duke of Greenwich (1678-1743), served as a military commander in the War of the Spanish Succession and during the rebellion of 1715, and was ambassador to Spain, 1711.

The poem is apparently meant to reflect discredit on the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

administration of Sir Robert Walpole, who was constantly charged with corruption and tyranny. Since about 1725, and especially since the establishment of the Craftsman in 1726, attacks on him had increased in both frequency and virulence.

* * * * * * * *

268. THREE / Belgic FABLES; / OR, / Hieroglyphic Ridles [[sic]] / CONTAINING / I. The FABLE of the Crafty Statesman and Subtle Cardinal. / II. The Passive GOOSE. / III. The ——BULL-DOG and Tooth-Drawer. / Illustrated with Proper CUTTS [[sic]] / - / Since Egyptians of old Monuments did erect, / On which future Ages might freely reflect, / And view the Transactions in Church, or in State, / As plain as Josephus did ever relate: / Then why may we not be compleatly as wife, / And (as wrote in fair Letters) read these with our Eyes. / - / Conscius ipse sibi de se putat omnia Dici. Cato. / - [[Printer's ornament: a bust topping a floral design.]] / - / LONDON, / Printed for A. More near St. Pauls. MDCCXXIX. (Price 6d.)

Quarto [no watermarks. This is perhaps really a folio, the chainlines running through the length instead of the width.]; 334 x 212 mm.; trimmed at bottom. No signatures. Pp. [7]: pp. [1-2], Title-page; pp. [3-4], Fable I (with blank reverse); pp. [5-6], Fable II (with blank reverse); p. [7], Fable III. Catchwords. No headlines. Pages unnumbered.

A28

* * * * * * * *

I. "The Fable of the Crafty Statesman and Subtle Cardinal."

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A cardinal accepts a bribe from a statesman. The statesman is saying "Peace, peace;" the cardinal, "No peace for the wicked."

* * * * * * * * *

II. "The Passive Goose."

Heroic couplets.

A plucked goose warns of the dangers in passive obedience to tyrannical statesmen.

* * * * * * * * *

III. "The Bull-dog and Tooth-drawer."

Heroic couplets.

The poem offers an example to show that it is easy to keep a subdued and captive dog in that position.

* * * * * * * * *

The cardinal in the first fable is probably Andre-Hercule de Fleury (1653-1743), who came into power in 1726. He was on good terms with Walpole, especially since both were primarily concerned with maintaining peace for their respective countries. Although there seems to be no record of any bribery involved in their relationship, it is not unlikely that an opponent of Walpole would choose to impute such an act to him in order to discredit his apparently successful policy.

The second two fables are clearly reflections on Walpole, who was frequently accused of tyranny and oppression by opponents who resented his power and influence in the government.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

269. THE / BANISH'D / BEAUTY: / OR, A / Fair FACE in Disgrace, / A / POEM. / - / Is She not fair, as Painting can express, / Or Youthful Poets fancy when they love? Rowe. / - / The Third Edition. / - / LONDON: / Printed and Sold by T. Read, in White-Fryers, Fleetstreet, and by the Booksellers of / London and Westminster. 1729. / (Price Sixpence.)

Folio; 341 x 217 mm.; untrimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, The Banished Beauty; p. 8, "To Clarissa." Catchwords. No headlines. Pages numbered centrally in brackets.

A4

* * * * * * * * *

Heroic couplets.

The poem tells of a beautiful and witty lady, Clarissa, who was banished from the court at the instigation of Lorenzo; rebukes the gentleman for his action; and assures Clarissa that the court, and not she, is the loser.

* * * * * * * * *

"To Clarissa."

Heroic couplets.

The poem scorns Lorenzo's recent efforts to clear himself by some explanatory verses.

* * * * * * * * *

270. THE / Better Sequel / BETTER'D. / IN A / DIALOGUE / Betwixt the / OAK / AND THE / DUNGHILL. / - / Comparisons often are odiously made, / Which sharply and shamefully may be repaid; / We say what we will, and scorn to repent it. /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

We hear what we would not, and must be contented. / AESOP Nat. / - / LONDON: / Printed, and Sold by A. Dodd without Temple-Bar; E. Nutt / and A. Smith at the Royal-Exchange; and by the Booksellers / of London and Westminster. 1729. (Price Six-pence.)

Folio; 306 x 205 mm.; untrimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. No catch-words. No headlines. Pages numbered centrally in brackets.

A4

* * * * * * * *

Iambic tetrameter couplets.

The oak and the dunghill berate one another for their faults and accuse each other of having no use; each attempts to demonstrate his own peculiar virtues and to show that he benefits the other.

* * * * * * * *

271. CLARINDA: / OR THE / Fair LIBERTINE. / A / POEM. / - / In Four CANTOS. / - / How lately did this celebrated Thing / Blaze in the Box, and sparkle in the Ring? / Garth's Disp. / - / LONDON: / Printed for John Gray, at the Cross-Keys in the / Poultry. 1729. [Price I s.]

Octavo; 197 x 125 mm.; trimmed. [A] in 4's; B-I in 4's. Pp. [viii] + 64: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. [v-viii], Dedication; pp. [1]-64, Text. Catchwords. Headlines: pp. [vi-viii], "DEDICATION." Pages numbered centrally in parentheses.

C48

* * ** * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The Dedication (prose), addressed to Astrea, insists that, although few persons now deserve such public compliment, the writer's praise of her beauty and virtue is not flattery, but honest appreciation.

In Canto I, Clarinda laments that, under the care of a miser, she is compelled to spend all her time at prayers and has no liberty to engage in social activities or to find admirers. Put into this guardian's hands at her father's death, she at first revelled in a new freedom. At the solicitations of an admirer, Raymond, she fell in love with him, but was discovered by the guardian and brought home. Canto II shows the lovers pining for each other, even though Raymond writes regularly. Assisted by Fraud, they concoct a plot to gain Clarinda's freedom. Disguised as the ghost of Clarinda's father, Raymond appears to the guardian and berates him for so imprisoning his daughter, that she is denied all pleasure. Thoroughly frightened, the miser gives Clarinda her freedom, but warns her against vice. In Canto III, Clarinda is shown spending her time in a continual round of pleasure and gaiety. She now possesses many rich clothes and costly jewels, and her chief delight is to gaze in a mirror at her beauty. She forgets her vanity only for Raymond, with whom she is truly in love. The last lines of the canto describe the paintings of lovers which decorate her majestic chariot. In Canto IV, the poet describes the passions which lead mankind away from virtue and which have stimulated Clarinda to seek every pleasure

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and delight, so that she scorns justice, merit, and virtue, but courts wealth and ostentation. Softened by music and Raymond's flattery, Clarinda at last succumbs. There follows a description of the immorality which prevails at masked balls. Having seduced her, Raymond is no longer interested and turns his attention elsewhere, while Clarinda, now that she has lost her innocence, is deserted by the sylphs who had been her guardian angels.

* * * * * * * * *

272. AN / EPISTLE / FROM / CALISTA to ALTAMONT. / - / Such is the Fate unhappy Women find, / And such the Curse entail'd upon our Kind, / That Man, the lawless Libertine, may rove / Free and unquestion'd thro' the Wilds of Love, / Whilst Woman, Sense and Nature's easy Fools. / If poor weak Woman swerve from Virtue's Rule, / If strongly charm'd, she leaves the Thorny Way, / And in the softer Paths of Pleasure stray, / Ruin ensues, Reproach and endless Shame, / And one false Step entirely damns her Fame: / In vain with Tears the Loss she may deplore, / In vain look back to what she was before, / She sets, like Stars that fall, to rise no more. / Rowe's Jane Shore. / - / LONDON: / Printed for A. Moore, and Sold by the Booksellers of / London and Westminster, 1729. / (Price Six-Pence.)

Folio [no watermarks]; 320 x 206 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A1O

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

Discovered by her husband in her infidelity, Calista scorns to be either defiant or suppliant. She tells him that her behavior is the general mode in society because women love variety and a multitude of admirers; mentions (under fictitious names) other women who are unfaithful; and resolves upon death in order to avoid the disdain which will now be accorded her.

* * * * * * * * *

273. THE / GENEALOGY / OF / CHRIST; / As it is represented in the / EAST-WINDOW / IN THE / COLLEGE CHAPPEL [[sic]] / AT / WINCHESTER. / A / POEM. / - / By a young Gentleman of Winchester School. / - / LONDON: / Printed for J. Jackson, near St. James's House, in Pall-Mall. / MDCCXXIX. (Price Six-Pence.)

Octavo; 194 x 120 mm.; trimmed. [A] in 4's; B-C in 4's. Pp. vi + 7-22, [23-24]: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. v-vi, Preface; pp. 7-22, Text; pp. [23-24] are blank. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in H. & L., which attributes it to Robert Lowth, D.D. C57

* * * * * * * * *

Heroic couplets.

The Preface (prose) states that the poem is by a young man whose modesty would not let it appear in print, but that the author of the Preface had it published to further the young man's reputation.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem praises the bold design of the painter who created the work; describes the various persons and scenes represented in the painting (Jesse and his descendants, the birth of Jesus, and his crucifixion) and mentions some of their deeds; and briefly depicts the Last Judgment.

* * * * * * * * *

Robert Lowth (1710-1787) wrote this poem when he was still a student at Winchester College. He later attended New College, Oxford; served as professor of poetry at Oxford, 1741-1750; and was appointed Bishop of London, 1777.

* * * * * * * * *

274. LIBERTY. / A / POEM. / TO THE / QUEEN. / = / Rara temporum felicitate, ubi sentire quae velis, & quae sentias / dicere licet. Tacit. Lib Hist. I. Cap. I. / = / [[Printer's ornament: a scroll design, a cherub's head, and a basket of flowers.]] / = / LONDON: / Primted for J. Roberts, at the Oxford-Arms in Warwick-Lane. / - / M.DCC.XXIX. [Pr. 6 d.]

Folio; 319 x 208 mm.; trimmed. [A]; B-C in 2's. Pp. 10: pp. [1-2], Title-page; pp. [3]-10,Text. Catchwords. No headlines. Pages numbered centrally in brackets. P. 6 is misnumbered 10.

A17

* * * * * * * * *

Blank verse.

The poem sings the virtues of religious liberty and contrasts it with the blind faith which led to tyranny, intolerance, and cruelty in the past; commends the true religion of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Jesus which emphasizes peace and love; sings the virtues of freedom of speech, which, joined to the impartial search for truth, will disclose error; and praises George and Caroline for their fostering of such liberty.

* * * * * * * * *

It should be remembered, of course, that at this time legal and political disabilities were severe against Dissenters, Roman Catholics, and Jews, but also that this discrimination seldom led to any active or violent persecution.

George II and Caroline had ascended the throne in 1727.

* * * * * * * * *

275. LOTHARIO's / ANSWER / TO / SARAH / THE / QUAKER, / IN THE / SHADES. / - / Heav'n has no Rage, like Love to Hatred turn'd, / Nor Hell a Fury, like a Woman scorn'd. / Congreve. / - / LONDON: / Printed for A. Moore, near St. Paul's; and Sold by the / Booksellers of London and Westminster, 1729. / (Price Six-Pence.)

Folio; 270 x 188 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. The price notation has been partly lost in the cutting process.

A18

* * * * * * * * *

Heroic couplets.

Lothario maintains that the accusations of Sarah and her sect are unjustified and false; insists that his merit is proved by the respect and advancement accorded him on earth; rebukes Sarah for railing, and puts the blame for her suicide

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

on herself.

* * * * * * * * *

See also Sarah the Quaker, To Lothario, Lately Deceased, 1728.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1730

276. TO THE / RIGHT HONOURABLE / Ladies SARAH and ANNE COWPER, / On Their Noble Entertainment, / ON / Earl Cowper's Birth-Day. / August 13, 1730. / - / By LOUISA. / -

Broadside; 320 x 203 mm.; trimmed. Pp. 2: p. [1], Title-page and ten lines of Text; p. 2, remaining Text. Page [1] probably contained a catchword, most of which has been trimmed off, but part of which is still visible. No headlines. Page 2 numbered centrally in brackets.

*Not a broadside; actually part title of no. 277 described below A21

* * * * * * * * *

Heroic couplets.

The poem eulogizes Sarah, Anne, and Earl Cowper, and exhorts the Earl to hasten his return.

* * * * * * * * *

William Cowper (1709-1764), second Earl Cowper, was the son of William Cowper (ca.1665-1723), first Earl Cowper, who had a long career of public service under William III, Anne, and George I. The second Earl became a member of the Royal Society in 1732 and later held two small court and political posts.

Sarah and Anne were sisters of the second Earl.

* * * * * * * * *

277. A / POEM / ON THE / ARRIVAL / Of the Right

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Honourable / WILLIAM Earl COWPER, / After a Dangerous Illness. / AGAINST HIS / BIRTH-DAY. / By LOUISA. / Indulgent Fate, our Potent Prayer receives; / Britannia smiles, WILLIAM returns, and lives! / Still blessed Angel, be thy Care the same: / Be WILLIAM's Life, Unblemished as His Fame. / His opener Years, to ripened Manhood bring, / And see the Hero perfect, ——— / Prior to the KING. / [[Printer's ornament: a woman's torso with upraised arms supporting a floral design.]] LONDON: / Printed by T. Edlin, at the Prince's-Arms, opposite Exeter-Exchange / in the Strand, 1730.

Folio [no watermarks]; 320 x 205 mm.; trimmed. [A], A2; [B]. Pp. 5: pp. [1-2], Title-page; pp. [3]-5, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A21

* * * * * * * * *

Heroic couplets.

The poem is a eulogy ending with a wish for Cowper's future good fortune.

* * * * * * * * *

See notes to To the Right Honourable Ladies Sarah and Anne Cowper, the preceding pamphlet.

* * * * * * * * *

278. BLASPHEMY / As Old as the / CREATION: / OR, / The Newgate Divine. / A / SATYR. / Address'd to the modern Advocates of Irre- / ligion, Prophaneness, and Infidelity, / = / By a Gentleman and a Christian. / - / Quod si in hoc Erro,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

quòd animos hominum / Immortales esse credam, libentèr Erro. Nec / Mihi hunc Errorem, quo delector, dum vivo, / Extorqueri volo, animas esse Immortales, /———Quicquid Dixit, Omnium animarum / Socius, W. Tyndall———Tully. / - / LONDON: / Printed for Lawton Gilliver at Homer's Head over- / against St. Dunstan's Church in Fleetstreet. 1730.

Octavo [no watermarks]; 193 x 118 mm.; trimmed. B-D in 4's gathered within E in 4's. Pp. [iv] + 28: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. [1]-28, Text. Catch-words. No headlines. Pages numbered centrally in brackets. A piece has been torn from top outer corner of Half-title.

Listed in B.M.C. C5

* * * * * * * * *

Heroic couplets.

The poem begins with a description of Satan, driven from heaven for blasphemy, and vowing that he and his cohorts will seduce priests to his worship and cause them to deal in error, fraud, and blasphemy; attributes the prevalence of impiety and irreligion to the fact that, since clergyman are motivated by the desire for material gain rather than by sincere reverence for God, they preach the pagan doctrines which insure them support, patronage, and, of course, sumptuous dinners; shows Tindal to be one of these prelates; remarks that, although Austin and Woolston thought alike, one received a crosier, whereas the other was thrown into prison; asserts that Woolston's fate is justified because of his impiety and epicureanism; characterizes the modern prelate as one who capriciously alters his religion to match his patron's and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

who delights in his attacks on orthodox theology. The last lines urge certain priests to save Britain.

* * * * * * * * *

Matthew Tindal (1657-1733), a noted deist, published a number of pamphlets reflecting Whig and Low-Church sentiments before he achieved a doubtful reputation with The Rights of the Christian Church Asserted, which purported to show that the Church possessed no such rights as those claimed by High-Churchmen. He is now chiefly remembered for Christianity as Old as the Creation, which effectively states the deist's creed of rationalistic Christianity.

Some contemporary accounts charge Tindal with gluttony.

See also note A Letter to the Reverend Dr. Moss, 1709.

For Woolston, see notes to God's Judgment Upon Hereticks, 1729.

Austin may be St. Augustine (d. ca. 613), who founded the Christian Church in England.

* * * * * * * * *

279. A / PASTORAL / IN / IMITATION / OF / Virgil's First Eclogue. / - / Nunc ego (namque super tibi erunt qui dicere laudes / Vare tuas cupiant, et tristia condere bella) / Agrestem tenui meditabor arundine musam. / ------Virg. / [[Printer's ornament: a basket of flowers.]] / - / EDINBURGH: / Printed in the Year MDCCXXX.

Quarto; 232 x 180 mm.; trimmed. A-B in 4's gathered within C in 2's. Pp. [viii] + 12: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. [v-vii], Dedication; p. [viii] is blank; pp. 1-12, Text. Catchwords. No headlines. Pages

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

numbered centrally in parentheses. Brackets appear at the head-margins of pp. [v-vii], but do not contain numbers.

B28.

* * * * * * * *

Heroic couplets in a dialogue.

The Dedication (prose), addressed to General Wade, and signed T.J., praises the general for his generous and zealous patriotism, especially as evidenced by his construction of roads in Scotland.

Maeris, an exiled shepherd, comes upon Damon and Thyrsis and exclaims at the beauty of nature which they enjoy. Damon informs him that Wade has relieved them of sorrows and distress by fostering a propitious climate, and that he is building roads which will facilitate trade. Thyrsis then enters the conversation, and he and Damon alternately sing the praises of Wade.

* * * * * * * *

For Wade, see note to The Happy Life, 1733. As commander-in-chief in Scotland (1726-1733), Wade supervised the construction of numerous military roads, which made the Scotch hinterlands more readily accessible.

* * * * * * * *

280. THE / ROBIN. / A / POEM. / - / Parvis componere magna. Virg. / - / [[Small printer's ornament: a bust atop a scroll design.]] / - / LONDON: / Printed for J. Roberts, in Warwick-Lane. / - / M.DCC.XXX.

Folio [no watermarks]; 319 x 213 mm.; trimmed. No signatures. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A24

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: 4a3b4a3b.

The poem praises the robin, in contrast with other birds, for singing in all seasons and during all parts of the day, for his unostentatious dress, his continual good cheer, and his lack of unscrupulous cunning; and remarks that a Robin now performs valuable deeds for Britain.

* * * * * * * * *

The allusion is to Sir Robert Walpole (1676-1745). By 1730 he had drafted a scheme to restore public credit after the South Sea Panic (1720), had received the leadership of the ministry (1721), had checked the smuggling of coffee and tea, thereby increasing the revenue from their commerce (1723), and had set a new precedent by his interest in foreign affairs. He had shown himself stern but just in dealing with his enemies, and tolerant in his attitude toward dissenters. A capable statesman, he was farsighted in the matter of foreign and domestic affairs, and resolute in pursuing the policy which he believed best for the country's welfare. A clever politician, he knew how to achieve his ends by exploiting the desires and weaknesses of others, and how to retreat from, or compromise with, a position no longer tenable.

* * * * * * * * *

281. THE / SQUIRE / AND THE / CARDINAL: / An Excellent / New BALLAD. / Tune of, King John and the Abbot. / - / [[Three square figures composed of type ornaments.]] / - / LONDON: / Printed for A. Moore, MDCCXXX. / [Price Three-pence.]

Folio [no watermarks]; 346 x 226 mm.; trimmed. No signatures. Pp. 5: pp. [1-2], Title-page; pp. [3]-5, Text.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Catchwords. No headlines. Pages numbered centrally in brackets. Bottom corner has been torn off the second leaf.

Listed in B.M.C. A51

* * * * * * * * *

Stanzas: anapestic 4a4b4a4b, with refrain "Derry down, down, hey derry down."

Intriguing with the Pope to get an army for the pretender, Cardinal Fleury requests the Norfolk squire, H----ce, to have England furnish some tall Irishmen for Dunkirk's jetties. H----ce naively asks for the recruits, but the king, realizing that they may be used against him, refuses.

* * * * * * * * *

H----ce is undoubtedly Sir Robert Walpole's brother Horatio, or Horace, as he was more frequently called.

Horatio Walpole (1678-1757), later first Baron Walpole of Wolterton, held various political and diplomatic posts during a long career in public service. From 1723 to 1730 he served as ambassador to France, helping to secure the harmonious relationship which Sir Robert sought with that country. Despite some unprepossessing qualities, Horatio Walpole is generally considered to have been a skilful and capable diplomatist.

There seems to be no historical justification for the events described in the pamphlet. They are probably deliberate fabrications intended to remind Englishmen that the Pretender had embarked from Dunkirk on his ill-fated expedition to England in 1715, and thus to underscore the objection of Walpole's opponents to his apparent laxity in the Dunkirk problem.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

According to the Treaty of Utrecht in 1713, France had agreed to destroy the military fortifications and commercial ports of Dunkirk, but was very lax in carrying these provisions. Although Britain saw to it that the fortifications were demolished, France remained unwilling to destroy the forts. Walpole probably refrained from insisting on fulfillment because he was working hard to keep peace between France and England, and because, except for the precarious alliance with France by the Treaty of Hanover in 1725, England had no strong European ally on which to depend in the event of war. When the opposition finally brought the matter to a head in Commons, Walpole obtained an eight-day adjournment, at the end of which time he presented an order from Louis XV for the required destruction.

* * * * * * * * *

282. VERSES / ON THE / DEATH / OF / Mrs. MORICE. / [[A black bar, 4 mm. wide.[[ / Heu! nunc misero mihi demum / Exilium infelix! nunc alte vulnus adactum. / [[Another black bar.]] / [[Small printer's ornament: two cornucopiae fastened at the middle.]] / [[Another black bar.]] / LONDON: / Printed in the YEAR M.DCC.XXX.

Quarto [watermark in only one gathering]; 250 x 200 mm.; trimmed. B-C in 2's gathered within [A] in 2's. Pp. 11: pp. [1-2], Title-page; pp. 3-11, Text. Catchwords. Running-title (between black bars): "On the Death of " on versos; "Mrs. MORICE." on rectos.

B31

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

Grieving for her father, who has been exiled to France, Mrs. Morice can not find surcease from her sorrow, even in a happy marriage. She declines steadily and finally decides to make the trip overseas in order to see her father before she dies. When she dies, her father laments that the punishment inflicted on him has also rebounded on his daughter. The last lines describe death as a final refuge from the torments of life.

* * * * * * * * *

283. ADVICE / TO THE / LADIES / OF / GREAT BRITAIN; / A NEW / Court BALLAD. / - / - Amor Omnibus idem. / Ovid. / - / [[Printer's ornament: a bowl containing fruit and flowers.]] / - / LONDON: / Printed for A. Moore, near St. Paul's. / M.DCC.XXX. / (Price Sixpence.)

Folio [no watermarks]; 329 x 213 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. P. 3 is misnumbered 1.

A2

* * * * * * * * *

Stanzas: iambic 4a3b4a3b4c4c, with refrain "With a Fal, la, la."

The poem advises the ladies to be discreet in their amours and refers to a number of love affairs which have been, or are being, carried on.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

284. HORACE / TO / SCAEVA. Epist XVII. Book I. / IMITATED. / [[Unsigned engraving in brown tone: picture of a horse; caption underneath reads, "Peccat ad extremum ridendus."*]] / LONDON: / Printed for John Brindly at the King's-Arms in / New-Bond-Street. MDCCXXX.

Octavo; 194 x 124 mm.; trimmed. [A] in 4's; B-D in 4's; E in 2's. Pp. 36: pp. [1-2], Half-Title; pp. [3-4], Title-page; pp. [5]-12, Dedication; pp. 13-36, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C18

* * * * * * * * *

Iambic tetrameter couplets.

The Dedication (iambic tetrameter couplets), addressed to Lord Malpas, requests the lord's attendance on the poem; and remarks that the author writes as relaxation from his studies and as a means of dispelling gloom.

The poem says that the writer is pleased at Savage's acquaintance with men of rank and at his ambition to please them; and remarks that, since Savage is surely not content to remain a country priest all his life, he will offer some counsel as to how Savage may gain more than an occasional dinner: cleanliness will make you more attractive than colorful and fashionable apparal, which you, as a priest, can not wear; be self-confident and composed, if invited to dine, and overlook reflections on your profession; cultivate friendship with important and influential men; do not ask for preferment, but hint subtly, so that your patron thinks it his own idea; do not brag about a post you are to receive, lest it be given to some one else before arrangements

---

* Quotation in italic script.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

are complete; obey your patron implicitly without complaint, and do not plead honor or consience if underhanded work is necessary.

* * * * * * * * *

Malpas is probably George Cholmondely (ca. 1666-1733), second Earl of Cholmondely, who held a number of titles, including the viscountcy of Malpas. Cholmondely pursued a military career under William III, Anne, and George I, rising to the rank of lieutenant-general. He also held some court posts and a number of minor political offices.

* * * * * * * * *

285. THE / RIVAL / LAPDOG / AND THE / TALE, / (As Ladys [[sic]] Fancys [[sic]] never fail;) / That Little Rival to the Great: / So odd, indeed, we scarce dare say't. / - / ————————at Nos / Impulsu & caeca pravâque Cupidine duct: / Conjugium petimus, Partumque Uxoris -- at Illis / Notum, qui pueri, qualisque futura sit Uxor. / Juv. / - / LONDON, / Printed for W. Smith, at Corelli's Head, (a Mu- / sick Shop) against Norfolk-street, in the Strand; / And - G. Greg, Bookseller, next to Northumber- / land-House, at Charing-Cross. 1730.

Octavo; 187 x 121 mm.; trimmed. [a] in 2's; A-H in 4's. Pp. [iv] + 60, [61-63]: pp. [i-ii], Title-page; pp. [iii-iv] + [1-2], Preface; pp. [3-4], Argument (with blank reverse); pp. [5]-60, Text; pp. [60-61], Postscript (with blank reverse); p. [63], Publication Notice. Catchwords. Running-title: "THE LITTLE" on versos; "RIVAL to the GREAT." on rectos; p. 60, "The LITTLE, &c." Pages numbered at corners. Title-page

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

has horizontal chain-lines. At the bottom of the last page of the Preface, between two rows of type ornaments is penned "No. 142/T. Fox" followed by a red seal.

C34

* * * * * * * *

Iambic tetrameter couplets.

The Preface (prose) quotes part of the copyright law, which forbids printing without the author's consent; describes the surreptitious piracy of books which exists nevertheless, because supported by combinations of moneyed men; proposes that every book he publishes will be numbered, signed, and sealed by the author or his assignee, so that those practicing that dishonest trade may be convicted of forgery.

The poem tells of a lady who keeps a dog as a pet and pampers him in every conceivable way. She provides him with a luxurious bed and bed-coverings, rich clothes, gold and silver eating utensils, and even a maid and valet. Treated like a baby, the dog frequently rests in the lap of his mistress, who delights in fondling him and seems to prefer him to her husband. The last part of the poem describes how her husband was inconvenienced by another dog; urges women to take men for their companions rather than to make fools of themselves by lavishing attention on animals; and hopes that all ladies will abjure vice and immorality and remain virtuous.

* * * * * * * *

286. THE / STORY / OF / SUSANNA: / A / POEM. / [[Printer's ornament: a vase of flowers.]] / LONDON: / Printed in the Year 1730.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Octavo [no watermarks]; 198 x 121 mm.; trimmed. A-B in 4's; C in 2's. Pp. 20: pp. [1-2], Title-page; pp. [3]-20, Text. Catchwords. No headlines. Pages numbered centrally in brackets. A tear in top inner margin of last leaf has been repaired.

C37

* * * * * * * * *

Heroic couplets.

The poem retells the apocryphal story of Susannah in slightly expanded form.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1731

287. THE / DUEL; / A / POEM: / Inscribed to the Right Honourable / W----- P----y Esq; / - / Quem virum, aut Heroa, Lyra acri / Tibia sumes celebrare, Clio? / Hor. Lib. I. Od. XII. / Whate'er Assistance I have Power to bring, / T' oblige my Country, or to serve my KING; / Whene'er they call, I'll readily afford / My Tongue, my Pen, my Counsel, or my Sword. / Pomfret's Choice. / - / The Second Edition. / - / LONDON: / Printed for A. Moore, near St. Paul's; and Sold / by A. Dodd, without Temple-Bar; E. Nutt, / under the Royal-Exchange, and J. Joliffe, in St. James's-street. / (Price Sixpence.)

Folio [no watermarks]; 335 x 214 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1]-2, Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A9

* * * * * * * *

Heroic couplets.

The poem eulogizes William Pulteney as a true, unselfish patriot in an age when refinement of manners has finally overshadowed the nobility of honor and virtue, and when all things are purchasable with gold. He is urged that he should never again allow a duel to endanger his life, which must be preserved as a favor to his country.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

After a quarrel between Pulteney and Lord Hervey there appeared a pamphlet for which Hervey had written a short "Dedication to the patrons of the Craftsman." Believing Hervey responsible for the whole pamphlet, Pulteney wrote an offensive reply, and, after an exchange of words, a duel was fought, 25 January 1731.

William Pulteney later Earl of Bath (1684-1764) was one of the outstanding statesmen in this period. At first a friend of Walpole, he later became alienated and was one of the chief opponents of Walpole. Together with Henry St.-John, Viscount Bolingbroke, he founded The Craftsman in 1728 as an organ of opposition to Walpole's policies.

John Hervey (1696-1743), later Baron Hervey, is the well known pamphleteer and poet satirized by Pope as Lord Fanny. (See The Tryal of Skill, 1734). In 1725 Hervey had joined Pulteney in opposition to Walpole, but in 1727, when George II ascended the throne and retained Walpole as chief minister, Hervey changed sides again.

* * * * * * * * *

288. THE / MERRY CAMPAIGN; / OR, THE / Westminster and Green-Park / SCUFFLE. / A / New Court Ballad.* / [[Printer's ornament: a vase of flowers.]] / LONDON: / Printed for B. DICKINSON, at Inigo Jones's Head, over against / Exeter-Change in the Strand. [Price Six Pence.]

Folio; 305 x 191 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Frontispiece (with blank cover): an unsigned engraving of onlookers in an inn watching one gentleman, with cane upraised, pursue another gentleman, who flees;

* Line seven in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

through the open door are seen two men dueling; pp. [3-4], Title-page; pp. [5]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A18

* * * * * * * * *

Stanzas: iambic 4a3b4c3b, and a few iambic 4a3b4a3b.

A squire named C-----e beats a Peer with a cane. The Peer returns the blows in the same manner and challenges the squire to a duel with swords, but the two are separated before any blood is shed.

* * * * * * * * *

This is a satirical version of the incident which was alluded to in The Duel, 1731, and which took place in the Green Park.

* * * * * * * * *

289. REMARKS / ON THE / LIFE / OF / Japhet Crook [[sic]], alias Sir Peter Stranger. / - / In Three several Ballads. / - / I. On his Life and Actions. / II. His Triumph when in Possession of the Estates / which he acquired by making False Deeds; and / his Gallantry with the Lady L--ly. / III. His Lamentation for his Nose and Ears; and / his Exaltation to the Pillory. / - / [[Printer's ornament: Phaeton falling from his chariot.]] / - / LONDON: / Printed for M. Head, and sold by the Booksellers of London and / Westminster. 1731. / (Price Six-Pence.)

Folio; 308 x 231 mm.; partially trimmed. No signatures. Pp. 8: pp. [1-2], Title-page; pp. 3-4, Ballad I; pp. 5-6, Ballad II; pp. 7-8, Ballad III. Catchwords. No headlines.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pages numbered centrally in brackets, except for numeral 6, which is in parentheses.

A24

* * * * * * * * *

I. 4a4a4b4c4c4b.

The poem recites Crook's military triumphs.

II. Stanzas: three rhymed tetrameter lines, with a refrain of two alternating lines.

The poem describes Crook's luxurious pleasures at his country estate.

III. Stanzas: dactyllic tetrameter aabb, with a refrain.

As punishment for forging a deed, Sir Peter has had his nose and ears cut off and stands in the pillory.

* * * * * * * * *

Japhet Crooke was the author of an ingenious bit of chicanery for which he was eventually imprisoned. He first forged two deeds, which made him appear the owner of a rich estate. On the basis of these documents, he mortgaged the estate to a wealthy brewer and later made a will bequeathing this property to the brewer, who in turn made a similiar will. When the will was disputed by the natural heirs, Crooke's forgeries came to light, and he met the punishment described in the poem, as well as being imprisoned for the rest of his life.

The pamphlet must have been written later than 10 June 1731, the day on which Crooke suffered the loss of his nose and ears.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

290. Sir ROBERT BRASS: / OR, THE / Intriegues [[sic]] Serious and Amorous, / OF THE / KNIGHT of the Blazing Star. / - / A Wight he was, whose very Sight wou'd / Entitle Him Mirror of Knighthood. / Hudibras. / = / LONDON: / Printed for A.M. and Sold by J. Davis in / Fetter-Lane. Price I s. / M.DCC.XXXI.

Folio [watermark present only on second leaf]; 349 x 222 mm.; trimmed. [A] in 2's; B-F in 2's. Pp. 23, [24]: pp. [1-2], Title-page; pp. [3]-23, Text; p. [24], publisher's list. Catchwords. No headlines. Pages numbered centrally in brackets.

A26

* * * * * * * * *

Iambic tetrameter couplets.

The poem satirizes the steward Sir Robert Brass, who cannot completely hide his conceit, cowardice, and villainy with cunning and an affected show of sense. He is shown to be unscrupulous in cheating his master and in oppressing the people; he is made fun of as the sixty-year old would-be lover of a parson's young daughter; and he is exposed as a ludicrous fool in his efforts to whitewash his reputation by hiring pamphleteers, and in his reliance on the forecasts of an astrologer.

* * * * * * * * *

Brass is, of course, Sir Robert Walpole (1676-1745). For further details about him see the note to The Loss of Liberty, 1729.

A blazing star is part of the insignia of the Order of Bath, which Walpole received in 1725.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In 1731, Walpole was only fifty-five years old.

* * * * * * * * *

291. THE / College-Examination. / A / POEM. / - / [[Printer's ornament: scroll and floral design; two angels blowing trumpets.]] / = / DUBLIN: / Printed by S. Powell, for John Watson, Bookseller on / the Merchant's-Key, near the Old Bridge, MDCCXXXI.

Octavo [no watermarks]; 187 x 121 mm.; trimmed. No signatures. Pp. 16: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. 5-16, Text. Catchwords. Running-title: "The College-Examination." on versos and rectos. Page 5 numbered centrally in brackets; other pages numbered at corners. Top outer corner and a tear in top edge of last leaf have been repaired.

C8

* * * * * * * * *

Blank verse.

The poem describes the furious studying done by those who have neglected their lessons; the trepidation of the freshmen; the procedure followed for the examination; some of the various studies undertaken at college; and the rejoicing of the students when, after a four hour session on two successive days, their labor is finished.

* * * * * * * * *

292. Harlequin-Horace: / OR, THE / ART / OF / Modern Poetry. / - / Tempora mutantur, & nos mutamur in illis. / - / [[Printer's ornament: oval print of a bust.]] / - / LONDON: / Printed for Lawton Gilliver at Homer's Head / against St.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dunstan's Church, in Fleetstreet, / MDCCXXXI. Price I s.

Octavo; 206 x 125 mm.; untrimmed. [a] in 2's; b in 4's; B-H in 4's; I in 2's. Pp. [xii] + 59, [60[; pp. [i-ii], Frontispiece (unsigned engraving): scene of players on the stage of a theater; audience is visible in boxes at both sides; caption underneath reads, "Serpentes avibus geminentur; Tigribus agni."*); pp. [iii-iv], Title-page; pp.[v-xii], Dedication to J--n R--h; pp. [1]-59, Text; Latin text is at bottom of pages; p. [60], Publisher's List. Catchwords. Headlines: pp. [vi-xii], "The Dedication."

Listed in B.M.C. and H. & L. both of which ascribe it to James Miller. C98

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to J--n R--h, Esq., pretends to be a eulogy of that person for his poetic talent, realistic outlook, lewd humor, playwrighting concoctions, and ignorance of ancient learning, but is really a keen and effective ironical attack; it further explains that this work is Horace modernized and adapted to present taste, and it lambasts critics in an outburst of vigorous invective.

Pretending to be a handbook of advice for poets, the poem really satirizes the various faults of modern poetry, and drama: lack of order and form; inappropriateness of the parts to the whole; coinage of words; the particular defects of Blackmore, Phillips, Theobald, and Stephen Duck; pandering to the readers' degenerate tastes; arrant nonsense instead of ethical content; exaggerated characters; plagiarism; bombast and rant; inappropriateness of characterization (with illus-

* Quotation in italic script.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

trations of some vices in particular individuals); over-use of spectacle and song; the use of foreign music and instruments, which provide only noise; spiteful satire; obscenity; and rapid instead of painstaking composition. In addition, poets are condemned for affecting gloom, slovenliness and absorption in their own thoughts; gathering information about intrigues of the court and unscrupulous politicians; showing more interest in money than in the creation of a fine work of art; their scorn of religion, virtue, and the government, but sympathy toward vice and folly; eagerness to avoid honest criticism for flattery; sycophancy; and sponging on their patrons.

* * * * * * * * *

James Miller (1706-1744) was a preacher who turned his attention to literary pursuits, when his play The Humours of Oxford achieved success early in 1730. He went on to write a number of plays, mostly comedies, and a few political pamphlets, but his works never won him any lasting success or renown.

J--n R--h may be John Rich (1682?-1761), a prominent theatrical producer of the day. In his Lincoln's Inn Fields theater, the chief rival to the Drury Lane, Rich introduced and developed the art of pantomime. In the annual productions of this type, Rich played a character named Harlequin.

For Blackmore, see note to Commendatory Verses on the Author of the Two Arthurs, 1700.

Phillips [sic] is probably Ambrose Philips (1675?-1749), the poet who was ridiculed by Pope in a Guardian article

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and in "Epistle to Dr. Arbuthnot."

For Theobald, see note to Of Modern Wit, 1732.

Stephen Duck (1705-1756) was a minor poet. Of poor parents, he worked as an agricultural laborer, but educated himself by buying and reading works of literature. He then began to write verses and achieved a modest reputation by 1729. In 1730 Queen Caroline awarded him a small pension, and later she appointed him to two minor court positions.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1732

293. TASTE and BEAUTY. / AN / EPISTLE / TO THE / RIGHT HONOURABLE / THE / Earl of CHESTERFIELD. / [[Printer's ornament: rectangular scroll and floral design enclosing a beehive and bees.]] / LONDON: / Printed for J. ROBERTS at the Oxford-Arms in Warwick-Lane. 1732. / [Price Six-Pence.]

Folio; 319 x 207 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A27

* * * * * * * * *

Heroic couplets.

The poem defines true taste as the pleasure derived from a perception of harmony, which in turn is the joy derived from beauty; describes the types of architecture in Egypt, Greece, and Rome; laments that ancient beauty has given way to modern ugliness; and invokes the Genius of Beauty to reawaken the true sense of graceful magnificence and ordered design.

* * * * * * * * *

Philip Dormer Stanhope (1694-1773), the fourth Earl of Chesterfield, was the celebrated wit and statesman. Since the opening lines of the poem speak of Chesterfield's return to the British shore, the poem must have been written some time in very early March, after he had resigned (26 February) as ambassador at The Hague because of ill-health and had set

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sail for England.

* * * * * * * * *

294. 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. / - / Republicans, forbear, no more complain / of Ch----s (the second)'s long lascivious Reign; / One B--s---d now does more expensive prove / Than all the spurious Off-springs of his Love. / Anonymous. / - / [[Printer's ornament: a fledgling bird within a floral design.]] / - / LONDON: / Printed for W. James, in the Strand, MDCCXXXII. / (Price, with the Cut, One Shilling.)

Folio [no watermarks]; 335 x 215 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 12: pp. [1-2], Blank cover, reverse containing an unsigned engraving, "The Court Gossops [[sic]]," which depicts various ladies and gentlemen of the court chatting and serving wine, while they await the christening of a baby who is just being carried in; pp. [3-4], Title-page; pp. 5-11, Text; p. 12 contains a poem entitled "The Happy Exchange, or a Maidenhead / well dispos'd of. To the Tune of Sally." Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C: A5

* * * * * * * * *

Heroic couplets.

A beautiful maiden, who has already borne an illegitimate son to a young noble, now bears another son to a "princely lord," but, fearing that the child will be relegated to an

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

infant's limbo if it dies unbaptized, she has it christened. The christening is described, with all the trite and even hypocritical compliments and good wishes which are fashionable on such occasions; afterwards the guests stuff themselves with the food and drink which have been provided.

* * * * * * * *

"The Happy Exchange."

Heroic couplets.

The poem depicts the flourishing circumstances of a maid who has sold her honor for material luxuries and concludes that "virtue is but folly."

* * * * * * * *

Since the son's name is Fitz-Frederick, the pamphlet probably refers to Frederick Louis, Prince of Wales (1707-1751), the son of George II and father of George III. Frederick's mistress was an Ann Vane (1705-1736), who gave birth in 1732 to a son named Cornwell Fitz-Frederick. It is not certain that Frederick was the father; since Ann's favors were also bestowed elsewhere, some other men considered themselves responsible for the child.

* * * * * * * *

295. OF / MODERN WIT. / AN / EPISTLE / To the Right Honourable / Sir WILLIAM YOUNG [[sic]]. / [[Printer's ornament: a vase of flowers.]] / LONDON: / Printed for Henry Lintot, at the Cross-Keys, over-against / St. Dunstan's Church, in Fleet-street. M.DCC.XXXII. / (Price Six Pence.)

Folio; 334 x 216 mm.; trimmed. [A] in 2's; B in 2's; C. Pp. 10: pp. [1-2], Title-page; pp. 3-10, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Listed in B.M.C. A20

* * * * * * * * *

Heroic couplets.

The poem satirizes modern wit, which, lacking the merit of former days, attempts merely to win the momentary fame of the vulgar mob; declares that wit has become a trade rather than an expression of genius, that it contains little thought or sense, and aims only to please; satirizes the pedantic wits just out of college; and, in the last lines, censures Theobald and Bentley for wronging the names of Shakespeare and Milton.

* * * * * * * * *

According to the article under his name in D.N.B., the person addressed by the poem is Sir William Yonge (d. 1755). A M.P. and holder of certain governmental posts, he strongly supported Sir Robert Walpole and was recognized as an exceptional orator. In 1730 he was one of the collaborators who turned an old comedy by Brome into a comic opera, and Yonge himself is credited with most of the songs. Yonge also wrote light verse, and, with some reputation as a wit, he is occasionally mentioned in pamphlet literature.

Lewis Theobald (1688-1744) is the celebrated litterateur who achieved the unenvied distinction of being made the hero of the first version of the Dunciad. A noted poet, critic, essayist, and dramatist of his day, he is now remembered chiefly for his work on Shakespeare. Since his edition of Shakespeare was not published until 1734, the reference in the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

pamphlet is to his Shakespeare Restored, 1726, which demonstrated the errors made by Pope in his edition of Shakespeare, and to his publication of the Double Falsehood, a play which Theobald maintained to be Shakespeare's. At that time, the play was ascribed to Theobald by some writers, notably the author of the Grubstreet Journal for 11 November 1731 and 18 November 1731, and Pope in the notes to Book III, l. 272 of the Dunciad, first Variorum Edition, 1729. Even the author of this pamphlet may have entertained such a conjecture, since a footnote remarks--with perhaps a note of scepticism--that the play is "said to be wrote by Mr. W. Shakespeare." It is now believed by most scholars that Theobald was not the author, and some ascribe the play to Fletcher.

Richard Bentley (1662-1742) is the scholar and critic who was attacked by Swift in Battle of the Books and A Tale of A Tub as an exponent of modern learning in preference to ancient. The reference is to Bentley's edition of Milton, 1732, which purported to correct those errors attributed to an amanuensis who made mistakes, and to an editor who was held responsible not only for careless changes but also for interpolations of his own. Bentley may have been right in his rectification of certain errors, but the "editor" is considered merely a creation of his imagination. His theory was put forth in all sincerity, however, and at no time was he led by the pernicious desire to deceive or confound. In fact, the text of his edition remains essentially unaltered; those passages believed to be corrupt are printed in italics, and suggested emendations are placed in the margin.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

296. TO / Nicholas Harding, Esq; / On his being appointed LAW-READER / TO HIS / Royal-Highness the Duke. / - / ------- ---------- Voce Paternâ / Fingeris ad Rectum. ---------- Pia Mater / Plus quam Se sapere, & Virtutibus esse priorem / Vult. ---------- Hor. / - / London: / Printed for J. Roberts at the Oxford-Arms in / Warwick-Lane, MDCCXXXII. / (Price Six-Pence.)

Folio; 351 x 225 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Tears in the top corners of the first two leaves have been repaired.

A28

* * * * * * * * *

Heroic couplets.

The poem admonishes Harding to teach the prince to love truth and reason; to value the cooperation between prince and senate; to respect the Church; to recognize the worth of "Gentlemen in Red;" to recognize hidden merit and scorn immorality; to emulate the deeds of his father and brother; to realize the duties and responsibilities of a just monarch; and to aim always for the public welfare.

* * * * * * * * *

Nicholas Hardinge (1699-1758), Latin scholar and lawyer, was at this time chief clerk to the House of Commons. He was later a M.P. from 1748 to his death, and in 1752 he was appointed a joint secretary of the treasury.

The Duke is William Augustus, Duke of Cumberland (1721-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1765), third son of George II.

In the early educational history of the Inns of Court, the judge who, during his term of office, was responsible for teaching the students was known as the Reader. The term is equivalent to our "lecturer" or "instructor."

* * * * * * * * *

297. VERRES / AND HIS / SCRIBBLERS; / A / SATIRE / IN THREE / CANTOS. / To which is added an EXAMEN / of the Piece, and a KEY to the / Characters and obscure Passages. / - / Men' mutire nefas, nec clam, nec cum scrobe, / nusquam? / ——————Pers. Sat. prim. / - / LONDON: / Printed for C. Browne, near Moorfields. / M.DCC.XXXII. [Price One Shilling.]

Octavo; 189 x 118 mm.; trimmed. [a]; A in 4's; B-E in 8's; F in 3's. Pp. x + 70: pp. [i-ii], Title-page; pp. iii-x, Preface; pp. 1-56, Text; pp. 57-61, Examen; pp. 62-70, Key. Catchwords. Headlines: pp. iv-x, "PREFACE." Pages iii-x numbered at corners; other pages numbered centrally in parentheses.

C40

* * * * * * * * *

Heroic couplets.

The Preface (prose), written by the author, remarks that he is fitted for this sort of writing by a small quantity of wit and a large quantity of gall; describes the change of newspapers into political tracts and ridicules some Whig papers; states his intention of satirically exposing a certain country attorney; satirizes preface-writers, critics, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

plagiarizers; and admits that his writing and publication are due to vanity.

The Introduction (heroic ouplets) announces that the poem will overlook social vices and follies in order to attack the servile band of factious, insolent scribblers who abuse liberty; describes how Verus first pointed out the frauds and guile of the man who was his country's foe, scattered his hireling tribe, and drove him to shelter in the royal glebe.

The First Canto introduces Verres, a minister who drains his country's wealth and impairs its commerce in order to fill his own pockets and maintain his power. His band of pensioners (who are characterized as corrupt hirelings) is composed of avaricious rogues. Hearing that he has been impeached, Verres sends Phormio to hire scribblers who will rail and fling mud for him. The Second Canto describes the prominent leaders of Verres' band. Phormio urges Codrus, a cunning and unscrupulous lawyer, to supervise the defense, and Codrus gathers the scribblers. The Third Canto describes the corrupt state of the legal profession. Phormio receives the scribblers; orders them to begin the battle; and ccunsels them to abjure wit and argument for loquacious abuse. The last part of the poem describes how virtue, integrity, and martial zeal have given way to corruption and effeminate luxury.

In the Examen (prose) the author makes some satirical reflections on the critics, and points out certain of his faults for the greater convenience of that body.

The Key (prose) explains some of the allusions and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

identifies some of the characters in a satirical and ironical manner.

* * * * * * * * *

A note in the Key indicates that, as the contents suggest, Verres represents Sir Robert Walpole.

The accusation, both direct and implied, made by this poem were frequently hurled against Walpole during his career in office. In order to answer such charges, and also in order to win increased support, Walpole made use of numerous hireling writers, who lauded Walpole's person and defended his policies.

* * * * * * * * *

298. Boeticorum Liber. / - / OR, A NEW / ART / OF / POETRY. / CONTAINING, / The best RECEIPTS for making / all Sorts of POEMS according / to the Modern TASTE. / - / In two CANTO'S [[sic]] / - / -------Versus inopes rerum, nugaeque canorae, / Valdius oblectant Populum. Hor. / Te doceam canere, & mea TE praecepta Ju- / vabunt, / Nunquam hinc, ne dubita, prorsum incon- / sultus abibis. Vida. / - / LONDON: Printed. / Dublin: Re-printed, by and for George / Faulkner, in Essex-street, opposite to the / Bridge, MDCCXXXII.

Octavo; 178 x 114 mm.; trimmed. [A] in 4's; B in 4's; C in 2's. Pp. 18, [19-20]: pp. [1-2], Title-page; pp. [3]-18, Text; pp. [19-20], Publisher's List. Catchwords. No headlines. Pages numbered centrally in parentheses.

C5

* * * * * * * * *

Iambic tetrameter couplets.

In Canto I, Bardus, a dull but aspiring poet who lacks

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

learning, sense, and wit, is told by Apollo that, if he would enter the house of fame, he must avoid the front door, which is open only to genius, and approach from behind, where Jocus reigns. In Canto II, Jocus' advice to Bardus serves as an ironical attack on the various faults of mediocre poets: uncontrolled fancy; hackneyed description of nature and of fair ladies; obscurity; dullness; flattery of undeserving persons; and abuse of better poets like Swift, Pope, Granville, Young, and Gay.

* * * * * * * * *

George Granville (1667-1735, Baron Lansdowne, is the least remembered of the five poets mentioned at the end of the poem. In addition to his poetical works, Granville wrote a handful of plays and was active in public affairs. His poetry was characterized by Johnson as a poor imitation of Waller.

* * * * * * * * *

299. DALKEITH. / A / POEM. / Occasion'd by a View of that / Delightful PALACE and PARK, / The SEAT of / His Grace the Duke of Buccleugh. / To whom it is most humbly inscrib'd. / - / By a SCOTCH Gentleman. / - /——— Quo me musa rapis tuae / Plenum, quae in nemora, aut quos agor in specus / Velox inente nova?———/ Dicam insigne, recens, adhuc / Indictum ore alio. / - / LONDON: / Printed for T. WORRALL, at Judge COKE'S Head, over against / St. Dunstan's Church in Fleet-Street. 1732. (Price 4 d.)

Folio [no watermarks]; 334 x 110 mm.; trimmed. B in 2's gathered within C in 2's. Pp. [ii] + 6: pp. [i-ii], Title-page; pp. [1]-6, Text; at bottom of p. 6 is a Publisher's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

List. Catchwords. Running-title: "DALKEITH." on versos and rectos. Pages numbered at corners.

A8

* * * * * * * *

Heroic couplets.

The poem describes the furnishings of the palace and the natural beauties of the park, and mentions the charm and soothing power of Nature. In a digression, Monmouth is lamented as the victim of "untimely Ruin."

* * * * * * * *

Francis Scott, second Duke of Buccleuch (1695-1751), was a grandson of the Duke of Monmouth.

Dalkeith, the family estate of the Scotts, had been in the family since the middle of the seventeenth century.

James, Duke of Monmouth (1649-1685) was the natural son of Charles II and the nephew of James II. He was created the first Duke of Buccleuch upon his marriage in 1663 to Anne Scott, Countess of Buccleuch (1651-1732), second daughter of Francis Scott, second Earl and third Baron of Buccleuch (1626-1651). James, together with Anthony Cooper, the Earl of Shaftesbury, planned an insurrection which would unthrone Charles II and establish himself as king. The plot was frustrated, but Monmouth was pardoned. In 1685, after James II had succeeded to the throne, the Duke raised an expedition to have himself proclaimed king. He was unsuccessful, however, and, being found guilty of treason, was executed.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

300. THE / DRAMATIC POETASTER / A / VISION. / Humbly INSCRIB'D / To the most ILLUSTRIOUS the / Viscount NESSUNO. / - / Qui variare cupit rem prodigialiter unam, / Delphinum sylvis appingit, fluctibus aprum. / ---------- / --- Fumum ex fulgore ————Horat. / - / [[Printer's ornament: scroll and floral designs.]] / - / LONDON: / Printed for T. Cox, under the Royal-Exchange; T. Astley, at the Rose in / St. Paul's Church-yard; and S. Harding, on the Pavement in St. Mar- / tin's-Lane. MDCCXXXII. Price Is.

Folio; 323 x 207 mm.; trimmed. A, A in 2's; Aa; B-G in 2's; H. Pp. [ii] + 30: pp. [i-ii], Title-page; pp. 1-2, Dedication to Viscount Nessuno; pp. 3-4, Preface; at bottom of p. 4 is a list of Errata; pp. 5-30, Text. Catchwords. Headlines: p. 2 "The DEDICATION."; p. 4, "The PREFACE." Pages 1-4 numbered at corners; other pages numbered centrally in parentheses. Part of the page numbers and almost the whole headline on p. 4 have been trimmed off.

A66

* * * * * * * * *

Heroic couplets.

The Dedication (prose) pretends to be by an orphan muse, who refuses to sacrifice her integrity for success; explains why she chose Nessuno as patron; and expresses assurance that her patron will generously provide whatever assistance she needs.

The Preface (prose), mentions some of the flaws and shortcomings in the poem; presents the part of Canto IV which is written; ironically declares the writer's intention of pointing out certain improvements in drama; and insists that

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

he is not guilty of plagiarism in certain passages, as he has been accused.

Canto I: Wandering in a grove, the poet is approached by the spirit of Comedy, who presents him with a magic glass which can reveal the follies of other people. The poet insists that he prefers his solitude to the pursuit of fame, because he is indignant at the success obtained by dull productions, and at his ill-use by a noble. Comedy scolds him for condemning a whole group because of one individual. Canto II: The spirit of the Dumb-Show appears and, aided by Comedy, convinces the poet that he should attack folly and vice. Canto III: The poet describes some of the low farce and spectacular effects which pass as wit and genius in various plays.

* * * * * * * * *

301. LONGFORD's GLYN: / A TRUE / HISTORY. / Faithfully translated from the Irish Original. / - / [[Printer's ornament: a scroll design topped by the sun and enclosing an eagle; at bottom is the inscription "RENOVANT INCENDIA NIDOS."]] / - / LONDON, / Printed by W. Bowyer, for J. Roberts, at the Oxford-Arms in / Warwick Lane. MDCCXXXII. / (Price one Shilling.)

Folio; 338 x 222 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. [iv] + 11: pp. [i-ii], Title-page; pp. [iii-iv], Dedication (to Princess Anne); pp. 1-11, Text. Catchwords. Headline: p. [iv], "DEDICATION." Pages numbered centrally in parentheses.

Listed in B.M.C. A18

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The Dedication (prose) is a tribute to the virtue and learning of Princess Anne from one who, remaining anonymous, has no motive of preferment.

The poem relates the following myth. Monimeca, the daughter of Pan, is counselled against false lovers. Her father recommends Altus, who is already in love with her, and she falls in love with him. But Fan, a proud, rich giant of the plain, is enamored of Monimeca and, aided by Phoebus, attempts to capture her. Monimeca, about to be seized by Phoebus, is changed into a fountain, and Altus, having conquered Fan, is turned into a willow, which is watered by the fountain. Thus did Longford's Glyn receive its original Irish name of Altmonimeca.

* * * * * * * * *

Anne (1709-1759) was the second child and first daughter of King George II and Caroline. Although physically unattractive, she was a good linguist, a capable painter and musician, and possessed some political ability.

* * * * * * * * *

302. THE / PROGRESS / OF / LOVE. / IN / Four Eclogues. / [[These titles are listed in two columns separated by a double rule; I-II in the first column, III-IV in the second.]] I. Uncertainty. / To Mr. POPE. / II. Hope. / To the Honourable GEORGE / DODDINGTON, Esq; / III. Jealousy. / To EDW. WALPOLE, Esq; / IV. Possession. / To the Right Honourable the / Lord Viscount COBHAM. / = / [[Small printer's ornament: a floral

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

design and a squirrel.]] / = / LONDON: / Printed for L. Gilliver at Homer's Head in Fleet- / street, MDCCXXXII. Price I s.

Folio [watermarks occur only on the first and the last two leaves[; 363 x 234 mm.; untrimmed. [A]; B-G in 2's. Pp. [ii] + 23, [24]: pp. [i-ii], Title-page (on the reverse is pasted a printed list of errata); pp. 1-23, Text; p. [24], Publisher's List. Catchwords. No headlines. Pages numbered centrally in parentheses. The catchword on p. 11 is incorrect.

Listed in B.M.C. and H. & L., both of which ascribe it to George, Lord Lyttelton. A48

* * * * * * * * *

Heroic couplets.

I. The shepherd Damon praises the peaceful simplicity of country life as compared with the vices and passions of the city, but he laments that Delia, after having shown some liking for him, coldly withdrew when he professed his love. II. Damon reminisces about the time when he first saw and fell in love with Delia, reveals that Delia has now offered him hope, and asks the nymphs to recommend him to Delia. III. Racked with jealousy over a rival who has won Delia's attention by a studied indifference, Damon determines to court her no longer, but, seeing her alone in the vale, he rushes down the hill and is met with kindness. IV. Offering thanks to Venus because Delia has yielded to him, Damon briefly describes the life of peace, companionship and love which will be theirs.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

George Bubb Dodington (1691-1762), later Baron Melcombe, was active in politics for over thirty years, first as an adherent of Walpole and later as his opponent. He also served as patron to various writers and himself produced some occasional verse.

Walpole is probably Sir Robert's son, Sir Edward (d. 1784).

For Cobham, see notes to Stowe, 1732. Cobham, also, was a patron to men of letters.

George Lyttelton (1709-1773), later Baron Lyttelton, was active in politics, but his positions were not so important as Dodington's. Lyttelton, too, was a patron, notably to Thomson and Fielding, and he was a friend of Pope. The poem is included in Ayscough's edition of Lyttelton's works, 1774.

* * * * * * * * *

303. THE / REMONSTRANCE. / A / POEM, / TO / His G * * * * * / THE / D * * * * of D * * * * * *. / - / [[Printer's ornament: two small squares of type ornaments.]] / - / LONDON: Printed. And, / DUBLIN Re-printed in the Yead MDCCXXXII.

Octavo; 155 x 96 mm.; trimmed. No signatures. Pp. 16: pp. [1-2], Half-title; p. [3], Title-page; p. [4], To the Reader; pp. [5]-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C32

* * * * * * * * *

Heroic couplets.

"To the Reader" (prose) explains that the poem varies somewhat from the English edition; subjoins a letter which attributes the inscription to the publisher's conjecture; and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

advances the hypothesis that the author had in mind one of the Western Islands or a plantation in America.

The poem describes the degeneracy, artificial distinctions, and enthusiasm which characterized society till a race of heroes arose to reestablish laws and truth; praises the king for his benevolence and justice; calls his attention to the vice and corruption which prevail among lawyers, politicians, and clergymen, and to the country's unpropitious condition at home and abroad; urges him to save the island, so that freedom, industry, and wisdom may reign again, and so that the muse may inspire youths to virtue; and praises D* * * * * as a competent viceroy to the king.

* * * * * * * * *

Lionel Cranfield Sackville (1688-1756), first Duke of Dorset, held various court and political posts. He had served as one of the lords justices in 1725 and 1727, and he had been appointed Lord-Lieutenant of Ireland in 1730. Dorset was characterized by refinement, dignity, and good taste.

* * * * * * * * *

304. STOWE, / THE / GARDENS / Of the Right Honourable / RICHARD Lord Viscount COBHAM. / - / Address'd to Mr. POPE. / - / Devenere locos laetos, & amoena Vireta / Fortunatorum nemorum, sedesque beatas. Virg. / - / - / [[Small printer's ornament: a floral design and a squirrel.]] / - / - / LONDON: / Printed for L. Gilliver at Homer's Head in Fleet- / street, MDCCXXXII. Price Is.

Folio; 318 x 208 mm.; trimmed. B-F in 2's gathered within G in 2's. Pp. [ii] + 22: pp. [i-ii], Title-page; pp. 1-22,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. and H. & L. The former ascribes it to George Bickham, the younger; the latter, to Gilbert West, with the remark that it is wrongly ascribed to Bickham.

A27

* * * * * * * * *

Heroic couplets.

The poem describes the gardens, and digresses to praise of Queen Elizabeth and some great Englishmen of the sixteenth and seventeenth centuries. Footnotes explain references to various places and objects in the gardens. The last lines lament the untimely passing of Speed.

* * * * * * * * *

Sir Richard Temple (1669?-1749), Viscount Cobham, devoted a large part of his time to a military career and by 1710 had attained the rank of lieutenant-general. He also served in parliament and was prominent in political affairs. Cobham was a strong adherent of Walpole until 1733, when he found himself firmly opposed to the minister's excise scheme.

Stowe, the ancestral home of the Temples, had been in the family for generations. The gardens, which combined landscapes with various paintings and temples, were famous in their day and greatly admired by such men as Horace Walpole and Pope.

Comments in the text suggest that Speed was a close friend and companion of Cobham.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

George Bickham (d. 1758), an engraver, produced many political caricatures.

Gilbert West (1703-1756) spent most of his life in retirement, devoted to the pursuit of learning and piety. In 1747 he published a work on the Resurrection, and in 1749, a verse translation of Pindar's odes.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1733

305. TO THE / FORE-CHAIRMAN / That Carried / Her Majesty, / FEBRUARY -------, 1732. / - / By a Gentleman at BATH. / - / [[Printer's ornament: floral design surrounding and topping a pedestal-like figure.]] / [[Scroll and floral design 145 x 6 mm.]] / BATH: / Printed in the Year, MDCCXXXIII.

Folio [no watermarks]; 348 x 222 mm.; trimmed. B in 2's gathered within [A] in 2's. Pp. [3]-9: pp. [3-4], Title-page; pp. [5]-9, Text. Catchwords, except at bottom of p. 8. No headlines. Pages numbered centrally in brackets. At top of Title-page is written "For Mr. Price." A tear in the top of the first leaf has been repaired. On p. 9, the one stanza has been cut out, and a piece of paper, bearing either the original or a revised version, has been pasted in.

Listed in B.M.C. A28

* * * * * * * * *

Heroic couplets.

The poem states that when the Fore-chairman slipped, "three Kingdoms shook; And Europe trembl'd"; makes slighting references to Pope and Swift, who may versify the incident; and wishes George and Caroline good fortune.

* * * * * * * * *

The queen, of course, is Caroline of Anspach (1683-1737), wife of George II.

The pamphlet was probably written early in 1733 (O.S.).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

306. Mr. TASTE's Tour / FROM THE / Island of Politeness, / TO THAT OF / Dulness [[sic]] and Scandal. / - / -------Last, those who boast of mighty Mischiefs done, / Enslave their Country, or usurp a Throne; / Or who their Glory's dire Foundation laid, / On Sov'reigns ruin'd, or on Friends betray'd; / Calm thinking Villains, whom no Faith can fix, / Of crooked Counsels, and dark Politicks: / Of these a gloomy Tribe surround the Throne, / And beg to make th' immortal Treasons known. / The Trumpet roars, long flaky Flames expire, / With Sparks that seem'd to set the World on fire, / At the dread Sound pale Mortals stood aghast, / And startled Nature trembled with the Blast. / - / LONDON: / Printed for S. Sloe, and sold at the Pamphlet-shops / of London and Westminster. 1733

Folio [no watermarks]; 353 x 227 mm.; trimmed. [A]; [B*]; B-D in 2's; E. Pp. 17: pp. [1-2], Title-page; pp. [3-4], Introduction; pp. 5-17, Text. Catchwords. Headline: p. [4], "INTRODUCTION." Pages numbered centrally in brackets.

A18

* * * * * * * *

Heroic couplets.

The Introduction (prose) states the author's intention of vindicating himself from the charges made in a pamphlet entitled Ingratitude. He denies that he purposely published a satire on Addison after his death, or that he satirized as Timon a peer who had been liberal to him.

The poem offers an extended analysis of the ways in which the desire for wealth has come to permeate all branches

* The bracket here occurs in the original.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of society. The multitudes are forced to obey the dictates of a small ruling class solely because its moneyed interests represent power. Corruption is everywhere: courts of justice, government councils, military leaders, and even marriages are influenced and directed by avarice. And the world in general esteems not honor and virtue, but wealth.

* * * * * * * * *

The celebrated satire of Addison as Atticus occurs in Pope's Epistle to Arbuthnot (registered 2 January 1734-35) but had been printed separately as early as 1722. Pope vehemently insisted that the lines had been written before Addison's death, and, from other available evidence, it is generally accepted that he was telling the truth.

Pope's Epistle to Burlington, On the Use of Riches satirizes Timon for his ostentation and poor taste. It was then believed that Timon represented the Duke of Chandos, who had been host to Pope at his estate, and who was rumored to have presented Pope with a gift of £1000. Pope denied the charge, and, despite his equivocation, confusion, and apparent contradictions, his defense appears to be substantially true.

See also The Duchess's Epistle to Her Son Don Pedro, 1734.

* * * * * * * * *

307. TO THE / IMITATOR / OF THE / SATIRE / OF THE / Second Book of HORACE. / [[Printer's ornament: floral design enclosing a human figure surrounded by a group of astronomical instruments.]] / LONDON: / Printed for J. Roberts, near the Oxford-Arms in Warwick-Lane. / - / M.DCC.XXXIII.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Folio; 314 219 mm.; trimmed. [A] in 2's; B-C in 2's. $^{2}$p. [iv] + 7: pp. [i-ii], Half-title (with blank reverse); pp. [iii-iv], Title-page; pp. [1]-7, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A28

* * * * * * * * *

Heroic couplets.

The poem criticizes the Imitator for his inability to capture the Roman spirit, his heavy-handed, ribald style, and his rancor toward mankind; ridicules his physical appearance; impugns the efficacy of his satiric sting; and denies him any possibility of lasting fame.

* * * * * * * * *

This poem forms part of the celebrated controversy between Pope and Lady Mary Wortley Montagu and Lord Hervey.

Pope and Lady Mary had become warm friends about 1715, but had been very cool to each other since 1720. The estrangement is generally attributed to an outburst of laughter by Lady Mary at Pope's unexpected--and perhaps slightly ludicrous--declaration of love. Injured and humiliated by this ridicule, Pope replied with a passing reflection on her in the Dunciad. Wounded further by two satires which he supposed Lady Mary to have written, he retaliated with the savage portrait of Sappho in The First Satire of the Second Book of Horace Imitated, February 1733. This satire contained also scathing remarks on Lord Hervey, whom Pope disliked for his friendship with Lady Mary and for certain personal qualities. Hervey had already been cursorily satirized in the Dunciad, 1727, and in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Epistle to Bathurst, On the Use of Riches, January 1732.

Early in March 1733 appeared Verses Addressed to the Imitator of Horace. This production, which ridiculed not only Pope's character and ability, but also his physical deformity, was probably the work of both Lady Mary and Lord Hervey. In August 1733 appeared Hervey's A Letter from a Nobleman at Hampton Court to a Doctor of Divinity, which attacked Pope's literary ability. Pope replied in the prose A Letter to a Noble Lord, November 1733, which, ostensibly denying that the Lord Fanny of the First Satire...Imitated referred to Hervey, really demonstrated the aptness of the portrait. Later, in the Epistle to Dr. Arbuthnot, January 1735, Pope drew the vicious characterization of Lord Hervey as Sporus.

According to the Life in the Elwin-Courthope edition of Pope's works, the title-page of the original edition of this pamphlet reads "Verses Addressed to the Imitator of Horace. By a Lady. Printed for A.Dodd." The Life adds that another edition appeared almost immediately, however, printed by J. Roberts, and identical with the first, except that it bears no reference to the authorship. This pamphlet may be a copy from the Roberts' edition, but it should be noted that the title is not exactly the same, the first two words having been omitted.

See also An Epistle From a Nobleman To a Dr. of Divinity, 1733; Tit for Tat, 1734; and The Tryal of Skill, 1734.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

308. A PROPER / REPLY / TO A / LADY, / Occasioned by her Verses address'd to the / IMITATOR / OF THE / FIRST SATIRE / OF THE / Second Book of HORACE. / - / By a Gentleman. / - / [[Printer's ornament: a floral design.]] / LONDON: / Printed for T. Osborne, in Gray's Inn, near the Walks. / Price Six Pence.

Folio [no watermarks]; 314 x 214 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A23

* * * * * * * * *

Heroic couplets.

The poem scolds a woman, addressed as Sappho, for the malice, spite, and envy which led her to write a harsh, vulgar satire against Pope; warns her that she has merely provided Pope with the opportunity to take revenge by a keener and more devasting reply; praises Pope for his defense of virtue.

* * * * * * * * *

This is another pamphlet in the Pope-Lady-Mary-Montagu-and Lord-Hervey controversy. For a brief summary of some of the publications see the note to To the Imitator of the Satire of the Second Book of Horace, 1733.

This poem was probably written shortly after 8 March 1733, when Verses Addressed to the Imitator of Horace appeared.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

309. AN / EPISTLE / FROM A / NOBLEMAN / TO A / Doctor of Divinity: / In Answer to a Latin Letter in Verse. / Written from H-----n-C----t, Aug. 28 1733. / = / LONDON: / Printed for J. Roberts, near the Oxford-Arms in Warwick-Lane. / - / MDCCXXXIII. / (Price Sixpence.)

Folio; 337 x 213 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in H. & L. A62

* * * * * * * * *

Heroic couplets.

The poem satirizes those lords--including himself--who are obliged by the force of popular belief to prove their position of quality by cultivating both ignorance and insolent dogmatism; berates those dull wits who learn and repeat hackneyed maxims of a cynical tone; and condemns Pope as a mere translator whose only inventive ability is in defamation.

* * * * * * * * *

This poem by Lord Hervey is one of the productions in the celebrated controversy between Pope and Lady Mary Wortley Montagu and Lord Hervey. See notes to To the Imitator of the Satire of the Second Book of Horace, 1733.

Hervey's Epistle is reprinted in Tit for Tat, 1734.

The Doctor of Divinity to whom the letter is addressed is William Sherwin.

* * * * * * * * *

310. THE SATIRIST / In Imitation of / The Fourth Satire / OF / The First Book of HORACE. / = / Foenum habet

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in Cornu; longe fuge; / dummodo risum / Excutiat sibi, non hic cuiquam parcet Amico. / = / [[Printer's ornament: a scroll design with cupid in the center.]] / = / LONDON: / Printed for L.G. and Sold by Mrs. Dodd without Temple-Bar, Mrs. Nutt at the / Royal-Exchange, and the Booksellers of London and Westminster. / ~ / MDCCXXXIII. / [Price One Shilling.]

Folio [no watermarks]; 335 x 220 mm.; trimmed. [A] in 2's; B-F in 2's. Pp. 23,[24]: P. [1], Title-page; pp. 2-23, Text; p. [24], publisher's list. Versos contain the Latin original; rectos, the imitation. Catchwords: on versos, refer to the next verso; on rectos refer to the next recto. No headlines. Pages numbered centrally in brackets.

A25

* * * * * * * *

Heroic couplets.

The poem asserts that, in the days of Jonson, Wycherly, and Congreve, the satirist did not hesitate to lash vice and folly and was not deterred by bribes or fear, but that now the satirist is mainly concerned with moralizing instructions and puts the emphasis on cleverly turned phrases, while neglecting thought; that general satire is best, since every fool and knave will think himself specifically meant; that the true poet is not a mere rhymer, but one who possesses both noble spirit and thought. The second half of the poem offers a justification of satiric offense, when it is appropriate, a justification of its use by Pope, and a vindication of Pope's character.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

311. THE / WRONGHEADS: / A / POEM. / Inscrib'd to Mr. POPE. / - / By a PERSON of QUALITY. / - / Ille sinistrorsum, hic dextrorsum abit; unus utrique / Error, sed variis illudit partibus. -------- / HOR. / - / [[Printer's ornament: wood-cut of a printing shop, showing a printing-press and people working.]] / LONDON: / Printed for T. ASTLEY at the Rose over against the North Door of / St. Paul's; and Sold by R. WELLINGTON without Temple-Bar. / MDCCXXXIII. [Price 6 d.]

Folio; 363 x 236; untrimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A45

* * * * * * * * *

Heroic couplets.

After a short eulogy of Pope, the poem satirizes an avaricious miser, the senile would-be-lover, the atheistic writer, the pedantic critic, the undiscriminating spendthrift.

* * * * * * * * *

312. THE / EXCISE-BILL / VERSIFY'D. / - / To which is subjoin'd / Curious and Particular / REMARKS. / - / Monstrum, horrendum, informe, ingens, cui lumen ademptum / Forma ist - / - / [[Printer's ornament: scroll and floral designs.]] / - / LONDON: / Printed for W. James, in the Strand, 1733: / (Price One Shilling.)

Octavo [watermark in only one gathering]; 182 x 125 mm.; trimmed. A-E in 4's; F in 3's. Pp. 46: pp. [1-2], Title-page; pp. 3-4, Text. Catchwords. Running-title: "The Excise-Bill Versify'd." on versos and rectos. Page 3

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

numbered centrally in parentheses; other pages numbered at corners. The trimming process has removed the following: part of the first word on Title-page; part of the headline on pp. 11, 12, 36, 37, and 41; most of the headline on pp. 13, 14, 35, and 38; part or most of the numbers on pp. 13, 14, 35, 37, and 38.

C12

* * * * * * * * *

Iambic tetrameter couplets.

The poem describes a recent meeting of a certain junto or committee, the leader of which complains about the merchants' wealth and wonders how their ambition and pride can be cured. A grand projector arises and proposes a scheme of inland duty on tobacco, but, explaining at length and in detail how the law should be administered, he unwittingly reveals that every sale and transfer of tobacco would involve complicated regulations and their attendant difficulties.

* * * * * * * * *

In 1723, Walpole had introduced the bonded warehouse system, which provided that imported goods were to be kept in a government warehouse until needed for sale or re-exportation. This plan benefited both the importer, who was relieved from the payment of duty until he actually sold the goods, and the English treasury, which could more effectively check smuggling. Applied to tea, coffee, coconuts, and chocolate, the plan was so successful that, although the duties were reduced, the treasury returns increased. In 1733, Walpole wanted to extend this system to wine and tobacco, but the opposition,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

which had long sought a good pretext for launching a concentrated attack on the chief minister, seized upon this new proposal. Charging that the extension of the excise was merely an opening wedge for the imposition of taxes on all articles, and that the necessary duties of tax-collectors would ultimately infringe upon British liberty, the opposition, supported by the popular voice, especially merchants, was successful, and Walpole had to admit defeat.

Walpole's proposed reform was not officially introduced until 14 March, but his intentions were known, and the plan had already been under attack.

* * * * * * * * *

313. BRITANNIA Excisa: / BRITAIN Excis'd. / A New BALLAD to be Sung in Time, and to / some Tune. / [[An unsigned block print 117× 171 mm.: a slothful-looking individual in a coach drawn by a six-headed monster; five of the heads are swallowing animals and household objects, while the sixth head gushes a stream of money into the hand of the coach's occupant; citizens flee in terror, as one of the monster's claws reaches for them.]] / LONDON: / Printed by T. Reynolds, MDCCXXXIII. [Price 6 d.]

Folio; 319 x 209 mm.; trimmed. No signatures. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. No catchwords. No headlines. Pages numbered centrally in brackets. Bottom left edge of second leaf and top left edge of last leaf have been repaired.

Listed in B.M.C. A4

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: dactyllic 2a2a3b2c2c3b2d2d3e2f2f3e; the last six lines are used in all stanzas as a refrain.

The poem inveighs against Excise as a monster which was begotten by the Pope and which will grow increasingly ravenous until it devours the English people; entreats Walpole to dispense with this new tax; and expresses confidence that King George will not support it.

* * * * * * * * *

For the Excise Bill, see note to The Excise-Bill Versify'd, 1733.

* * * * * * * * *

314. THE / Lords [[sic]] PROTESTS / In the late Session of Parliament, / VIZ. / I. On the Rejecting of the Pension-Bill. / II. On Passing the Bill for Punishing Mutiny and Desertion, &c. / III. On the Misapplying of the Sinking Fund. / IV. On the Enquiry into the Management of the present South-Sea Directors. / To which is added, / Britannia Excisa / In TWO PARTS. / WITH AN / Alphabetical LIST / Of all the Members who Voted For and Against the EXCISE-BILL, / properly distinguish'd by their Titles, Boroughs they represent, Places / under the Government, &c. Also, The Lord Mayor's SPEECH in / Common Council, and the City of London's PETITION against the / Excise-Bill. / [[Printer's ornamentL scroll and floral designs; two seated figures.]] / LONDON: / Printed by T. Reynolds, and Sold by the Booksellers of London and West-minster. / MDCCXXXIII. / [Price One Shilling.]

Folio [watermark in only one gathering]; 345 x 221 mm.; trimmed. B-C in 2's; [D] in 2's; all gathered within [A] in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2's. Pp. 15: pp. [1-2], Title-page; pp. [3]-6, The Lords Protests; pp. [7]-10, Britannia Excisa; p. [11] is blank; p. [12], "An Exact List of those who Voted For Bringing in the Excise-Bill"; p. [13], "An Exact List of those who Voted Against Bringing in the Excise-Bill"; p. [14] is blank; p. 15, Lord Mayor's speech ; p. 15, Petition of the Lord Mayor, Aldermen, and Commons of London. Catchwords on pp. [3]-5 and 9 only. No headlines. Pages numbered centrally in brackets. Page numbers on pp. 9 and 10 are badly centered and placed toward the outer margin.

A67

* * * * * * * * *

Prose.

The Protests are official documents relating to the action of the House of Lords in regard to the bills listed on the Title-page. The second two documents contain extensive defenses of the decisions.

* * * * * * * * *

Britannia Excisa.

This poem is a reprint of the previously listed one with the same title and date.

* * * * * * * * *

Britannia Excisa. Part II.

Stanzas: anapestic 4a4a4b4b2c2c4c4d4d.

Pretending to be a defense of the Excise Bill, the poem describes, with some irony, the misfortunes which will overtake both citizens and country if the bill is passed.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Speech.

Prose.

The Lord Mayor's speech introduces the business of the day.

* * * * * * * * *

The Petition.

Prose.

The petition, addressed to the House of Commons, is a protest by the city officials and common-council of London against the Excise Bill.

* * * * * * * * *

For the Excise Bill, see note to The Excise-Bill Versify'd, 1733.

* * * * * * * * *

315. [[Rectangular scroll and floral design, 23 x 143 mm.]] / SIRS, Are ye Mad? / OR, / CAUTION / TO THE / CITS. / [[Another rectangular scroll and floral design, 18 x 143 mm.]] / (Price Three-Pence.)

Folio [no watermarks]; 352 x 232 mm.; trimmed. [A] in 2's. Pp. 4: pp. [1-2], Title-page; pp. 3-4, Text. Catchword.. No headlines. Pages numbered centrally in parentheses. P. 4 is misnumbered 6.

A26

* * * * * * * * *

Anapestic tetrameter couplets.

The poem warns the citizens that, while they come to court to petition against the Excise, the nobles may cuckold them and also keep the women favorably inclined toward Sir Blue.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

For the Excise Bill, see the note to The Excise-Bill Versify'd, 1733.

In the latter part of March and early April 1733, many towns, cities and corporations sent representatives to protest against the scheme.

Sir Blue is Sir Robert Walpole (1676-1745). As the first commoner since 1660 to receive the Order of the Garter, Walpole was frequently called Sir Bluestring in lampoons, because of the dark blue garter which forms part of the insignia of that order.

The pamphlet was probably written in late March or early April.

* * * * * * * *

316. THE / London Merchants Triumphant: / OR/ Sturdy Beggars are Brave Fellows. / A / NEW BALLAD, / Proper to be Sung on the 12th of JUNE. / Humbly inscribed to the worthy Merchants and / Citizens of LONDON. / - / Semper honos Nomenque tuum, Laudesque manebunt. / VIRG. / - / Titles are only for the Just and Wise, / The Knave or Fool that wears a Title, lies. / Universal Passion. / - / LONDON: / Printed for T. Reinshau, near St. James's, and sold / by the Booksellers of London and Westminster. / M.DCC.XXXIII. / (Price Sixpence.)

Folio [no watermarks]; 340 x 216 mm.; trimmed at side, probably cut with scissors at top and bottom. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Top and bottom corners have been torn off.

A18

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: iambic 3a3b4c3b, with variation on the refrain "And a-begging we will go, &c."

The poem praises the sixteenth century Dutch nobles who opposed the Inquisition and the present London Merchants who overturned the Excise; commends the merchants as industrious creators of their own wealth, and attacks the courtiers as idle wasters of the nation's wealth.

* * * * * * * * *

As explained in a footnote, the reference is to a league of Dutch nobles who, fearing the introduction of the Spanish Inquistion, petitioned Margaret of Parma about the Spanish abuses. Tagged with the name of "Beggars" by one of Margaret's ministers, they adopted the epithet and gloried in it.

For the Excise Bill, see note to The Excise-Bill Versify'd, 1733.

Walpole conceded defeat on 11 April, when he moved that the second reading of his bill be held on 12 June, by which time the house would have adjourned.

The pamphlet was probably written shortly after 11 April.

* * * * * * * * *

317. ON THE / EXCISE-SCHEME / Being DROPT in the / HOUSE of COMMONS.

Folio; 328 x 214 mm.; trimmed. No signatures. Pp. 4: p. 1, Title-page and eleven lines of Text; pp. 2-4, remaining Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A20

* * * * * * * * *

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem praises the patriots who helped defeat the excise scheme and so restored English liberty.

* * * * * * * * *

For the Excise Bill, see notes to The Excise-Bill Versify'd, 1733, and The London Merchants Triumphant, 1733.

The pamphlet was probably written shortly after 11 April.

* * * * * * * * *

318. THE / CITIZEN's PROCESSION, / OR, THE / SMUGLER's [[sic]] SUCCESS / AND THE / PATRIOTS [[sic]] DISAPPOINTMENT. / BEING / An excellent New Ballad on the Excise-Bill. / - / [[Printer's ornament: a scroll design and two busts.]] / = / LONDON: / Printed for A. Dodd without Temple-Bar. 1733. / (Price Four Pence.)

Folio [no watermarks]; 342 x 216 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A6

* * * * * * * * *

Stanzas: anapestic 4a4a4b4b, with refrain "Derry, &c."

After stating that the opposition of smugglers and knaves defeated a bill which would have prevented the frauds in tobacco and wine, the poem relates the plan of these men to call it a general excise in order to arouse the populace against it, describes the mob's procession in protest against the bill, and condemns the sham patriots who encourage this fraud while railing at the corruption and preferment which they would like to enjoy themselves.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

For the Excise Bill, see notes to The Excise-Bill Versify'd, 1733. and The London Merchants Triumphant, 1733.

The pamphlet was probably written shortly after 11 April.

* * * * * * * * *

319. THE / MAN / OF / HONOUR: / A / POEM. / - / -- Utcumque ferent ea facta Minores, / Vincet Amor Patriae----- Virg. / - / [[Printer's ornament: a floral design and two birds.]] / LONDON: / Printed for J. Wilford, near the Chapter-house in / St. Paul's Church-yard. MDCCXXXIII. / [Price Six-pence.]

Folio; 318 x 208 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A18

* * * * * * * * *

Heroic couplets.

The poem eulogizes the true, uncorruptible, patriotic, foresighted man of honor as exemplified by Shrewsbury, Lumly, Herbert, and Oxford; represents Shrewsbury and Lumly as saying that men of honor have defended the country against a rebellious foe, but that they cannot accede to a present request of the monarch without compromising their honor; praises Herbert and Oxford for their justice, integrity, and courage.

* * * * * * * * *

Charles Talbot (1660-1718), twelfth Earl and only Duke of Shrewsbury, held important public offices in the reigns of William III and Anne. Although he gave valuable assistance at both the Revolution of 1688 and the Hanoverian Succession, 1714, he was implicated in a Jacobite plot in 1696.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Henry Lumley (1660-1722) served as a military leader in the campaigns of William III and the War of the Spanish Succession, and was the governor of Jersey, 1703.

The Herbert referred to is probably Thomas Herbert (1656-1733), eighth Earl of Pembroke, who held public offices under William III and Anne.

Robert Harley (1661-1724), first Earl of Oxford, was a prominent statesman under William III and Anne. See notes to To the E. of O——d, 1715. In 1717 he was impeached for his part in the Treaty of Utrecht and for favoring the Old Pretender.

Since England was on relatively good terms with the European countries at this time, the "rebellious foe" is probably an allusion to Walpole.

The pamphlet may be intended as a complaint against Walpole's so-called "new maxims of government," which had the acceptance of the King. Walpole insisted that members of the ministry must not act independently as servants of the king, but must support the policies of the chief minister and be responsible to him. When he realized that the Excise Bill was doomed, Walpole immediately effected the dismissal of certain ministers who had been active in opposition to the bill. On 14 June, after further opposition in another matter, more dismissals were made.

This pamphlet was certainly written after 11 April and perhaps after 14 June.

* * * * * * * * *

320. THE / HUNTING / OF THE / STAG: / A / POEM. / - /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Like a declining Statesman, left forlorn / To his friends [[sic]] Pity, and Pursuers [[sic]] Scorn, - / So fares the Stag among th' enraged Hounds, / Repels their Force, and Wounds returns with Wounds. / Denham. / - /—— Quicquid in Altum / Fortuna tulit, ruitura levat - / Seneca. / ——Multa in Homine / Signa insunt, ex quibus Conjectura facile fit.—— / Terence. / - / [[Printer's ornament: a scroll design flanking a peacock.]] / - / LONDON: / Printed for J. Wilford at the three Flower-de- / Luces, behind the Chapter-House, near St. / Pauls. (Price Six-Pence.)

Folio; 362 x 203 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords (except for p. 6). No headlines. Pages numbered centrally in parentheses. Lower left corners of all leaves have been repaired.

A16

* * * * * * * * *

Iambic tetrameter couplets.

The poem ironically lauds the policies and influence of Sir Ribbon; relates that during a stag hunt, he is thrown by his horse, when it is frightened by the goblin which had formerly incited the ambition of Louis XIV, and that he is helped by the queen to arise; compares the fate which (except for the mercy of the king) would have overtaken the stag, with the fate which will eventually overtake Sir Ribbon, when he is no longer protected by the king's mercy.

* * * * * * * * *

Sir Ribbon is, of course, Sir Robert Walpole, who had

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

been created Knight of the Bath in 1725 and Knight of the Garter in 1726.

Sir Ribbon's mishap apparently alludes to the defeat of Walpole's excise scheme--his most serious setback since he came to power in 1721.

Queen Caroline had been a steady supporter of Walpole ever since her husband's accession in 1727. Often, she had to exert a subtle influence on her husband in order to win his acceptance of Walpole's proposals. In this instance, however, George II had favored the Excise Bill and was as angered as Caroline at its defeat.

If the pamphlet does allude to the defeat of the Excise Bill, it was probably written shortly after 11 April 1733.

* * * * * * * * *

321. Mother Osborne's / LETTER / TO THE / Protestant Dissenters / Faithfully rendered into English Metre, from / the London Journal of Saturday, Septem- / ber 8. 1733. / BY / Mother BUNCH, / Sister to the said Mother Osborne. / - / No Argument like Matter of Fact is. / And we are best of all led to / Men's Principles by what they do. Hudibras. / Is it not om'nous in all Countries, / When Crows and Ravens croak upon Trees. / Hudibras. / - / LONDON: / Printed for J. ROBERTS, near the Oxford-Arms in / Warwick-lane. 1733. [Price 6 d.

Octavo [no watermarks]; 197 x 128; trimmed. [A] in 4's; B-D in 4's. Pp. 30; [31-32]: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. 5-30, Text; pp. [31-32] are blank. Catch-words. No headlines. Pages numbered centrally in parentheses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A large tear at bottom outer margin of leaf C has been repaired.

Listed in B.M.C. C24

* * * * * * * * * *

Iambic tetrameter couplets.

Osborne characterizes "herself" as a ranting Protestant, but a sympathizer with all sects; condemns the Tories for spreading libels; advises the Dissenters to be content with their gains and reminds them that politicians are guided by expediencey rather than ethical values; observes that the Test Act is a trifling evil, especially since toleration is increasing; and urges them to support Whig measures.

* * * * * * * * * *

For Osborne see note to The C---- Unmasqu'd, 1734; see also The Tryal of Skill, 1734.

* * * * * * * * * *

322. ADVICE / TO AN / Aspiring Young Gentleman of Fortune. / IN IMITATION of the / Fourth SATYR of PERSEUS. / [[Row of various type ornaments.]] / Quo pergis audax? siste properantem gradum. / Votum secundet, qui potest, nostrum, precor. / Rebusque lassis adsit. / Seneca's Herc. Furens. / [[Printer's ornament: a vase of flowers.]] / LONDON: / Printed for T. Cooper, at the Globe, in Ivy-lane. MDCCXXXIII. / [Price Six-Pence.]

Folio; 344 x 225 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 11: pp. [1-2], Title-page; p. [3], blank; pp. 4-11, Text. Versos contain the Latin lines; rectos, the English imitation, except for pp. 10-11, where the order is reversed. Catchwords: on versos, refer to the next verso; on rectos, to the next

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

recto. No headlines. Pages numbered centrally in parentheses.

A2

* * * * * * * * *

Heroic couplets.

The poem admonishes a young political aspirant that he is attempting too much for his youth and that he yet lacks experience, wisdom, eloquence, and impartiality.

* * * * * * * * *

323. ALMA MATER: / A / Satirical POEM. / Designed to have been published in March last. / By a Gentleman of New Inn Hall. / - / Ultra Sauromotas fugere hinc libet, & glacialem / Oceanum, quoties aliquid de Moribus audent / Qui Curios simulant, & Bacchanalia vivunt. / Juv. / = / LONDON: / Printed for Richard Wellington, at the Dolphin and Crown / without Temple Bar. 1733. [[Price listed on Half-title as one shilling.]]

Quarto [no watermarks]; 223 x 176 mm.; trimmed. [A] in 4's; B-D in 4's; E in 2's. Pp. 36: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. 5-36, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. B1

* * * * * * * * *

Heroic couplets.

The poem condemns some authors (under initialed names) for dullness and incompetence; some ladies (under fictitious names) for various follies and vices; and several men (under either fictitious or initialed names) for various mean and selfish qualities. A few men are praised for their modesty, justice, generosity, and sound learning.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

According to references and footnotes in the poem, the men are associated with the faculty of Oxford University.

* * * * * * * * *

324. THE / COUNTERPART / TO THE / STATE-DUNCES. / BY A / Native of NEW-YORK. / - / [[Printer's ornament: scroll and floral designs, and a bust.]] / - / LONDON: / Printed for W. Mears, at the Lamb on Ludgate-Hill, / M.DCC.XXXIII. / (Price Sixpence.)

Folio [no watermarks]; 356 x 230 mm.; trimmed at top. [A] in 2's.; B in 2's; C. Pp. 10: pp. [1-2], Title-page; pp. 3-10, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A7

* * * * * * * * *

Heroic couplets.

The poet, although forced to admire the talent of Caleb and Danvers, condemns their ire and prejudice; and censures B----l for turning his satire from manners to the state, and for his castigation of Walpole, who is shown to be a true patriot.

* * * * * * * * *

Although referred to as separate writers, Caleb and Danvers formed the complete pseudonym used by Nicholas Amhurst as editor of the Craftsman, an opposition journal to Walpole.

B----l may be Eustace Budgell (1686-1737), a miscellaneous writer who held some minor governmental positions, and who contributed to the Crafstman.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

325. A / Friendly EPISTLE / TO THE / AUTHOR / OF THE / STATE DUNCES. / - / He, who spareth the Rod, hateth the Child; but he, that loveth him, chasteneth him betimes. / Prov. xiii. 24. / Qui mihi Discipulus Puer es, cupis atque doceri, / Huc ades, haec animo concipe dicta tuo. / Gul. Lily. / - / LONDON: / Printed for E. Nutt and E. Cooke, at the Royal-Exchange; / and sold at the Pamphlet-Shops of London and West- / minster. 1733. [Price Sixpence.]

Folio [no watermarks]; 324 x 217 mm.; trimmed. [A] in 2's; B in 2's; C. Pp. 10: pp. [1-2], Title-page; pp. 3-10, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A15

* * * * * * * * *

Heroic couplets.

The poem censures a young man for satirizing some eminent statesmen; remarks that greater experience and an understanding of political methods would make him more sympathetic with the difficulties of politicians; advises that his talent shows promise and should be further developed; presents a flattering portrait of the true patriot; and suggests that the young man was motivated more by prejudice and bigotry than by common sense.

* * * * * * * * *

326. AN / ESSAY / ON / FACTION. / - / Oh! Could'st thou charm the Malice of a Statesman, / And make him quit his Purpose of Revenge, / Thy Preaching might reform the guilty World, / And Vice would be no more. / Rowe's Ambitious Stepmother. /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Oh! born in Blindness! and in Faction bred! / How long the Maze of Ruin will you tread? / Enrich'd with Blessings by the mildest King, / Still will you curse the Hand from whence they spring? / Is in your Bosoms all religion dead? / Is Gratitude, and Faith, and Honour fled? / Have you no Sense of Guilt, no Dread of Sin? / And does the Watchman Conscience sleep within? / Amhurst's Conspiracy. / - / LONDON, / Printed for J. Peele at Locke's-Head in Amen-Corner. / MDCCXXXIII. (Price One Shilling.)

Folio [no watermarks]; 307 x 208 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A12

* * * * * * * *

Heroic couplets.

The poem praises Queen Caroline, some English philosophers, English liberty, and Walpole; describes the unfortunate element of faction which divides England, especially as seen in Pulteney, Bolingbroke, Caleb, and Fog; and refers to other men who formed the political opposition to Walpole.

* * * * * * * *

Sir William Pulteney, later Earl of Bath (1684-1764), and Henry Saint-John, first Viscount Bolingbroke (1678-1751), eminent statesmen of the period, were two of the chief opponents of Walpole. In 1726 they established The Craftsman, a journal devoted to attacks on Walpole's policy, and each of them contributed articles to it.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Caleb Danvers was the pseudonym adopted by Nicholas Amhurst (1697-1742), when he began issuing the Craftsman in 1726. Although Pulteney and Bolingbroke contributed extensively, Amhurst seems to have had the editorial duties.

"Fog" is a reference to Fog's Weekly Journal, formerly Mist's Weekly Journal, which was thus renamed in Sept. 1728, when its publisher, Nathaniel Mist (d. 1737), fled to France in order to avoid arrest.

* * * * * * * * *

327. ON THE / English Translations / OF / HOMER / A / SATIRE. / - / Parturiunt Montes.——— Hor. / - / With the Characters of Homer, Virgil and / Horace. And the Character of a truly / accomplished POET. / This SATIRE was printed in the Year 1721. / (with the Character of Homer) but is here / improved and enlarged. / - / LONDON: / Printed for John Oswald, at the Rose and Crown / in the Poultry, near Stocks-Market. 1733. / [Price Six-Pence.]

Octavo; 185 x 119 mm.; trimmed, except for the sides of some leaves. [A] in 4's; B-C in 4's. Pp. 24: pp. [1-2], Title-page; pp. [3-4], Dedication (with blank reverse); pp. 5-13, "Translations of Homer"; pp. 14-16, "The Character of Homer"; pp. 17-18, "Encomium on Virgil"; pp. 19-21, "Encomium on Horace"; pp. 22-24, "The Character of a Truly Accomplished Poet." Catchwords. No headlines. Pages numbered centrally in parentheses.

C26

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem upbraids those modern wits who, in order to gain both reputation and money, presumptuously assume the task of translating such a genius as Homer; briefly censures the translations of Chapman and Ogilby, and condemns at some length the one by Pope for its glossy jingle and its failure to capture Homer's commanding strength and penetrating view; insists that translators should possess Homer's inspiration and genius; and urges that such useless attempts be given up in the future.

* * * * * * * * *

"The Character of Homer."

Blank verse.

The poem eulogizes Homer's poetic genius, which is shown to be best described in his own works.

* * * * * * * * *

"An Encomium on Virgil."

Blank verse.

The poem eulogizes Virgil's poetic beauty, which is likewise shown to be best described in his own works.

* * * * * * * * *

"An Encomium on Horace."

Stanzas: iambic 4a3b5a5b.

The poem eulogizes Horace's harmonious combination of a beautiful style and a keen understanding of human nature.

* * * * * * * * *

"The Character of a Truly Accomplished Poet."

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem mentions the qualities which a poet must possess; and states that just as Virgil and Homer remain eternally the same in their works, so God remains eternally the same, displaying his wisdom in his works.

* * * * * * * * *

George Chapman (1559?-1634), the poet, published his translations of Homer in 1611, 1614, and 1624.

John Ogilby (1600-1676), had a varied career as dancing-master, tutor, theater-owner, translator, Master of the Revels, book publisher, and printer. He had already translated Virgil and Aesop when he published his translations of Homer in 1660 and 1665.

Alexander Pope (1688-1744) published his translations of Homer in 1715, 1720, and 1725-6.

* * * * * * * * *

328. THE / PARSONIAD; / A / SATYR. / Inscribed to / Mr. POPE. / - / [[Small printer's ornament: a scroll design, a pedestal-like figure bearing fruit, and two birds.]] / - / LONDON: / Printed for Charles Corbet, at Addison's- / Head, without Temple-Bar, 1733. / [Price One Shilling.]

Folio [no watermarks]; 323 x 205 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 15, [16]: pp. [1-2], Title-page; pp. 3-15, Text; p. [16], Publisher's List. Catchwords. No headlines. Pages numbered centrally in brackets. The name "Edward Weld" is penned on the middle right margin of the Title-page.

A47

* * * * * * * * *

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

After praising Pope for his opposition to vice, the poem condemns a number of clergymen (some under fictitious names), including Tindal, for atheistic tendencies, arrogance in controversy, delight in sensuous pleasures, and preoccupation with pride and ambition. The last part of the poem proclaims that the God is the creator of the universe and the source of morality.

* * * * * * * * *

For Tindal, see notes to An Epistle to Eustace Budgell, 1734.

* * * * * * * * *

329. R--B--N's / PROGRESS / In Eight Scenes; / From His first Coming up from Oxford to London, to / Present Situation. / With Mr. Frank Lyn's REMARK. / [[Row of type ornaments.]] / One giddy Mortal fires Ten Thousand Pens, / Then judge his Actions, and read o'er the Scenes. / [[Row of type ornaments.]] / [[Small printer's ornament: floral design.]] / LONDON: / Printed and sold by T. Dormer next Ludgate. Price [[figure has been trimmed off, but frontispiece declares price to be one shilling.]] [[Penciled date says 1733.]]

Folio [no watermarks]; 312 x 204 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets. An attached frontispiece, which unfolds to 456 x 368 mm., contains eight unsigned engravings illustrating the eight scenes of the poem. Pages have been so closely trimmed, that on the Title-page the last "S" in PROGRESS has been more than half cut away, and the bottom of the last line has been

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

partially cut away. Page numerals 5-8 have been partly or wholly cut away. The catchword on p. 3 is incorrect.

A24

* * * * * * * * *

Heroic couplets.

The poem traces the progress of a squire who comes to London to make his fortune: he wins an election; is cast into prison, regains his freedom and becomes the director of Britain's wealth; again falls from a position of power; and again is raised to his former eminence.

* * * * * * * * *

Sir Robert Walpole (1676-1745) was first elected to parliament for Castle Rising in 1701. In December 1711, he was accused of venality and corruption in his disposal of forage contracts as Secretary at War. Although the charge seems nothing more than a move by the Tories to remove Walpole's opposition, he was found guilty and sentenced to the tower, where he remained from January to July, 1712. He was made Paymaster of the Forces in 1714, and was appointed First Lord of the Treasury and Chancellor of the Exchequer in 1715. As a result of intrigues pursued by Sunderland and Stanhope, Townshend was dissmissed (1716), and Walpole resigned (1717). In 1721, Walpole was again appointed First Lord of the Treasury and Chancellor of the Exchequer, from which positions he led the ministry until January 1742.

Since Walpole attended Eton College and King's College, Cambridge, the reference to Oxford seems strange. It is possible that the writer either purposely misstated a fact in order

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to provide a loophole in the event of unfavorable repercussions or that--as is very likely for a contemporary-- he was misinformed or had forgotten.

* * * * * * * * *

330. AN / ELEGY / TO A / Young LADY, / In the Manner of OVID. / - / By ------ / - / With an ANSWER: / By a LADY, Author of the Verses to the / Imitator of HORACE. / [[Printer's ornament: a man, seated in a chair, is having sexual intercourse with a woman who straddles him.]] / LONDON: / Printed for J. Roberts, near the Oxford-Arms in Warwick-Lane. / - / MDCCXXXIII.

Folio; 351 x 234 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-5, Text of Elegy; pp. 5-8, Text of Answer. Catchwords. No headlines. Pages numbered centrally in brackets. Bottom corner of first leaf has been repaired.

Listed in H. & L. suppl., which ascribes the Elegy to James Hammond, and the "Answer" to Lady Mary Wortley Montagu.

A1O

* * * * * * * * *

Heroic couplets.

The poem presents an expression of fervent love from one who formerly despised women, but who hopes that he may be the lady's friend since he recognizes the impossibility of being her lover. He advises her to choose her lover carefully and thus avoid the insincere but skillful persuader.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"An Answer."

Heroic couplets.

The lady satirically replies that she cannot accept the dishonor of a virtuous marriage because it is woman's propensity to scorn those of her sex who choose worth and sense rather than riches. She must even refuse his friendship for fear that it will be impossible to prevent love from expressing itself.

* * * * * * * * *

James Hammond (1710-1742) was a minor poet and politician of the day. He is chiefly remembered now for his Love Elegies, 1732, which are supposed to have proclaimed his love for a Miss Kitty Dashwood.

These poems are not from Hammond's Love Elegies.

* * * * * * * * *

331. THE / FAIR SUICIDE: / BEING AN / EPISTLE / FROM A / Young LADY, / TO THE / Person who was the Cause of her / DEATH. / - / [[Printer's ornament: a scroll design including a cherub's head and two birds.]] / - / LONDON, / Printed for Richard Wellington at the Dolphin and / Crown without Temple-Bar. M.DCC.XXXIII. / (Price Six Pence.)

Folio; 365 x 237 mm.; trimmed. [A], A in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-9, The Fair Suicide; pp. 9-12, "Verses Occasioned By The Foregoing Epistle." Catchwords. No headlines. Pages numbered centrally in brackets. Tears in the first, second, fifth, and sixth leaves have been repaired.

A16

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem justifies suicide as a release from the continual cares and wretchedness of life; speculates about a future life and mentions the vanity of earthly honors.

* * * * * * * * *

"Verses Occasioned By the Foregoing Epistle."

Heroic couplets.

The poem eulogizes the maiden's courageous resolution and condemns the knave who, unable to seduce her, gained her wealth by deceit.

* * * * * * * * *

332. FASHION: / A / POEM. / - / By a Young Gentleman. / - / Multa renascentur, quae jam cecidere; cadentque / Quae nunc sunt in honore -- si volet Usus; / Quem penes Arbitrium est, et Jus, et norma. ---- / Horace. / Dead Modes shall be reviv'd; and those shall cease, / Which now are most in Vogue, if Fashion please; / That Sov'reign Judge, and Arbitress, and Law. / - / [[Printer's ornament: a floral design and cupid standing on a platform.]] / = / LONDON: / Printed for T. Worrall, at Judge Coke's Head over / against St. Dunstan's Church in Fleet-Street; and sold by J. Roberts / near the Oxford Arms in Warwick-Lane, 1733. [Price 6d.]

Folio [no watermarks]; 343 x 222 mm.; trimmed. B-C in 2's; D. Pp. 10: pp. [1-2], Title-page; pp. [3]-10, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Bottom corner of the fourth leaf has been repaired.

A14

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem satirizes the way in which personal and social behavior are moulded by fashion, and imputes such tyrannical influence to fashion's power of continual change.

* * * * * * * * *

333. THE / HAPPINESS / OF / RETIREMENT: / - / In an Epistle from Lancashire, to a Friend / at COURT. / - / Stet Quicunque volet potens / Aulae culmine lubrico; / Me dulcis saturet Quies, / Obscuro positus loco——&c. / Seneca's Thyestes. / To which is added, / An Encomium on the Town of Preston. / - / LONDON: / Printed for J. Oswald, at the Rose and Crown, in / the Poultry, near Stocks-Market. 1733. Pr. 6d.

Octavo; 180 x 115 mm.; probably cut with scissors. A-C in 4's. Pp. v + 7-24: pp. [i-ii], Title-page; pp. iii-v, Dedication; p. [vi] is blank; pp. 7-22, Happiness; pp. 23-24, "An Encomium." Catchwords, except on p. 11. No headlines. Pages numbered centrally in brackets. The number on p. iv has been partly trimmed off; the number on p. iii almost completely. The bottom corners on last two leaves have been repaired.

C16

* * * * * * * * *

Heroic couplets.

The Dedication (heroic couplets), addressed to ****, a "celebrated Bard," observes that men make improper use of material wealth, because they do not choose reason and virtue as guides, but mistake delusion for reality.

The poem declares that, since happiness arises from the pleasures of the mind, the poet's friend should leave the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

court, where deceit and falsehood abound, to observe the moralizing lessons which may be drawn from nature; describes various beauties of nature; shows that the rich and powerful are motivated by pride, selfishness, and ambition rather than the inclination to reward merit; concludes that one may find happiness by subduing one's passions and by choosing country solitude.

* * * * * * * * *

"An Encomium on the Town of Preston."

Heroic couplets.

The poem mentions the plentiful stores which flow from Preston's shire, and hopes that Preston's future loyalty will restore its unjustly injured reputation.

* * * * * * * * *

334. THE / HAPPY LIFE. / AN / EPISTLE / To the Honourable / Lieutenant General WADE. / - / — — — Extrema per illos / Justitia excedens terris vestigia fecit. Virgil. / - / [[Printer's ornament: scroll and floral designs enclosing Neptune enthroned and a sun (with a face) shining on him.]] / LONDON: / Printed for T. GREEN, at Charing-Cross, / - / M.DXX.XXXIII.

Folio [no watermarks]; 324 x 214 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 11: pp. [1-2], Title-page; pp. 3-11, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A15

* * * * * * * * *

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem abjures the ostentation and follies of the court for simple country life with plain furnishings and food; wholesome pastimes; an estate moderate enough for the writer's own needs, hospitality, and charity; adherence to the Church; and a virtuous and unaffected wife. The last part of the poem wishes such contentment to General Wade.

* * * * * * * * *

George Wade (1673-1748) was a soldier and minor politician. He served in Flanders during the War of the League of Augsburg (1689-1697) and in Spain and Portugal during the War of the Spanish Succession (1702-1713). In 1715 he was elected to parliament, a position which he held until his death. From 1726 to 1733 he directed the construction of military roads in Scotland, and in 1727 he attained the rank of lieutenant-general. Later he was created a field-marshal and commander-in-chief in England, and in 1745 he led an army against the Scotch rebels.

The pamphlet was probably inspired by the fact that, from the time of his early youth, Wade had been almost constantly employed in public service, with very little time for himself.

See also A Pastoral in Imitation of Virgil's First Eclogue, 1730.

* * * * * * * * *

335. THE / Happy Marriage:* / AN / ECLOGUE. / In Imitation of / VIRGIL's TITYRUS.* / With other POEMS. / - / Non equidem invideo, miror magis. / - / [[Printer's ornament: floral design surrounding a profile.]] / - / LONDON:* / Printed for J. Duke, and B. May, at Virgil's / Head, the

* Lines two, six and thirteen in red.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Corner of the Royal-Exchange, next / the Bank. 1733.

Octavo [no watermarks]; 163 x 102 mm.; trimmed. [A] in 4's; B-C in 4's. Pp. [ii] + 21, [22]: pp. [i-ii], Title-page; p. [1], Dedication to every new husband and old bachelor; pp. [2]-9, Text of the Eclogue (Latin text on versos; English text on rectos); pp. 10-12, "The Metamorphosis of a Prude;" pp. 13-14, "The Quakers [sic] Meeting;" pp. 15-16, "The Presbyterian Epithalanium [sic];" pp. 17-18, "The Artful Mistress;" p. 18, "The Mercenary Mistress;" p. 19, "The Whimsical Lover;" pp. 20-21, "An Imitation of Horace, l. I. Od. 22;" p. [22], Advertisement (publisher's list). Catch-words. No headlines. Pages numbered centrally in parentheses. Part of the last line on Title-page and part of the catchword on p. 11 have been trimmed off.

C16

* * * * * * * * *

Heroic couplets.

In a dialogue, Damon praises marriage and explains how he came to forsake his bachelor life. Moeris congratulates him on having obtained such a virtuous wife and is invited to sup with them.

* * * * * * * * *

"The Metamorphosis of a Prude."

Heroic couplets.

A beautiful but shrewish maiden who rails against love provokes Venus into sending a youth as her emissary to collect three kisses. When the maiden scornfully refuses, she is changed into a cat.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"The Quaker's Meeting."

Anapestic tetrameter couplets.

The poem satirizes the procedure of Quaker worship.

* * * * * * * * *

"The Presbyterian Epithalanium [sic]."

Stanzas: iambic 4a3b4c3b.

The poem satirizes the conduct of the parson at a Presbyterian wedding.

* * * * * * * * *

"The Artful Mistress."

Stanzas: 4a3b4a3b.

The beautiful Camilla retains her lover by limiting her favors, by arousing his jealousy, and by pretending to doubt his love, rather than by railing like Dido.

* * * * * * * * *

"The Mercenary Mistress."

Anapestic tetrameter couplets.

The poem advises suitors that Venalia requires expensive gifts before she will dispense her favors.

* * * * * * * * *

"The Whimsical Lover."

Stanzas: iambic 4a4b4a4a4b.

The lover complains that he loves Phyllis only when she haughtily scorns him, but that, when she is willing to yield, he loses interest and no longer loves her.

* * * * * * * * *

"An Imitation of Horace, l. I., Od. 22."

Iambic tetrameter couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem remarks that a guiltless conscience is a sure defense against danger; shows how the poet's song about Caelia once protected him from a wolf; and expresses his love for Caelia.

* * * * * * * * *

336. ON / Rural Felicity; / IN / An EPISTLE / TO A / FRIEND. / [[Printer's ornament: picture of a horse in an oval frame.]] / = / LONDON: / Printed and Sold by J. Wilford, behind the Chapter- / House, in St. Paul's-Church-Yard, 1733. / (Price One Shilling.)

Folio; 361 x 237 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. 20: pp. [1-2], Title-page; pp. [3-4], Dedication to George Dodington (with blank reverse); pp. 5-20, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A20

* * * * * * * * *

Heroic couplets.

The poem describes the calm repose and simple beauty of nature to be found in the country and suggests its superiority to the constant bustle and frequent cares of the city; proclaims that riches are not necessary for happiness or contentment and that true happiness arises from moderation; draws moralistic lessons from various animals; depicts the fostering powers of Nature; and maintains that the true good comes from pleasures of the mind.

* * * * * * * * *

For information about George Bubb Dodington, see note

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to A Dialogue Between G——s E——e and B——b D——n.

* * * * * * * *

337. THE / MOCK-MARRIAGE: / OR, A / LADY and no LADY, / A NEW / BALLAD. / INSCRIB'D / To a certain Peer, and an Hibernian young Lady; / who were lately Marry'd in Jest, but Bedded / in Earnest. / - / To the Tune of, Which No-body can deny, / - / He marry'd in Haste, and Repents it at Leisure, / Having met with a Tartar instead of a Treasure; / And, now 'tis too late, does bewail his curs'd Seizure, / Which no Body can deny &c. / - / The THIRD EDITION. / - / LONDON: / Printed for T. Reynolds, over-against the Fountain- / Tavern in the Strand, MDCCXXXIII. / Price Six-Pence.

Folio; 335 x 225 mm.; trimmed. [A], A2; B in 2's. Pp. 7, [8]: pp. [1-2], Title-page; pp. 3-7, Text; p. [8], Advertisement (publisher's list). Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A18

* * * * * * * * * *

Stanzas: three rhyming lines of anapestic tetrameter, with refrain "Which No-body can deny, &c."

After having been married in jest, the Peer wishes to forget the matter, while the Hibernian lady insists on the validity of the contract.

* * * * * * * * * *

338. POEMS / ON / Several Occasions. / Published by SUBSCRIPTION: / - / Jure, tibi grates, candide lector, ago. /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ovid. / - / [[Printer's ornament: picture of a man fishing enclosed by a scroll design and topped by a basket of flowers.]] / - / MANCHESTER: / Printed for the Author, by R. Whitworth, in the Year / MDCCXXXIII.

Octavo; 194 x 119 mm.; trimmed. A-O in 4's; [P] in 4's; [Q] in 2's. Pp. 36 + 51-138: pp. [1-2], Title-page; pp. 3-5, An Address To All My Subscribers; pp. 6-16, Subscribers' Names; p. 16, A list of errata; pp. [17]-36, 51-138, Text. Catchwords, except on pp. 6, 10-15, 57, 74, 123, and 128-130. No headlines. Pages 3-16 numbered centrally in parentheses; other pages numbered centrally in brackets.

Listed in B.M.C. and H. & L., the latter of which ascribes it to a Thomas Fitzgerald. B.M.C. mentions, under Fitzgerald's name, a London edition of the same date, and an Oxford edition of 1781. C71

* * * * * * * * *

Different verse and stanzaic forms in the various poems.

The Address to All My Subscribers (prose), explains the delay in publication; expresses the author's gratitude to friends who promoted the sale of subscriptions; remarks that, if misfortune had not intervened, he would have asked permission to dedicate the miscellany to a lady especially renowned for her many benefactors; and commits him to the judgment of his readers.

The collection consists of pastoral elegies; epithalamiums; eulogies; birthday verses; a poem on the Resurrection; a eulogy of a horse; a nature description; paraphrases on Chapters 7 and 16 of Job; epigrams on beauty and affectation;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

epitaphs; an elegy on a canary; a criticism of Mr. Jervase's painting of Mr. Duck; a satire against smoking; a humorous tale; and an expression of good wishes for a pleasant journey.

* * * * * * * * *

Some of the poems are addressed to the following people: Sir Thomas Delves, Bart.; Mrs. Frances Bayley; Charles Adderley, Esq.; Lord Glenorchy and his Lady; Lord Killmorey and his Lady; John Cotes, Esq. and Lady Delves; Richard Walthal, Esq.; Sir John Huband, Bart.; Lady Delves; Ralph Sneyd, Esq.; Mr. Sneyd; Sir John Chetwoode, Bart.; and Rohoda Cotes, an infant.

* * * * * * * * *

Charles Jervas (1675?-1739) was a renowned portrait painter of the day. A student of Sir Godfrey Kneller (1646-1723), he later succeeded Kneller as chief court painter. Jervas did portraits of George II and Queen Caroline, as well as of Pope, Swift, Arbuthnot, Newton, and others.

* * * * * * * * *

339. THE / WOMAN of TASTE. / Occasioned by a late / POEM, / ENTITLED, / The MAN of TASTE. / - / By a Friend of the Author's. / - / In two Epistles, from Clelia in Town to Sapho [[sic]] in the Country. / - / Sequimur, non passibus aequis—— / Hor. / - / The Second Edition. / [[Printer's ornament: floral design.]] LONDON, / Printed for J. BATLEY, at the Dove in Pater-Noster-Row. M.DCC.XXXIII. / Price One Shilling.

Folio; 318 x 207 mm.; trimmed. [A] in 2's; B-F in 2's, G. Pp. 26: pp. [1-2], Title-page; pp. [3]-26, Text. Catch-words. Running-title: "The Woman of Taste." on versos and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

rectos. Pages numbered at corners.

A30

* * * * * * * *

Heroic couplets.

The poem satirizes--with some effectiveness--the myriad affectations, hypocrisies, follies, deceits, and vanities indulged in by women, both single and married.

* * * * * * * *

This poem is apparently the first epistle only. For the second epistle, see the following pamphlet.

* * * * * * * *

340. THE / WOMAN of TASTE. / In a Second / EPISTLE, / FROM / CLELIA in Town / TO / SAPPHO in the Country. / - / Sequimur, non passibus aequis—— / - / [[Printer's ornament: scroll and floral designs.]] / LONDON, / Printed for J. BATLEY, at the Dove in Pater-Noster-Row. M.DCC.XXXIII. / Price One Shilling.

Folio; 328 x 208 mm.; trimmed. [A] in 2's; B-F in 2's. Pp. 23: pp. [1-2], Title-page; pp. [3]-23, Text. Catchwords. Running-Title: pp. 4-23, "The Woman of Taste." Pages numbered at corners.

A68

* * * * * * * *

Heroic couplets.

Written as a letter in which Clelia urges Sappho to abjure her staid and regulated existence in the country for the numerous pleasures of the city, the poem is really an ironical commentary on certain vices of town ladies; disrespect for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

religion; absorption with coquetry, scandal, and fine clothes; reckless extravagance; gambling; infidelity; servile emulation of the rich and fashionable; acceptance of momentary fads and tastes; pretense of delicacy and illness; and pride in bilking tradesmen.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1734

341. THE / CITY GARLAND: / OR, THE / COUNTRY MEDLEY. / Free Choice [unbyass'd] merits endless Praise, / Where Power not meddles, nor where Gold betrays. / [[Unsigned engraving in a border of type ornaments: a group of people surrounding a man on a chair raised above them. This is the same engraving as Scene II of the frontispiece attached to R--b--n's Progress, 1733.]] / LONDON: / Printed for T. Reynolds in the Strand. / [Price One Shilling.] / M.DCC.XXXIV.

Folio [no watermarks]; 358 x 199 mm.; trimmed. [A]; B-D in 2's (D1 lacking). Pp. [3]-12 + 15-16: pp. [3-4], Title-page; pp. 5-10, "The Spanish Cock-Fight"; p. 11, "A Song Sung at the Burning a Certain Effigy," and "On Bribery and Corruption"; p. 12, "To the Men of Kent"; pp. 15-16, "The New-York Wedding." Catchwords. No headlines. Pages numbered centrally in parentheses.

A6

* * * * * * * *

"The Spanish Cock-Fight."

Stanzas: iambic 4a3b4a3b.

The poem satirizes the dispute between England and Spain, represented as two cocks, by describing England's reluctance to fight, the preparations for war, the light hostilities, and the arrangements for peace. The poem ends with the statement that much is lost and nothing gained by war.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The intention of this poem may appear a little obscure, since Britain actually remained at peace and did not enter the War of the Polish Succession (1733-1748) in which Spain was allied with France. It seems very likely, that, as some of the allusions suggest, the poem was originally written about the hostilities between Spain and England in 1727-1729. Although no formal declaration of war was made, England, fearing that Spain planned to assist the Pretender in an invasion, began a blockade of Spanish treasure ships in the West Indies (March-August 1726). The Spanish, in turn, blockaded Gibraltar.

Allusions suggest that the pamphlet was written some time after the Congress of Soissons, June 1728.

It is possible that the pamphlet was republished during the early months of 1734 (when there was a real scare that Britain might enter the war) in order to arouse public opinion against such participation.

* * * * * * * * *

"A Song Sung at the Burning a Certain Effigy."

Two stanzas: anapestic 3a3b3a3b.

The poem states that the political knave will eventually be punished as attested to by this effigy.

* * * * * * * * *

The "knave" is undoubtedly Walpole.

* * * * * * * * *

"On Bribery and Corruption."

Heroic couplets.

The poem shows how bribery and corruption may destroy an individual's freedom.

* * * * * * * **

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The allusion, of course, is to Walpole's administration, which was constantly condemned for its generous bestowal of gifts and preferments.

* * * * * * * * *

"To the Men of Kent."

Stanzas: anapestic 4a4a4b4b.

The poem calls upon the men of Kent to show their preference for freedom over bondage by choosing Members who will vote against the Excise.

* * * * * * * * *

For information about the Excise Bill, see the note to The Excise Bill Versify'd, 1733.

* * * * * * * * *

"The New-York Wedding."

Stanzas: iambic 4a4a4b4b, with refrain "Sing Tantararara, [followed by a two-word phrase which varies in each stanza]."

The poem satirically demonstrates the stratagem which a mother and daughter use, in order to impel the daughter's lover into marriage.

* * * * * * * * *

342. VERSES / OCCASION'D / By seeing the CAPTIVES, who were / lately redeem'd by His MAJESTY, / from Barbary.

Folio; 326 x 216 mm.; trimmed. No signatures. Pp. 3: p. [1], Title-page and first part of Text; pp. 2-3, remaining Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A29

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem praises the King for having freed the Barbary captives, praises Wager for having fed them; and exhorts Britain and its subjects to be ever such propagators of liberty.

* * * * * * * * *

Since the sixteenth century, the Barbary states had made captives of any European Christians who fell into their hands. These slaves were first used to man the galleys and later, when galleys were superseded by sailing ships, to perform menial tasks. In the seventeenth century, French clergymen and religious orders began efforts to ransom these slaves, and the British government occasionally doled out some money to reclaim English slaves. There was no vigorous action taken against the Barbary pirates or rulers, however, and the situation was not relieved until the nineteenth century.

Sir Charles Wager (1663-1743), admiral, besides being appointed to various ships and expeditions, held some administrative posts in the admiralty office. In 1733 he was sworn into the privy council and was made First Lord of the Admiralty. According to a footnote in the pamphlet, he "entertain'd the Captives at their coming to London, Nov. 11, 1734."

* * * * * * * *

343. THE / C---- UNMASQU'D: / OR, THE / STATE PUPPET-SHEW. / Let's not, for Party Sake, incur Your Hate, / For We're but Wooden Figures, Blocks of State; / Mov'd by the Artist's Finger up and down, / And mean no Harm to Minister,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

or Crown; / Then square your Actions by this Dramma's [[sic]] Toil, / For Vice and Virtue rise in ev'ry Soil; / The City, C-r-t, and Town (I dare aver t'ye) / Are but one blended Scene of Vice and Virtue; / Where all Conditions more to Life appear, / Than the great Blunder represented here. / But if our mimick Action gives Offence, / And Want of Skill, be deemed a Want of Sense; / If you're resolv'd we ne'er shall more endeavour, / T'improve by Custom, and regain your Favour; / Then, Courtiers like, We'll mourn your lost good Graces, / And, rather than be hiss'd, Resign our Places. / Epilog. / [[Printer's ornament.]] / LONDON: / Printed for J. Irons near the Royal-Exchange. / [Price One Shilling.] / M.DCC.XXXIV.

Folio; 325 x 215 mm.; trimmed. [A] in 2's; B-C in 2's; [D] in 2's. Pp. 16: pp. [1-2], Title-page; p. 3, Prologue; pp. 4-15, Text; p. 16, Epilogue. Catchwords. No headlines. Pages numbered centrally in parentheses.

A5

* * * * * * * *

Heroic couplets; arranged as a masque or short playlet.

The Prologue (heroic couplets) states that the poem will lash the vice, but conceal the person.

The poem satirizes Sir Political Blunder [whom a penciled note identifies as R. Walpole] for his conceit and trickery, his rewarding of Osborn and Walsingham for their writings on his behalf, and his general propensity to purchase favors.

The Epilogue states that the poem is merely an artist's conception of what may be better observed in reality at city, court, and town.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

For Walpole, see notes to The Norfolk Gamester, 1734.

Francis Osborne was the pseudonym of various writers for the London Journal and the Daily Gazeteer in articles defending Walpole and his policy. The Craftsman referred to this writer as "Mother Osborne."

Francis Walsingham was the pseudonym used by William Arnall or Arnold (1715?-1741?) for his Free Briton essays defending the Walpole ministry. He also wrote as Roger Manly in the British Journal; or, Censor.

See also The Tryal Of Skill, 1734.

* * * * * * * * *

344. THE / FATIGUES / OF A / GREAT MAN: / OR, THE / PLAGUE / OF/Serving one's Country. / - / A / SATYRE. / - / Qui capit Ille facit. / - / [[Small printer's ornament: design of type ornaments.]] / - / LONDON: / Printed for A. DODD, at the Peacock without / Temple-Bar, and sold by the Booksellers of Lon- / don and Westminster, 1734.

Octavo; 198 x 124 mm.; trimmed. A in 4's; B in 3's. Pp. 14: pp. [1-2], Title-page; pp. 3-14, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

C12

* * * * * * * * *

Heroic couplets.

The poem satirically describes a statesman, who is shown to be deceitful, vain, and lecherous. Utterly unconcerned with the responsibilities of his position, he neglects his duties in order to indulge his pleasures.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The great man is probably Sir Robert Walpole (1676-1745). See note to The Loss of Liberty, 1729,

* * * * * * * *

345. THE / LABYRINTH. / A / TALE. / Humbly Inscrib'd to the / Right Honourable * * * * *. / [[Printer's ornament: a floral design and two cherubs.]] / LONDON: / Printed for T. Cooper, at the Globe in Ivy-Lane, near / Pater-noster-Row. MDCCXXXIV. / (Price Six-Pence.)

Folio [no watermarks.]; 325 x 220 mm.; trimmed. [A] in 2's; B in 2's; C. Pp. 10: pp. [1-2], Title-page; pp. [3]-10, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A17

* * * * * * * *

Iambic tetrameter couplets. The Moral is in heroic couplets.

The poem tells the story of a brave, noble, and wise monarch who entrusts the rule to an honest, good-humored minister, Doedale. Jealous enemies try to alienate the king from Doedale, and, when Doedale takes measures against a gang which would plunder the state treasury, the faction opposed to Doedale refers to his scheme as the Labyrinth in which dwells a minotaur that will devour England. An attempt to murder Doedale fails. The Moral states that heaven assists the innocent against dangerous conspirators.

* * * * * * * *

Allusions indicate that the story is meant as an allegory of Sir Robert Walpole and his Excise scheme. For further details see the note to The Excise-Bill Versify'd, 1733.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

346. THE / NORFOLK / GAMESTER: / Or, The Art of / Managing the Whole Pack, / Even King, Queen, and Jack. / [[Printer's device]] / Price (with the FAN) One Shilling and Six-Pence. / LONDON: / Printed and sold by J. Dormer, at the Printing-Office, the / Green Door, in Black and White Court in the Old Baily. M.DCC.XXXIV.

Folio [no watermarks]; 326 x 217 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 15: pp. [1-2], Title-page; pp. 3-5. "The N-R--K Game of Cribbidge [sic]"; pp. 6-8, "B---B, Take Care, Least Your Crib Be Bilk'd"; pp. 9-14, "The Game of Chess Versify'd"; pp. 14-15, "Appius Unmasqu'd." Catchwords. No headlines. Pages numbered centrally in parentheses. Numerals 5-8 have been almost completely cut off in the trimming process.

Listed in B.M.C. A19

* * * * * * * * *

"The N-R--K Game of Cribbidge."

Stanzas: anapestic 4a4a4b4b2c2c4c5d5d.

The poem tells of a gamester, who, by learning the intricacies of cribbage and by keeping his mind unruffled consistently won at the game and so amassed a large fortune.

* * * * * * * * *

"Bob, Take Care, Least Your Crib Be Bilk'd."

Stanzas: iambic 4a3b4a3b4c4c, with refrain "With a Fa, la, fa, &c."

The poem tells of Sir R---- Clumsey, who wins at cards by sleight-of-hand cheating, but is not afraid of being dis-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

covered because he has perjurers to swear him honest.

* * * * * * * *

"The Game of Chess Versify'd."

Iambic tetrameter couplets.

The poem describes chessmen and their moves, with some allegorical double meanings.

* * * * * * * *

"Appius Unmasqu'd."

Stanzas: iambic 4a3b4a3b, with refrain "And to Court he first did go, &c."

The poem tells of a Squire, who, by virtue of having a woman friend at court, is made a knight and receives places and pensions for his relatives.

* * * * * * * *

The gamester, Sir R---- Clumsey, and the squire all represent Sir Robert Walpole (1676-1745), frequently accused of chicanery, avarice, and nepotism. His friend is Queen Caroline, who consistently supported Walpole's political actions.

* * * * * * * *

347. A / SATIRE. / - / Οἷον καὶ εἶπης, Τοῖον καὶ ἐπακοῦσαις Hom. / ———tolluntur in altum, / Ut lapsu graviore ruant ————Claud. / - / [[Printer's ornament: floral design.]] / = / LONDON, / Printed for T. Cooper, at the Globe in Ivy- / Lane, Pater-noster Row, MDCCXXXIV. / (Price One Shilling.)

Folio; 340 x 210 mm.; trimmed. [A], A2; B-D in 2's. Pp. 16: pp. [1-2], Title-page (with Advertisement on reverse); pp. 3-16, Text. Catchwords (occuring below the footnotes,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

except on p. 10, where catchword occurs below the text). No headlines. Pages numbered centrally between parentheses.

A24

* * * * * * * *

Heroic couplets.

The Advertisement (prose) states that the footnotes are designed to show the author's sources and not to make a display of learning.

The poem praises Walpole and satirizes (under fictitious names) a group of writers, orators, and statesmen. The form and method are similiar to Dryden's Absalom and Achitophel.

* * * * * * * *

Sir Robert Walpole (1676-1745) had been chief minister since 1721, having lasted through a change in sovereigns, 1727, and the overwhelming opposition aroused by his excise bill, 1733.

* * * * * * * *

348. THE / DUTCHESS's / EPISTLE / TO / Her Son Don PEDRO; occasion'd by / his late Promotion at Court. / When Vice prevails, and impious Men bear Sway, / The Post of Honour is a Private Station. / Addison's Cato. / [[Small printer's ornament: floral design.]] / LONDON: / Printed for T. Reynolds in the Strand. / [Price One Shilling.]/ M.DCC.XXXIV.

Folio [no watermarks]; 334 x 225 mm.; trimmed. [B] in 2's; C-D in 2's gathered within [A] in 2's. Pp. [3]-17: pp. [3-4], Title-page; pp. 5-17, Text. Catchwords. No headlines. Pages numbered centrally: numerals 5-6 in parentheses;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

numerals 7-17 in brackets.

A9

* * * * * * * * *

Heroic couplets.

The text of this poem is the same as that of Mr. Taste's Tour, 1733, except for the addition of twelve opening lines, which characterize as dunces those who are impelled by the desire for wealth.

* * * * * * * * *

349. THE / False PATRIOT. / AN / EPISTLE / TO / Mr. POPE. / - / ----------Intabescitq; videndo / Successus hominum; carpitq; & carpitur una. / Ovid. / - / LONDON: / Printed for James Roberts, near the Oxford-Arms in Warwick-Lane. / - / MDCCXXXIV. / (Price Sixpence.)

Folio; 357 x 234 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Tears in the last page have been repaired.

B9

* * * * * * * * *

Heroic couplets.

The poem commends Pope for his skill and worth as a poet; declares that his ruling passion must be loyal friendship, since he praises and defends a statesman who has really done his country an ill service by infamous and unscrupulous deeds; presents the view that men are really composed of blended qualities; condemns those men who enslave themselves to low passions; urges Pope to be guided not by party faction, but

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

by the desire to extol moral virtues.

* * * * * * * * *

350. TIT for TAT. / - / -------- Remember Milo's End, / Wedg'd in that Timber which he strove to rend, / Roscom. / - / To which is annex'd / AN / EPISTLE from a NOBLEMAN / TO A / DOCTOR of DIVINITY. / In Answer to a Latin Letter in Verse. / ALSO / The REVIEW; / OR, / The CASE fairly Stated on Both Sides. / Wherein is shewn the true Cause of the foregoing Poems. / - / Honi soit qui mal y Pense. Motto of the Garter. / - / LONDON: / Printed for T. Reynolds in the Strand, and sold by the Booksellers in / Town and Country. M DCC XXXIV. / [Price One Shilling.]

Folio [no watermarks]; 345 x 227 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-6, Tit for Tat; pp. 7-11, the "Epistle"; pp. 11-12, "The Review." Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A54

* * * * * * * * *

Iambic tetrameter couplets.

The poem satirizes a vain, foppish lord who has become a politician and has taken it upon himself to write abusively about Pope; and advises him to vent his scorn on the more deserving fools and coxcombs of court.

* * * * * * * * *

"Epistle From a Nobleman To a Dr. of Divinity."

Heroic couplets.

This is the work referred to in Tit for Tat. For

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

summary, see edition dated 1733.

* * * * * * * * *

"The Review."

Iambic tetrameter couplets.

The poem ridicules and condemns the lord for his vanity, folly, and dullness; and says that he deserves the condemnation in Tit for Tat.

* * * * * * * * *

These poems are part of the celebrated Pope--Lady Mary Wortley Montagu and Lord Hervey controversy. See notes to To the Imitator of the Satire of the Second Book of Horace, 1733, and The Tryal of Skill, 1734.

* * * * * * * * *

351. TIT for TAT. / - / --------Remember Milo's End, / Wedg'd in that Timber which he strove to rend. / Roscom. / - / To which is annex'd, / AN / EPISTLE from a NOBLEMAN / TO A / DOCTOR of DIVINITY. / In Answer to a Latin Letter in Verse. / ALSO / The REVIEW; / OR, / The CASE fairly Stated on Both Sides. / Wherein is shewn the true Cause of the foregoing Poems. / - / Honi soit qui mal y Pense. Motto of the Garter. / - / The SECOND EDITION. / WITH / The additional Lines in the Poem of Tit for Tat that were / omitted in the former Impression of this pamphlet, which makes / it compleat from the Original, as handed about. / - / LONDON: / Printed for T. Reynolds in the Strand, and sold by the Booksellers in / Town and Country. M DCC XX[[X]]IV. / [Price One Shilling.]

Folio; 342 x 218 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-7, Tit for Tat; pp. 7-11,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the "Epistle"; pp. 11-12, "The Review." Catchwords. No headlines. Pages numbered centrally in parentheses. The trimming process has cut off the following: most of the signature and all of the catchword on p. 9; almost all of the last line on p. 10; half of the footnote on p. 11.

A2S

* * * * * * * * *

The poems in this edition are the same as those in the first edition, except that six lines have been added to Tit for Tat.

* * * * * * * * *

352. THE / TRYAL of SKILL / BETWEEN / 'Squire WALSINGHAM / AND / Mother OSBORNE. / AN / ECLOGUE, / In Imitation of VIRGIL's Palaemon. / To which are added, / Horace to Fannius, and an Apology for Print- / ing a certain Nobleman's Epistle to Dr. S--w--n. / - / Et vitula in dignus, & hic.—— Virg. Ecl. 3. / - / LONDON Printed: / Sold by J. Huggonson, near Serjeants-Inn, in / Chancery-Lane, 1734. [Price One Shilling.]

Folio; 336 x 224 mm.; trimmed. [A] in 2's; B-F in 2's; [G]. Pp. 25: p. [1], Title-page; pp. [2]-17, The Tryal of Skill; pp. 18-21, "Horace to Fannius"; pp. 22-25, the "Apology." Versos through p. 16 contain lines from Vergil's Eclogue III, and versos from p. 18 to p.21, lines from Horace's Ode 8, Book III; rectos, the imitations. Catchwords: on versos, refer to the next verso; on rectos, refer to the next recto. No headlines. Pages numbered centrally in parentheses.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

Walsingham and Osborne engage in a rhyming contest, in which each speaks of his patrons and political writings. Eugenius judges that the prize should go to both or to neither.

* * * * * * * * *

"Horace to Fannius."

Stanzas: iambic 4a4a3b4c4c3b.

The poem rebukes the hypocrisy of Lord Fanny, who is said to be safe because of his personal attractiveness.

* * * * * * * * *

"An Apology."

Heroic couplets.

The poem satirizes Lord Fanny.

* * * * * * * * *

For Walsingham and Osborne, see The C—— Unmasked, 1734.

Lord Fanny was the epithet applied to Lord Hervey (John Hervey, Baron Hervey) in Pope's Imitation of the First Satire of the Second Book of Horace.

The second two poems refer to, and were apparently written in answer to, Lord Hervey's An Epistle from a Nobleman at Hampton Court to a Doctor of Divinity in Tit for Tat, one of the pamphlets in the Pope--Lord Hervey and Lady Mary controversy. For a brief summary of this affair, see the note to To the Imitator of the First Satire of the Second Book of Horace, 1733. See also Tit for Tat, 1734.

* * * * * * * * *

353. AN / EPISTLE / TO / EUSTACE BUDGELL Esq; / Occasioned by the / DEATH / Of the Late / Dr. TINDALL [[sic]]. /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

- / Heu Pietas! heu ſrisca Fides! invictaque Bello / Dextera! non illi quisquam se impune tulisset / Obvius armato—— —— —— —— —— —— —— —— —— Virg. / Sit Anima mea cum Philosphis! —— —— —— Averroes. / - / Printed by John Hughs, at the King's-Arms, / in High-Holbourn. / - / MDCCXXXIV. / [Price One Shilling.]

Folio; 326 x 211 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 15: pp. [1-2], Title-page; pp. [3]-15, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

All

* * * * * * * * *

Heroic couplets.

The poem laments the injustices (explained in the footnotes as false arrest and appropriation of books and manuscripts) which were visited upon Budgell; praises his literary attainments and his defense of Addison in the Bee, No. X; praises the moral qualities of priests; apostrophizes liberty; praises Tindall for his efforts in behalf of a free press; apostrophizes the press; and eulogizes Tindall.

The footnotes refer to Budgell's and Tindall's relation to the Bee, and indicate that much of the information is drawn from Budgell's two pamphlets called Liberty and ſroperty.

* * * * * * * * *

Eustace Budgell (1686-1737) studied for, and was admitted to , the bar. A friendship with his cousin Addison diverted him from the profession, however, and he spent some time in minor governmental posts. Later turning his more serious attention to writing, Budgell produced pamphlets on

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

diverse matter, frequently relating to his own particular problems. An opponent of Walpole, he occasionally contributed to the Craftsman. In February 1733, he began a weekly entitled The Bee, which lasted till 1735.

Matthew Tindal (1657-1733) was a noted deist and authority on law. He wrote a number of pamphlets and a book, all directed against the high-church party. He also wrote many political pamphlets, some of them attacking Walpole. In 1733, Tindal took lodgings near Budgell.

See also note to Blasphemy As Old As the Creation, 1730.

After Tindal's death, Budgell was revealed as virtually sole heir according to a will which is thought to have been forged. In 1737 Budgell committed suicide, probably because of his damaged reputation, but perhaps also because of an unbalanced condition which had been evident earlier.

* * * * * * * * *

354. THE / MASQUERADE. / A / POEM. / - / In nova, fert animus, mutatus dicere formas, / Corpora.---------- Ovid. Met. / - / [[Printer's ornament: scroll and floral designs enclosing a bird.]] / = / LONDON: / Printed for, and Sold by J. Roberts in Warwick- / Lane. M.DCC.XXXIV. (Price 6 d.)

Folio; 275 x 161 mm.; trimmed at top and bottom, cut with scissors at side. [A] in 2's; B in 2's. C. Pp. 10: pp. [1-2], Title-page; pp. [3]-10, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

B17

* * * * * * * * *

Stanzas: iambic 4a4a3b4c4c3b.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem tells of a masquerade which is held in an opera house and describes the various flirtations and assignations which occur, some of them having satiric implications.

* * * * * * * * *

Fancy-dress balls and masquerades had been very popular since the death, in 1714, of Queen Anne, who had strongly disapproved of them. Arousing opposition because they were frequently accompanied by drunkenness and wild behavior, they were banned by royal proclamation. Since the king and prince attended them, however, they continued to be held, under the name of "Ridottos."

* * * * * * * * *

355. THE / STATE / WEATHER-COCKS. / Chang'd to a Weather-Cock of State, / To save a sinking St---------n's Fate. / Tit for Tat. / [[Unsigned engraving showing White's Chocolate House and passers-by.]] / LONDON: / Printed and sold by J. Dormer, at the Printing-Office, the / Green Door, in Black and White Court in the Old Bailey. / [Price One Shilling.] / M.DCC.XXXIV.

Folio; 317 x 200 mm.; trimmed. [A] in 2's; B-D in 2's.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C., which describes it as a satire against Bishop Hoadly, Bishop Hare, and others. A42

* * * * * * * * *

Heroic couplets.

After paying tribute to Pope, the poem describes the distasteful character of various politicians and other public figures (under fictitious names).

* * * * * * * * *

Benjamin Hoadly (1676-1761) served as chaplain to George I and later was appointed bishop. He preached and wrote in defense of such Whig and Low-church doctrines as occasional conformity and the revolution principle of resistance. For his initiation of, and part in, the Bangorian controversy, see notes to The Tower of Babel, 1718.

Francis Hare (1671-1740) served as chaplain-general to the army in Flanders in 1704 and was later appointed Dean of St. Paul's and consecrated a bishop. He took part in various political and religious controversies and achieved some reputation as a Latin scholar. Although he was a friend of Sir Robert Walpole, defended Marlborough's conduct in the war, and replied to Swift's "Conduct of the Allies," he was not a consistent supporter of Whig and Low-church principles. He opposed Hoadly in the Bangorian controversy and in 1736 took a stand against some relief measures for Dissenters.

* * * * * * * * *

356. DARIUS's FEAST: / OR / The Force of Truth. / A /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

POEM, / Addressed / To the Right Honourable the / Earls of SALISBURY and Exeter. / = / [[Printer's ornament: two cornucopiae, one containing fruit, the other flowers.]] / = / LONDON: / Printed for Lawlon [[sic]] Gilliver at Homer's Head / against St. Dunstan's Church in Fleetstreet, 1734. / [Price One Shilling.]

Folio [no watermarks]; 315 x 198 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. [iv] + 15: pp. [i-ii], Title-page; pp. [iii-iv], Preface; pp. [1]-15, Text; reverse of p. 15 contains Publisher's List. Catchwords. Headlines: p. [iv], "PREFACE";"Darius's Feast: Or," on versos; "The Force of Truth." on rectos. Pages numbered at corners.

A9

* * * * * * * * *

Blank verse.

The Preface (prose) speaks of this story as having been told by Esdras and remarks that although the first two speakers are unknown, the third one "is celebrated by the Jewish Writers, and makes a noble Figure in History...for the rebuilding of the Temple, was the Effect of his happy Management, and Address." The last part of the Preface presents examples of the way in which the Bible has influenced and directed the work of various poets.

During a feast, Darius the King calls upon the "sons of wit" to proclaim what is strongest or most powerful on earth. The first two propose the king and wine respectively; the third, eloquently proclaiming the power of woman's beauty, and of truth, is unanimously acclaimed the winner. There

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

follow the poet's dedication to Salisbury; to Cecil, Earl of Exeter, and his wife; and finally to God.

* * * * * * * * *

James Cecil (1713-1780), 6th Earl of Salisbury, who succeeded to the earldom in 1728, was a direct descendant of the youngest son of William Cecil, Lord Burleigh, Lord Treasurer of England during Queen Elizabeth's reign.

Brownlow Cecil, 8th Earl of Exeter, who succeeded to the earldom in 1722, was a direct descendant of the eldest son of the same William Cecil.

* * * * * * * * *

This anecdote is related in the Old Testament Apocrypha, I Esdras, 3:1-5:6.

The third speaker is Zerubbabel, who, as his reward, receives Darius's permission to continue the rebuilding of Jerusalem which had begun under Cyrus but had been forbidden by Artaxerxes. (The historical chronology in I Esdras is somewhat confused. For an explanation, see Chapters 10 and 11 of Torrey's The Apocryphal Literature.)

* * * * * * * * *

357. THE / DEPENDANT [[sic]]. / AN / EPISTLE / TO THE HONOURABLE / Sir GEORGE OXENDEN Bart. / ONE OF THE / LORDS COMMISSIONERS / OF THE / TREASURY. / - / Dulcis inexpertis cultura potentis amici: / Expertus metuit. / Hor. Epist. 18. Lib. I. / - / [[Printer's ornament: a vase of flowers.]] / LONDON: / Printed and sold by A. Dodd, without Temple-Bar; J. / Roberts, in Warwick-Lane; E. Nutt, at the Royal- / Exchange; and by the Booksellers of London and West- / minster. 1734.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Folio [no watermarks]; 324 x 214 mm.; trimmed. B-D in 2's gathered within E in 2's. Pp. [2] + 5-18: pp. [1-2], Title-page; pp. 5-18, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A9

* * * * * * * *

Iambic tetrameter couplets.

The poem describes primarily the misfortunes of the man forced to depend on a patron for all preferment, but also devotes some lines to the vagaries of fortune and to the way in which hypocrisy or pretended knowledge succeeds at court. The general idea advanced is that, in the final analysis, success always depends on money, because this age believes that "there's no merit but in gold."

* * * * * * * *

Sir George Oxenden (1694-1775) was a M.P. and served as a Lord of the Admiralty and later as a Lord of the Treasury. A notorious profligate, he was not above seducing his sister-in-law or a friend's wife.

* * * * * * * *

358. DISCONTENT / THE / UNIVERSAL MISERY. / IN AN / EPISTLE to a FRIEND. / - / Extendunt Palmas Ripae ulterioris Amore. Virg. / - / [[Printer's ornament: Minerva sitting, a shield at her left hand, a spear at her right.]] / LONDON: / Printed for T. Cooper, at the Globe in Ivy-Lane, near / Pater-noster-Row. M DCC XXXIV. / (Price One Shilling.)

Folio [no watermarks]; 362 x 234 mm.; trimmed at top. B-D in 2's gathered within E in 2's. Pp. 16: pp. [1-2],

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A9

* * * * * * * * *

Heroic couplets.

Written as a letter to "Lollius," the poem states that such human passions as ambition, envy, and avarice, are essentially due to discontent; goes on to prove this contention by giving the examples of various different professions and individuals; and states that discontent itself arises from man's pursuit of foppery and vain delights.

* * * * * * * * *

359. THE / Knight and the Prelate: / A / NEW BALLAD. / To the TUNE of / King John and the Abbot of Canterbury. / - / — — — Pulchra Laverna / Da mihi fallere; da justum sanctumque videri, / Noctem peccatis, & fraudibus objice nubem. / Hor. / - / —Little Villains must submit to Fate, / But Great ones may enjoy the World in State. / Garth's Disp. / - / LONDON: / Printed for P. Holder, near St. James's, 1734. Price 6d.

Folio [no watermarks]; 354 x 230 mm.; trimmed. B in 2's gathered within [A] in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A17

* * * * * * * * *

Stanzas: anapestic 4a4a4b4b, with refrain "Derry down, &c."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The prelate asks the knight's assistance in combating the attacks on the Church, and the knight accuses the clergy of being more interested in men's purses than in their sins. The knight's accusation, and the prelate's rationalizing explanations, serve as a satire on the clergy for their avarice and hypocrisy.

* * * * * * * * *

360. A / LECTURE IN VERSE: / OR, A / SCOURGE for the TOWN. / A NEW / BALLAD. / To the Tune of Packington's Pound. / ---------- Facit Indignatio Versum. / [[Publisher's device.]] / LONDON: / Printed for, and sold by, S. Slow, over-against Devereux- / Court without Temple-Bar, and at the Pamphlet-Shops. 1734. / (Price Six-Pence.)

Folio [no watermarks]; 326 x 219 mm.; trimmed. [a] in 2's; [A] in 2's; B in 2's; [C] in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A17

* * * * * * * * *

Stanzas: anapestic 4a4b4c4b2c2c4a4d4d.

The poem satirizes the methods of making one's way in the political world; the clergy who neglect their parishes for court activities; the affected refinement of the age; and the would-be wits whose only talent is the impudence to rail at Pope.

* * * * * * * * *

361. THE / Modern Reasoners: / AN / EPISTLE / TO A / FRIEND. / - / [[Printer's ornament: a swan.]] / - / LONDON: /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Printed for Lawton Gilliver, at Homer's / Head against St. Dunstan's Church in Fleetstreet, / 1734. [Price Six Pence.]

Folio; 317 x 208 mm.; trimmed. [A] in 2's; B in 2's; C. Pp. 10: pp. [1-2], Title-page; pp. [3]-10, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A19

* * * * * * * * *

Heroic couplets.

The poem praises a friend whose judgments are based not on whim, but on reason, careful thought, and calm impartiality; and ridicules certain types of empty, stupid, and conceited reasoning.

362. OF / SUPERSTITION: / AN / EPISTLE to a FRIEND. / - / Olim Truncus eram, Ficulnus, inutile Lignum; / Cum Faber incertus, Scamnum faceretne, Priapum; / Maluit esse Deum. Hor. / - / [[Printer's ornament: scroll and floral designs; a seated woman with sword in right hand and scales in left.]] / - / LONDON: / Printed for J. Wilford, behind the Chapter-House in St. Paul's / Church-Yard, 1734. (Price Six-pence.)

Quarto [no watermarks]; 254 x 192 mm.; trimmed at top. [A] in 2's; B-D in 2's; E. Pp. 18: pp. [1-2], Title-page; pp. [3]-18, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. B28

* * * * * * * * *

Heroic couplets.

Addressing a friend, the poem asserts that false opinions still prevail over the truth; describes some of the curious

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

religious beliefs which are fostered by superstition; maintains that religion has often been the cloak for tyranny and oppression; shows that religion varies according to time and place; condemns the bigots for their dissimulation and opportunism; states that rules of morality and the practice of justice are the true religion; and urges the friend not to follow those who follow blind custom rather than reason.

* * * * * * * * *

363. THE / SECRET HISTORY / OF AN / OLD SHOE. / - / INSCRIBED / To the most Wondrous-wonderful of all / wonderful Men and Lovers. / - / Sejanus, Soul of Rome! his very Name / Commandeth above Cupid, or his Shafts, / And, but pronounc'd, is a sufficient Charm / Against all Rumour; and of absolute Power / To satisfy for any Lady's Honour. / Ben Johnson [[sic]]./ - / Animus audax, sui obtegens, in alios criminator; juxta adulatio / & superbia, palam compositus pudor; intus summa adipiscendi / Libido. / Tac. Annal. Lib. 4. / - / DUBLIN, Printed: / LONDON, Reprinted by J. Dickenson in Wychstreet, / and Sold at the Pamphlet-Shops. 1734. / (Price One Shilling.)

Folio [no watermarks]; 345 x 229 mm.; trimmed. B-E in 2's gathered within F in 2's. Pp. [3]-22: pp. [3-4], Title-page; pp. [5]-22, Text. Catchwords. Running-title: "The Secret HISTORY" on versos; " of an OLD SHOE" on rectos; the last verso (p. 22) contains "The Secret HISTORY, &c." Pages numbered at corners.

A25

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Iambic tetrameter couplets, with interspersed prose passages of digressions in the manner of Sterne's Tristram Shandy.

A court politician has promised his mistress a large sum of money whenever her father should die. In order to avoid having to explain his possession of such wealth, the politician hides the money in an old shoe and pretends that the father had hoarded it and willed it to his daughter.

* * * * * * * * * * *

364. THE / VISION: / OR, / Virtue in Danger, / A / POEM. / Humbly address'd to a Lady / In St. Mary's Parish, / — Θεῖός μοι ἐνύπνιον ἦλθεν Ὄνειρος / Ἀμβροσίην δι᾽ νυκτὸς — / [[Printer's ornament: a crown.]] / - / DUBLIN: / Printed in the Year, MDCCXXXIV.

Octavo; 144 x 96 mm.; trimmed. No signatures. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No head-lines. Pages numbered centrally in brackets.

C40

* * * * * * * *

Iambic tetrameter couplets.

The poet tells of a dream in which the ghost of the lady's grandmother appears and asks for his aid with her Coquetilla, who is enamored of a fop and even writes poetry to him. The spirit requests the poet to reveal the situation to Coquetilla's father and to bid him confine his daughter to her room away from messengers and confidants, so that her vain and wanton activities may be prevented.

A footnote presents a specimen of some lines which she addressed to the fops and remarks that the author of the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Upper-gallery is the only genius of the age above the rules of versification.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1735

365. THE / Female Speaker; / OR, THE / PRIESTS in the WRONG: / A / POEM. / Being an EPISTLE from the Celebrated / Mrs. D--mm--d / To Dr. St---b---g and Mr. F----t---r. / OCCASIONED / By their Dispute on the Subject of Heresy. / - / [[Printer's ornament: floral design enclosing a mask.]] / = / LONDON: / Printed for B. Dickinson, at Inigo Jones's Head over- / against Exeter-Exchange in the Strand. 1735. / (Price One Shilling.)

Folio; 363 x 230 mm.; trimmed at side and bottom. [A] in 2's; B-E in 2's; gathered within F in 2's. Pp. [ii] + 22: pp. [i-ii], Frontispiece (with blank cover) cut down to 334 x 196 mm.: an unsigned engraving 170 x 136 mm.; a woman in dispute with three men, a large group of men in the background, an imp hovering above them and pointing to a Greek inscription. pp. [1-2], Title-page, pp. [3]-22, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. The last leaf has been attached incorrectly, so that p. 20 is followed by p. 22 and then p. 21. Upper left corner of first leaf has been repaired.

Listed in H. & L., which identifies Mrs. Drummond as the sister of Provost Drummond of Edinburgh. A14

* * * * * * * *

Heroic couplets.

The poem, purporting to be written by a woman, maintains

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

that women possess the necessary ability to hold seats in Parliament; laments the use of religion to justify inhumanity; proclaims that heresy is merely a disagreement about some unprovable assertion; rebukes Stebbing and Foster for the avarice, lechery, and hypocrisy of both the Anglican and dissenting clergy; portrays the sexual looseness and aberrations of some women; describes the truly "Moral Man" as one who, whatever his sect or party, shows honesty, modesty, courtesy, friendliness, and consideration; and presents Mr. Foster as such a man.

* * * * * * * * *

Henry Stebbing (1687-1763), divine, was a champion of Anglican orthodoxy and upheld the position of the Church of England in his many controversial works.

James Foster (1697-1753), a dissenting minister, took part in many of the controversies of his day. In 1735, he and Stebbing argued about the nature of heresy and schism. Foster argued that schism was a sin only when it involved a breach of charity and that any Church was in schism if it made communion contingent upon articles of belief and refused to tolerate differing sects. Stebbing insisted that the unity of the church depended upon adherence to definite articles of faith and not upon a vague "spirit" of Christian charity.

* * * * * * * * *

George Drummond (1687-1766) was a prominent Scotch politician who served on six separate occasions as Lord Provost of the University of Edinburgh. When this pamphlet was written, he has served only once, in 1725, but, as a member of the town council, which governed the University, Drummond had

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

directed affairs since 1715. By this time he had established a medical faculty, had instituted five new professorships, and, in 1725, had revived plans for establishing an infirmary.

A sister of Drummond achieved notoriety as a Quaker preacheress during her efforts to raise money for her brother's infirmary scheme.

* * * * * * * * *

366. MERLIN: / A / POEM. / Humbly inscrib'd to Her MAJESTY. / To which is added, / The ROYAL HERMITAGE: A Poem. / Both by a LADY. / [[Wood-print of St. John's Gate, and so labeled at the top.]] / LONDON: / Printed by Edward Cave, at St John's Gate. / MDCCXXXV. Price Six-Pence.

Quarto; 250 x 193 mm.; trimmed. [a]; [A] in 2's; B-D in 2's. Pp. [ii] + 16: pp. [i-ii], Frontispiece (unsigned engraving of a platform containing mannikens representing characters from Spenser's Faerye Queene; underneath is a quotation supposedly from Faerye Queene, but in a different verse form); pp. [1-2], Title-page; pp. [3]-16, Text. Catch-words, except on pp. 11, 12, 14, and 15. No headlines. Pages numbered centrally in parentheses.

B18

* * * * * * * * *

Heroic couplets.

Melissa tells of a vision in which Merlin appears to her; requests her to write in his praise, which he deserves for having first contributed to human knowledge by his investigations, even though Newton has added a great deal more; and says that he will inspire her in a poem of thanks to the queen and a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

prophecy for the prince.

* * * * * * * * *

"To the Queen."

Iambic tetrameter couplets.

The poem praises the queen for her justice and patronage of learning and poetry.

* * * * * * * * *

"Merlin's Prophecy."

Stanzas: iambic 4a4b4a4b4c4d4c4d.

The poem declares that a virtuous, courageous, and beautiful bride has been decreed for Frederick; and prophesies a glorious race of benevolent rulers.

* * * * * * * * *

The reference is to the engagement of Frederick Louis (1707-1751), Prince of Wales, and Princess Augusta of Saxe-Gotha, who were married in April 1736.

* * * * * * * * *

"On the Bustoes in the Royal Hermitage."

Heroic couplets.

The poem praises Caroline for her wisdom and her patronage of learning; and briefly characterizes the work of Locke, Boyle, Newton, Woolaston, and Clarke, whose busts decorate the grotto.

* * * * * * * * *

William Wollaston (1660-1742) was a schoolteacher and later an Anglican priest, whose moral philosophy attained great influence during the century.

Samuel Clarke (1675-1729) was a clergyman who wrote on

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

scientific, metaphysical, and religious subjects. He propounded the theory of morality which was adopted and propagated by Wollaston. Clarke was very friendly with Queen Caroline when she was still Princess of Wales and he attended her weekly interviews, at which learned men discussed serious questions.

* * * * * * * * *

367. OF / BUSINESS / AND / RETIREMENT. / A POEM. / Address'd to the / BRITISH ATTICUS. / - / ---------- Me sylva, cavusque / Tutus ab infidiis tenui solabitur arvo. Hor. / = / LONDON: / Printed for John Watts at the Printing-Office in / Wild-Court near Lincoln's-Inn Fields. / - / MDCC XXXV. [Price 1 s. 6 d.]

Quarto [no watermarks]; 248 x 199 mm.; trimmed. A-F in 4's. Pp. 46, [47-8]: pp. [1-2], Title-page; pp. [3]-46, Text; p. [47], List of Errata. Catchwords. Running-title: "Of BUSINESS and" on versos; "RETIREMENT." on rectos. Pages numbered at corners.

B20

* * * * * * * * *

Heroic couplets.

Addressing the honest and patriotic statesman who willingly accepts retirement as preferable to party strife, the poem describes the uncertainties and disappointments which invariably attend a career of public service; warns that such men become a prey to ambition; tells of a dissolute and lying youth who gained the senate and distinguished himself by pride, infamy, and treason; tells of another youth, gifted,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

honest, and sincerely patriotic, who rose to a position of influence and proved himself wise and just, but nevertheless became a target of party envy; asserts that contentment is not the lot of physicians, clergymen, or traders, each of whom is driven by ambition, besides suffering the particular disadvantages of his profession; remarks that amassing wealth is a vain pursuit, since a spendthrift heir will only squander it on social pleasures and gambling; tells of a skilful, witty, and polished ambassador who received no reward for his valuable services; laments that poets go unrewarded, even though their verses are praised, and that low farce and opera are preferred to serious drama; praises Queen Caroline, princess Anna and her husband, and the royal princesses; tells of certain Roman leaders who did not use their power for their own selfish interests and who preferred retirement in the country after their service to the nation was complete; tells of a sovereign who retired to a monastery, but then had to succeed his own son and was torn by the doubt as to which position he preferred; describes the bloody conflict waged about the rule in Poland; puts the blame on man's inability to curb his passions; and praises retirement as a source of health and mental peace.

* * * * * * * * *

The dissolute youth is probably Bolingbroke (see notes to The Scamperer, 1715); the gifted youth, Sir Robert Walpole (see notes to The Robin, 1730).

The War of the Polish Succession (1733-1735) began with the death of Augustus II in February 1733. Of the various

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

candidates to be voted upon by the Polish nobility, France favored the father of the French Queen, Stanislas, who had been dispossessed of his throne by Augustus; Austria favored Augustus, the son of the late King. Stanislas was elected, only to be almost immediately dethroned by the son, who was soon elected king by a new Diet and was proclaimed Augustus III. France thereupon declared war on Austria and entered a secret defensive alliance with Spain. France soon abandoned Stanislas, however, and, although emerging victorious, merely granted him lifetime tenure as Duke of Lorraine, which was afterwards to become part of France.

* * * * * * * *

368. OF / LEVITY / AND / STEADINESS. / A POEM. / In an Epistle to a Friend, who was in doubt / what Course to take in difficult Times. / - / ---------- Servetur ad imum / Qualis ab incepto processerit, & sibi constet. Hor. / = / LONDON, / Printed: And Sold by J. Roberts in Warwick-Lane. / - / M DCC XXXV.. [Price 1 s.]

Quarto; 233 x 181 mm.; trimmed. [A] in 4's; B-C in 4's; D in 2's. Pp. 27: pp. [1-2], Title-page; pp. [3-4], Preface; pp. [5]-27, Text. Catchwords. Headlines: p. [iv], "PREFACE;" Running-title: "Of LEVITY and" on versos; "STEADINESS." on rectos.

B20

* * * * * * * *

Heroic couplets.

The Preface (prose) states that the verses were sent to the publisher by an unknown hand; characterizes the author as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

one impartially dispensing praise and blame; and wishes that he had investigated the situation at home instead of abroad.

Addressing a friend who commended retirement but found that most politicians pleaded the exigencies of the situation for remaining, the poem gives the example of Cicero and of two British statesmen, Verus and Bracillus; agrees that, when the state is in difficulties, it is one's duty to aid it; tells the story of Priscus, who wished to retire, but was prevented by his wife, who refused to relinquish the prestige and income of his post; describes Rochester's advice to Savil not to seek a ministerial post; remarks that a position of influence is at best precarious; illustrates, by means of the ambition of Crassus, that steady and honorable conduct is more productive than unprincipled cunning and self-interest; and announces that the author is leaving Britain and will return when faction ceases and truth and honor prevail. There are occasional commendatory references to Walpole.

* * * * * * * *

References suggest that Verus is William III. If so, Bracillus is probably William Bentinck (1649-1709), first Earl of Portland, William III's most trusted adviser. See notes to The Reverse, 1700.

Rochester may be Laurence Hyde (1641-1711), first Earl of Rochester, who held important posts in the reigns of Charles II, James II, and William III, but who suffered many vicissitudes. Savile would be Sir George Savile (1633-1695), first Marquis of Halifax, prominent statesman, and author of Character Of a Trimmer. He was frequently an opponent of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Rochester, but occasionally collaborated with him.

* * * * * * * * *

369. Suffolk and Norfolk: / OR, / Two PRODIGIES / IN / NATURE. / - / Two Prodigies in Nature here we find, / One in the Body, t'other in the Mind: / In neighb'ring Counties both of them were bred, / And He's the Greatest, with the largest Head. / - / [[Printer's ornament: a floral design.]] / LONDON: / Printed for P. Monger in the Strand, and sold at the Pam- / phlet-Shops of London and Westminster. Price 6d. / M.DCC.XXXV.

Folio; 326 x 217 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A27

* * * * * * * * *

Iambic tetrameter couplets.

The poem describes the two prodigies: the one of Suffolk is a boy who, instead of normal skin, has a kind of bark which is periodically shed; the one of Norfolk is a farmer's son who made his way in the world and, by means of his contract with a company which had grown rich by trade, has attained wealth and power and has procured peace for his nation by buying off the enemy for more than former wars have cost.

* * * * * * * * *

The Norfolk prodigy refers to Sir Robert Walpole (1676-1745), later first Earl of Orford, who was born at Houghton, Norfolk and possessed extensive estates there. His father was not a farmer, but a landed gentleman who served in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Parliament and was an influential leader of the Whigs.

The company grown rich by trade is undoubtedly an allusion to England.

The reference to buying off the enemy probably alludes to Walpole's success in keeping England out of the War of the Polish Succession (1733-1735), when France attacked the Emperor and entered a secret defensive alliance with Spain. The writer may allude also to the situation in 1725-1727, when England engaged in hostilities against Spain and the Emperor, and many Englishmen, especially those opposed to Walpole, felt that a war was necessary to save England's trade. On both these occasions, Walpole kept his country from embarking upon a full-scale war--not by bribery, of course, but by astute diplomacy.

* * * * * * * * * * *

370. THE / True BRITONS. / A / POEM. / - / Discrepitant (sibi quam similes tamen) eccé Britanni; / Insani properant Patriam sic perdere iniqui. / - / LONDON: / Printed for F. Adams in Spring-Gardens, and / Sold by the Booksellers of London and West- / minster. 1735.

Quarto; 209 x 165 mm.; trimmed at top. A-D in 4's. Pp. 30, [31]: pp. [1-2], Title-page; pp. 3-30, Text; p. [31], Errata. Catchwords. No headlines. Pages numbered centrally in brackets. Top of Title-page has been badly torn in a few places and has been reinforced with a strip of paper pasted on the reverse. Tears and a hole in the last leaf have been repaired. Top margins of all leaves have tears; some have been repaired.

B30

* * * * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem describes the curious junto formed by an amalgamation of Whigs and Tories; condemns certain incompetent politicians who are motivated by ambition and desire for wealth and who support Walpole's policies in order to gain preferment; praises those who are sincerely patriotic, in particular the Scots; condemns the Craftsman for cavil, but expresses agreement with its complaints; laments the conflict between Walpole and Pulteney; urges Britons to abjure self-interest, ridicule, ambition, and party faction for honest and unselfish patriotism; and concludes that governments are instituted to protect property and freedom.

* * * * * * * * *

The "curious junto" apparently refers to the coalition beginning in 1726, when Tory Bolingbroke and Whig Pulteney founded the Craftsman as an opposition organ to Walpole. As leader of certain disaffected Whigs, Pulteney also attempted a merger with the moderate, Hanoverian Tories led by Sir William Wyndham. Although this coalition lasted until Wyndham's death in 1740, it had little success. Except for their resounding defeat of the Excise Bill in 1739, the two groups failed to co-operate sufficiently to form an effective opposition.

William Pulteney (1684-1764), later Earl of Bath, had originally been allied with Walpole, but was alienated in 1721, when Walpole became First Lord of the Treasury and failed to offer him a position. Besides his participation in the Craftsman and his opposition to the Excise-Bill, Pulteney engaged in controversy with Walpole in 1731 as a result of the appear-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ance in the Craftsman of Bolingbroke's letter justifying his and Pulteney's conduct. An abusive reply, which Pulteney thought Walpole to have inspired, gave rise to Pulteney's vigorous answer. Walpole was so angered that he had the printer arrested and had Pulteney's name struck from the list of privy councillors. During 1734-1735, Pulteney--and the whole opposition--had been either inactive or unsuccessful, as they proved to be in the next few years as well. But later, in 1738, Pulteney was effective in opposing Walpole's policy toward Spain, and in 1739 he was instrumental in pushing Walpole and the country into war. After Walpole resigned in 1742, Pulteney served as chief minister until 1744.

Sir William Wyndham (1687-1740), a Tory politician, was a friend of Bolingbroke and had originally been a Jacobite.

* * * * * * * * *

371. A / View of the Town: / IN AN / EPISTLE / TO A / FRIEND in the COUNTRY. / A / SATIRE. / - / Tros Tyriusve mihi nullo discrimine habetur. Virg. / - / [[Printer's ornament: a scroll design below a pedestal bearing fruit and flanked by two birds.]] / - / LONDON: / Printed for R. Penny, for the Author, and sold by A. Dodd, / at the Peacock, without Temple-Bar, 1735.

Folio [no watermarks]; 328 x 223 mm.; trimmed. [A] in 2's; B-F in 2's. Pp. [iv] + 20: pp. [i-ii], Title-page; pp. [iii-iv], Preface; pp. [1]-20, Text. Catchwords. Headline:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

p. [iv], "The PREFACE." Pages numbered centrally in parentheses.

A29

* * * * * * * * *

Heroic couplets.

The Preface (prose) states that the vices and hypocrisy of the clergy are being lashed, rather than the order itself.

The poem accuses the clergy of being hypocrites who are chiefly concerned with gaining wealth, who do not practice the morality which they preach, and who countenance vice in their patrons and king; praises George Talbot, Godfrey Clark, and the second son of Bathurst; censures some other men (under fictitious names); laments the love of a certain virtuous maid for a coxcomb; and laments also the current evil of homosexuality.

* * * * * * * * *

George Talbot (1719-1787), later fourteenth Earl of Shrewsbury, was a cousin of Charles Talbot (1660-1718), twelfth Earl and only Duke of Shrewsbury (for whom see note to The Man of Honour, 1733.)

Henry Bathurst (1714-1794), later Baron Apsley and second Earl Bathurst, was the second but eldest surviving son of Allen Bathurst (1684-1775) first Earl of Bathurst. The first Earl, a prominent statesman and opponent of Walpole, was a friend of Pope, Swift, Congreve, and Prior. His son Henry had a long career in parliament and was appointed to many governmental posts. Apparently of mediocre ability, Henry failed to distinguish himself except as a consistent supporter of the ministry of Lord North.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

372. THE / COUNTESS's / EPISTLE / TO HER LOVER, / POLYARCHUS. / [[Printer's ornament: a floral design, and Cupid standing on a platform.]] / If Love, unarm'd, can stubborn Hearts subdue, / When arm'd, What must the Little Tyrant do? / Acrisius' Guards were always on the Scout, / Yet Guards, nor brazen Gates could keep Love out. / LONDON: / Printed for T. Boreman, at the Cock on Lud- / gate-hill, and sold by the Booksellers of London and / Westminster, 1735. [Price 6 d.]

Folio [no watermarks]; 336 x 225 mm.; trimmed. [a]; A-B in 2's. Pp. [ii] + 8: pp. [i-ii], Title-page; pp. [1]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A7

* * * * * * * * *

Heroic couplets.

The countess praises the delights of sensual love; proclaims that, although married at the behest of Polyarchus, she still loves him; and censures him for his inconstancy when she must suffer banishment and disgrace.

* * * * * * * * *

373. ISIDORA / TO / CASIMIR: / AN / EPISTLE. / - / Cur unquam plus me, Frater, quam Frater amasti? / Et tibi, non debet quod Soror esse, fui? / Ovid Epist. / - / LONDON: / Printed for J. Roberts, near the Oxford-Arms in War- / wick-Lane. / M.DCC.XXXV. [[Half-title lists price as sixpence.]]

Quarto; 252 x 195 mm.; untrimmed. [A] in 4's; B-C in 4's. Pp. 23: pp. [1-2], Half-title; pp. [3-4], Title-page (reverse containing the Argument); pp. 5-23, Text, Catchwords. No headlines. Pages numbered centrally in brackets.

B15

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The Argument (prose) states that Casimir and Isidora represent the unhappy orphans Polydore and Urania of the Atalantis and that the letter is supposed to have been written when the lady, having retired to the country, heard that her brother was ill with a fever.

Isidora urges the guardian angels to protect Casimir and soothe his tormented soul and body; refers slightingly to Harriat, who now tends him; reminisces about their love affair; pleads with him to return; insists that love takes precedence over virtue; and expresses the fear that he is dead, in which event she will soon follow him.

* * * * * * * * *

374. OF / ACTIVE and RETIRED / LIFE, / AN / EPISTLE. / - / Meo quidem Judicio Neuter culpandus, Alter dum expetit debitos Titu- / los, Alter dum mavult videri contempsisse. Plin. Epist. / - / [[Printer's ornament: scroll and floral designs and two cupids.]] / - / LONDON, / Printed for T. Cooper at the Globe in Pater-Noster-Row. / MDCCXXXV. / (Price one Shilling)

Folio [no watermarks]; 354 x 221 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A20

* * * * * * * * *

Heroic couplets.

The poem proclaims that the active and the retired life both have their particular virtues and may be equally good

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and useful, and that only an unreasonable, fanatical pursuit of wealth and fame, or the melancholy introspections of solitude, is wrong and harmful; describes the generous and selfish motives for engaging in public life, achievements which were made possible by a retired life, and the qualities necessary for one who would make proper use of his leisure.

* * * * * * * * *

375. A / POETICAL ESSAY. / ON / PHYSICK. / INSCRIB'D TO / Dr. PELLET, / President of the College of Physicians and F.R.S. / - / Sin in processu caepit crudescere Morbus, / Tum vero ardentes Oculi, atque attractus ab alto / Spiritus interdum gemitu gravis: imaque longo / Ilia Singultu tendunt: / it naribus ater / Sanguis, & obessas fauces premit aspera lingua. / Virgil. Georg. l. 3. / - / [[Small printer's ornament: a scroll design enclosing a bust.]] / LONDON: / Printed for T. Cooper, at the Globe in Pater-noster-Row. / (Price One Shilling.)

Folio [no watermarks]; 303 x 206 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. [3-4], Advertisement (with blank reverse); pp. [5]-16, Text. Catchwords, except on pp. 7, 14, and 15, where they may have been lost in the trimming process. No headlines. Pages numbered centrally in parentheses.

A22

* * * * * * * * *

Heroic couplets.

The Advertisement (prose) states that this is the author's first attempt at poetry, and that, if it meets approbation, more will be forthcoming.

The poem describes the rise of diseases as due to the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Fall of Man; sketches the advance of medical knowledge from Apollo to the eighteenth century; and ends with a eulogy of Dr. Pellet.

* * * * * * * * *

Thomas Pellett (1671?-1744) received his M.D. at Cambridge after studying in Italy at the University of Padua. He was elected fellow of the College of Physicians in 1714 and served as its president from 1735-1739.

* * * * * * * * *

376. SEASONABLE REPROOF, / A / SATIRE, / In the Manner of HORACE. / - / Amicus Plato, Amicus Socrates, sed magis Amica Veritas. / - / To be continued occasionally as a poetical Pillory, to / execute Justice upon such Vices and Follies, as / are either above the Reach or without the Verge of / the Laws. / = / LONDON: / Printed for L. Gilliver, at Homer's-head, over- / against St. Dunstan's Church in Fleet-street. / - / MDCCXXXV. (Price One Shilling.)

Folio; 313 x 217 mm.; trimmed. [A] in 2's; B-H in 2's. Pp. [iv] + 27: p. [i], Title-page; pp. [ii-iii], Dedication to the Duke of Argyle; pp. [iv] + [1]-27, Text. Versos through pp. [iv]-8 and pp. 16-26, and footnotes on pp. 10-15, contain lines from Horace, Sermons 3 and 4, Book I; rectos through pp. [1]-9, pp. 10-14, and rectos through pp. 17-27 contain an imitation. Catchwords on pages of English text, but not on pages of Latin Text. Headline: p. [iii], "DEDICATION." Pages numbered centrally in parentheses. Tears at the bottom of the first two leaves have been repaired.

Listed in B.M.C. A25

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem satirizes the hypocritical vices of nobles and clergy, and the rationalizing tendencies of human nature; and justifies the satire as directed against the vice and not the man.

* * * * * * * * *

377. THE / Secrets of a Woman's HEART. / AN / EPISTLE / FROM A / FRIEND, / TO / Signior F-----LLI. / Occasion'd by the Epistle of Mrs. C--- / P-----ps, to the Angelick Signior F-----lli. / - / Foelix quem faciunt aliena pericula cautum. / - / [[Unsigned engraving: seven physicians sitting around a table on which is a knife and a woman's nude corpse with the heart cut out and resting in a dish.]] / LONDON: / Printed for E. Cook in Black-fryars, and sold at the Pam- / [[Remainder of Title-page has been cut away in the trimming process.]]

Folio [no watermarks]; 313 x 206 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 15: pp. [1-2], Title-page; pp. 3-15, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. A25

* * * * * * * * *

Heroic couplets.

The writer advises F-----lli to throw off the false siren who now beguiles him; tells the story of a lord's unfaithful wife, whose heart, dissected after her death, revealed pride, ambition, prudery, lust, and avarice; repeats the warning to F-----lli. In passing, the story also satirizes physicians.

* * * * * * * * *

The reference is to Farinelli (1705-1782), reputed to be one of the finest male sopranos that ever lived. His real name was Carlo Broschi, but he adopted the last name of his

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

uncle Cristiano Farinelli, a composer and violinist. After appearing in most of the large Italian cities and visiting Vienna three times, he came to London in 1734 and stayed for three years. He later went to Spain, where he remained for twenty-five years and became an influential power behind Philip V and Ferdinand VI.

Mrs. P-----ps may be Constantina Phillips, a notorious brothel-keeper of the later eighteenth century.

* * * * * * * * *

378. TRUE TASTE: / OR, / Female Philosophy. / Being An / EPISTLE from SYLVIA / TO / LIBERTINA. / - - - - Desinant / Maledicere, malefacta ne noscant sua. Ter. P.A. 22. / - Pleasure's Her Chace: In this Pursuit She's Keen, / And ever shifting with False Views, the Scene: / A Wish obtain'd, She does a Cloud embrace, / And starts some other Object for the Chace: / Eager to grasp what none can e'er acquire, / She hazards Fame, to gratify Desire. / The Fate of all these flutt'ring Coquette Things, / Is like the Moth's, which burns, at length, its Wings: / Some pushing Fop, finds an Unguarded Hour, / And they are subject to a Coxcomb's Pow'r. Rake of Taste. / DUBLIN Printed: / LONDON Re-printed, and Sold by Mrs. Nutt, Mrs. Cook, and Mrs. Charl- / ton, at the Royal Exchange; Mrs. Dodd at the Peacock, Mrs. Charlton at the / Golden Ball, and Mr. Slow, over against Devereux Court, without Temple-Bar; Mr. / Taylor, Bookseller, at the Meuse Back-Gate, over against Duke's-Court; and at the / Pamphlet-Shops at Charing-Cross, and Westminster-Hall. M.DCC.XXXV. / (Price One Shilling.) / Where may be had, Price One Shilling each, / 1. The FEMALE RAKE: Or, Modern Fine LADY. / 2. The RAKE of TASTE. Dedicated to Mr. POPE.

Folio [no watermarks]; 349 x 238 mm.; trimmed. [A]; B-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

E-in 2's. Pp. [3]-20: pp. [3-4], Title-page; pp. 5-20, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A28

* * * * * * * * *

Heroic couplets.

Sylvia refutes Libertina's accusation of vanity, sensuality, and hypocrisy by pointing out the inconsistencies and illogic of her statements; insists that, although knowledge is limited, heaven reveals enough for our needs; admits the essential hypocrisy of the world, but maintains that it is easy to see through such masks and that there are some virtuous people; demonstrates the validity of Free Will and of religious precepts, which do not prohibit pleasure, but merely forbid its abuse; scorns the false morality of prudence; and warns that the only true security lies in innocence, and that the idle rich are especially false.

* * * * * * * * *

379. THE / WOMAN's MAN. / A / POEM. / - / Women were born to be controul'd, / Stoop to the Forward, and the Bold; / Affect the Haughty, and the Proud, / The Gay, the Frolick, and the Loud. Waller. / - / [[Printer's ornament: scroll and floral designs enclosing a landscape scene with a cherub kneeling before an altar.]] / - / LONDON: / Printed for T. Flower, in the Strand; and sold at the Booksellers / and Pamphlet Shops of London and Westminster. 1735. / (Price Sixpence.)

Quarto [no watermarks]; 238 x 188 mm.; untrimmed. [A] in 2's; B-C in 2's. Pp. iv + 5-12: pp. [1-2], Title-page;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

pp. iii-iv, Dedication; pp. 5-12, Text. Catchwords. Headline: p. iv, "DEDICATION." Page iv numbered at corner; other pages numbered centrally in parentheses. Tears in first leaf have been repaired.

B33

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to "the pretty fellows and rakes of the town," states that the poem is meant for their benefit and instruction and assures them that it is not designed as a satire upon them.

The poem describees the characteristics which make a man desired by the ladies; explains the procedure to use in comquering the coquette, the prude, and the country girl; and asserts that a man can win any woman by affecting her own attitude.

* * * * * * * * *

The statement in the Dedication is ironic, of course; the poem is actually meant as a satire on human vices and follies.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1736

380. ENGLAND's DOOM: / As debated in a Junto of / Infernal Spirits:* / Detected and Opposed by / Michael and the Holy Angels. / A / POEM. / WHEREIN / The Notorious Increase of Atheism, Immo- / rality, and Profaneness, and especially the accur- / sed Heresy of Socinus, as the Cause thereof, is / boasted of by the Evil, and lamented by the / Good Spirits. / With a Touch upon Schism and Witchcraft. Begun / in the Year 1724, and continued Occasionally. / - / Perilous Times are come. / Foelix qui potuit rerum cognoscere Causas. / = / LONDON: / Printed for the Author; and Sold by R. Amey, at / Charing-Cross; and at the Pamphlet-Shops of London and West-minster, 1736. Price 6 d.

Octavo; 196 x 123 mm.; trimmed. B-E in 4's gathered within [A] in 2's. Pp. 29-32 have been misplaced between pp. 24 and 25. Pp. [ii] + 33: pp. [i-ii], Title-page (reverse containing a note to the reader; pp. [1]-33, Text. Catch-words. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. C11

* * * * * * * * *

Heroic couplets.

The Note to the Reader (prose) states that errors have been corrected by pen throughout.

Canto I: Addressing his council, Satan discloses how the beliefs and practices of various Protestant sects have assisted

* Line three in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the infernal war against the Anglican Church and asks whether the conquest is to be completed by "open war or covert guile." Belial advises that, to spread the poison, they collect a band of those rakes, poets, wits, divines, politicians, pamphleteers, free-thinkers, and deists who are already imbued with infernal doctrine. In particular he mentions Gay, Tindal, and Oldmixon; and he suggests that their disciples be refused magic power, so that belief in witchcraft will decline, since he who fears no devil will not believe in God. Canto II: Michael, addressing the heavenly host, states that the outcome of the struggle depends upon which side is favored by man, who has free will to choose. Abdiel, speaking as the patron of fidelity, remarks that the Church is safe unless it betrays itself by a lack of zeal; laments the fall of Laud, Cranmer, and Charles I; insists that God is the ruling power over both king and subject; and urges that discordant elements in religion be reconciled, so that Church and State may dwell in harmony.

* * * * * * * * *

The Characters Satan, Belial, Michael, and Abdiel, as well as the general plan of the poem, especially Canto I, are derived, of course, from Milton's Paradise Lost.

For Tindal, see note to Blasphemy As Old As the Creation, 1730.

John Oldmixon (1673-1742) was a Whig pamphleteer and historian. In his early historical works he accused papists and the Stuarts of working against the Protestant religion. In 1718 he occasionally frequented Presbyterian and Anabaptist conventicles. His Critical History of England defended

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bishop Butler, who had staunchly supported toleration, and attacked Clarendon, who, although not advocating repressive measures, had opposed the toleration of Catholics and Dissenters.

For Laud, see note to Grandsire Hambden's Ghost, 1712.

Thomas Cranmer (1489-1556), Archbishop of Canterbury, supported and justified the various divorces and annulments of Henry VIII. He later drew up the Thirty-nine Articles. In 1552 he was charged with treason, for having tried to exclude Princess Mary from the succession, and with disseminating seditious bills, for having written against the Mass. He was finally judged guilty of heresy, degraded, and burnt at the stake.

* * * * * * * * *

381. AN / EPISTLE / TO / John James H--dd--g--r [[sic]], Esq; / ON THE / REPORT / OF / Signior F--r--n--lli's being with Child. / - / --------Quis talia fando, / Myrmidonum Dolopumve, aut duri Miles Ulyssei, / Temperet a Lacrymis? Virg. / - / [[Small printer's ornament: a double cornucopia, one side filled with flowers, the other with fruit.]] / = / LONDON: / Printed and Sold by E. Hill, near St. Paul's. (Price 6 d.) / - / MDCCXXXVI.

Folio [no watermarks]; 341 x 223 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

All

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem satirizes the possible truth of the rumor that the singer Farinelli is actually a woman and now pregnant; and suggests a lewd method by which such impostures may be prevented in the future. A digression satirizes the loose sexual morals of the titled class.

* * * * * * * *

John James Heidegger (1659?-1749) is thought to have been a native of Switzerland. Although he was considered to be the ugliest man of his day, his ready wit won him popularity among the fashionable people. Achieving a great reputation as manager of operas and masquerades, he was appointed Master of the Revels by George II. From about 1720 to 1734, Heidegger was in partnership with Handel, the musician.

Farinelli was one of the most successful of the Italian castrati who came to England. For information concerning him, see the note to The Secrets of a Woman's Heart, 1734.

* * * * * * * *

382. A / PASTORAL / Lamenting the DEATH / of the / Right Honourable / SCROOPE [[sic]] Lord Viscount HOWE, / Governour of BARBADOS [[sic]] / And late Member of Parliament / For the County of Nottingham. / - / Sicelides Musae, paulo majora canamus. / Non omnes arbusta juvant humilesque Myricae. Virg. / - / [[Printer's ornament: a floral pattern suspended from two cornucopiae fastened together at the samll ends; one horn contains fruit, the other, flowers, and over each hovers a bird.]] / - / CAMBRIDGE: / Printed at the University-Press. MDCCXXXVI.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Folio; 312 x 207 mm.; trimmed. [A] in 2's, B-E in 2's. Pp. 20: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. [5-6], Advertisement of the author to the reader (with blank reverse); pp. [7]-19, Text; p. 20, "Verses supposed to have been put on the Foundation-Stone of part of the Right Honourable the Lord Howe's seat at Langar." Catchwords. No headlines. Pages numbered centrally in brackets.

A21

* * * * * * * * *

Heroic couplets.

The Advertisement (prose) states that, imperfect as the poem is in depicting the real man, the poet wishes to express his deep sense of loss.

The poem offers a lament and eulogy spoken by Menalcas and Amyntas in the traditional manner; and closes with the announcement that Howe's son will follow in his father's footsteps.

* * * * * * * * *

"Verses..."

Heroic couplets.

The poem is a short inscription expressing the love felt for Howe by his sister, the Countess Dowager of Pembroke.

* * * * * * * * *

Emanuel Scrope Howe (ca. 1699-1735), second Viscount Howe, served as M.P. from 1722 to 1732. He was governor of Barbadoes from 1732 until his death.

Howe's son, George Augustus (ca. 1724-1758), third Viscount Howe was M.P. for Nottingham, 1747-1758, and served in Flanders as aide-de-camp to George II's son, William, Duke

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of Cumberland, during the War of the Austrian Succession (1740-1748). He rose to the rank of Brigadier-General, but, while commanding troops in North America during the Seven Year's War, was killed in a skirmish near Fort Ticonderoga.

Mary Howe (d. 1749), who had been one of the Maids of Honor to Queen Caroline, was the widow of Thomas Herbert (1656-1733), eighth Earl of Pembroke.

* * * * * * * * *

383. DAVID's / LAMENTATION / OVER / Saul and Jonathan. / A Lyric Poem. / - / [[Printer(s ornament: scroll and floral designs.]] / = / LONDON: / Printed in the Year M DCC XXXVI.

Quarto; 269 x 198 mm.; trimmed. A in 4's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

B6

* * * * * * * * *

Heroic couplets, and stanzas of iambic 4a4b4a4b.

Composed of choruses, recitatives, and airs, the poem describes the death of Saul and the lamentation of David for Saul and Jonathan. David is approached by an Amelekite youth, who relates that he killed Saul at his own request.

* * * * * * * * *

The subject matter of this poem is drawn from I Samuel, 31, and II Samuel, 1.

* * * * * * * * *

384. AN / ESSAY / ON / HUMAN LIFE. / - / --- Sapientia prima est / Stultitia caruisse --- Hor. / - / By the Author of the Essay on Man. / - / [[Printer's ornament: scroll

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

designs.]] / - / The Third Edition. / Corrected and much enlarg'd by the Author. / = / LONDON: / Printed for J. Witford, near the Chapter- / house, St. Paul's. MDCCXXXVI.

Octavo; 161 x 97 mm.; trimmed. A-C in 4's; D in 3's. Pp. xii + 18: pp. [i-ii], Half-title; pp. [iii-iv], Title-page; pp. [v]-xii, Preface; pp. [1]-18, Text. Catchwords. Headlines: pp. vi-xii, "PREFACE."; pp. 2-18, "An Essay on Human Life." Pages numbered at corners.

B.M.C. lists an edition which it tentatively dates [1735?]. H. & L. lists a second edition dated 1736. Both ascribe it to Thomas Catesby Paget, Lord Paget. C53

* * * * * * * * *

Heroic couplets.

The Preface (prose) characterizes didascalic poetry as the most valuable; briefly considers some ancient and modern poets of this kind; and discusses the language suitable for such poetry.

The poem asserts that men are guided not by reason but by self-love and some particular ruling passion; that the search for knowledge is vain; that passions continually lead man into error; that the pursuit of wealth and fame leads men to infamous deeds (with some historical examples); that true glory arises from patriotism; that happiness is only a dream, since man cannot attain perfection; that every age discloses the same vices, follies, and ignorance, even if in a different form; and that virtue is the only eternal good.

* * * * * * * * *

Thomas Catesby Paget (d. 1742) was the son of Henry

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Paget (d. 1743), first Earl of Uxbridge, who served as M.P. and held some important posts in the reign of Queen Anne. Thomas served as M.P. and wrote a few light pieces of verse and prose, as well as a treatise on government.

* * * * * * * * *

385. THE / General Deception / IN / Four SATIRES. / - / SATIRE I. / INSCRIB'D / To the Honourable Sir *******, Bart. / - / Decipimur Specie. / - / [[Printer's ornament: bowl of fruit.]] / = / DUBLIN: / Printed and Sold by Ebenezer Rider in / George's-Lane. MDCCXXXVI.

Octavo [no watermarks]; 194 x 121 mm.; trimmed. A-B in 4's. Pp. 16: pp. [1-2], Title-page; pp. [3-6], Publisher's Preface; pp. 7-16, Text. Catchwords. Headlines: pp. 4-6, "The Publisher's PREFACE." Pages numbered centrally in parentheses.

C14

* * * * * * * * *

Heroic couplets.

The Publisher's Preface (prose) states that the author aims his satire at no individual; that this statement is not made in order to suggest the very opposite; and that, although the characters resemble certain real persons, the author is unacquainted with them.

The poem satirizes about a dozen different people (under fictitious names) for their various vices and follies such as self-deception, servility, hypocrisy and greed; and asserts that happiness is found not in wealth and titles but in contentment, honesty, and good deeds.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

386. Political JUSTICE. / A / POEM. / IN A / LETTER / TO THE / Right Hon. the Lord * * * *. / = / Justum & tenacem propositi virum, / Non civium ardor prava jubentium, / Non vultus instantis tyranni / Mente quatit solida. Hor. / = / LONDON: / Printed for J. Walthoe, over-against the Royal / Exchange, in Cornhill. / - / M.DCC.XXXVI.

Folio; 356 x 229 mm.; trimmed, except for a few edges. [A] in 2's; B-F in 2's. Pp. 24: pp. [1-2], Title-page; pp. [3]-24, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A22

* * * * * * * * *

Heroic couplets.

The poem states that the true patriot is guided by calm reason and not by partial interest; praises justice and social love; proclaims the eternality of justice and its relation to Deity; proclaims a Platonic concept of Reality and of Order in nature; describes the Fall of Man and the rise of selfish desires; sketches the development of laws and government; shows how the desire for power and property leads to evil; maintains that tyranny will finally be overcome; castigates the corruption and tyranny of the Spanish government; eulogizes the freedom and virtue to be found in Britain; and praises the addressee as the leader of a youthful band of ardently patriotic senators.

* * * * * * * * *

The Lord to whom the poem is addressed is probably Sir Richard Temple (1669?-1749), Viscount Cobham. Breaking with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Walpole over the Excise scheme in 1733, Cobham gathered a few young politicians into an opposition group which was later dubbed the "Boy Patriots."

See also note to Stowe, 1732.

* * * * * * * *

387. TWO / EPISTLES / OF / HORACE / IMITATED. / - / [[Printer's ornament: scroll design enclosing an eagle.]] / - / LONDON: / Printed for T. Cooper, at the Globe in Paternoster / Row, 1736. / (Price One Shilling.)

Quarto; 278 x 224 mm.; trimmed. [A]; B, B2; C-G in 2's. Pp. [ii] + 24: pp. [i-ii], Title-page; pp. 1-24, Text. Catchwords. Running-title: "EPISTLES" on versos; "OF HORACE." on rectos. Pages numbered at corners.

Listed in B.M.C. B30

* * * * * * * *

Epistle I. Inscribed to A.P. esq.

Heroic couplets.

The poem praises A.P. for his effective combination of poetry and morality, and rejoices that he has received deserved honor; censures those who scorn modern poetry for ancient; complains that everyone attempts to be a poet; considers briefly the origin and development of poetry; laments the debased taste of the day; and again praises the poet for his poetic genius.

* * * * * * * *

A.P. is undoubtedly Alexander Pope.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Epistle II. To F.E. Esq.

Heroic couplets.

The poem praises Lollius for an honest friendship which avoids both sycophancy and disputatiousness; warns him against the ruin arising from a life of pleasure; praises Sophronia for her sincerity and virtue; praises Lollius for his ability to be at ease with all kinds of persons; offers him certain advice regarding social conduct; and maintains that he declines wealth and grandeur in favor of an adequate living and a few good friends.

* * * * * * * * *

388. YARICO / TO / INKLE. / AN / EPISTLE. / - / Fate ne'er strikes deep, but when Unkindness joins. / -- But there's a Fate in Kindness, / Still to be least return'd, where most 'tis given. / Dryden, / = / LONDON: / Printed for Lawton Gilliver, at Homer's / Head against St. Dunstan's Church in Fleetstreet. / 1736. (Price I s.)

Folio [no watermarks]; 341 x 221 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. [2] + ii + 16: pp. [1-2], Title-page; pp. [i]-ii, Dedication; pp. 1-16, Text. Catchwords. No head-lines. Pages numbered centrally in parentheses. Page 12 is misnumbered 21. Some of the parentheses are italicized.

A3l

* * * * * * * * *

Heroic couplets.

The Dedication (heroic couplets) is addressed to the writer's patroness, Miss Arabella Saintloe, who had requested

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

that the story be written down.

The poem is in the form of a letter and tells the following tale: Cast up on the shores of a barbarous country with some companions, Inkle alone survives the pursuit of the savages since he is befriended by a native girl, Yarico (a Negress, according to the Prologue), who has fallen in love with him. Inkle seduces her and vows eternal love, but, when they are rescued by a ship from his country, he takes the first opportunity to sell the girl, now pregnant, into slavery. Yarico berates Inkle for his ingratitude and begs him to repent and redress his wrongs.

* * * * * * * * *

The Argument on p. 1 states that the story is told by Ligon, in his account of Barbadoes, and by the Spectator.

* * * * * * * * *

The Yarico-Inkle legend appears in Richard Ligon's True & Exact History of the Island of Barbados, 1657, and in the Spectator, No. 11.

The legend occurs with some frequency during the eighteenth century. For a brief account, see Wylie Sypher: Guinea's Captive Kings, Chapter 3.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1737

389. AN / ODE / TO THE / Earl of CHESTERFIELD, / IMPLORING HIS / MAJESTY's RETURN. / In Imitation of / Horace. Ode II. Book IV. / [[Small printer's ornament: scroll design enclosing a bust.]] / LONDON: / Printed for T. Cooper, at the Globe in Pater-Noster-Row. / - / M.DCC.XXXVII

Folio [no watermarks]; 358 x 229 mm.; untrimmed. No signatures. Pp. [3]-11: pp. [3-4], Title-page; pp. [5]-11, Text. The Latin text is printed in smaller type at the bottom of the pages. Catchwords (for both the English and Latin texts). No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A20

* * * * * * * * *

Stanzas: iambic 5a5b5a5b.

The first half of the poem lauds the poetic genius of Pope. The second half requests either Pope or Chesterfield to persuade the King to return; praises Chesterfield's oratorical ability; and eulogizes the King.

* * * * * * * * *

King George II (1683-1760) left for Hanover in May 1736 and returned in January 1737.

The pamphlet must have been written before 15 January, the date of King George's return.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

390. TO THE / KING, / ON / His MAJESTY's Happy Return. / AN / ODE. / By Mr. Spiltimber. / Magnus tamen excidit Ausis. / Ovid.Met. Lib. 2. / LONDON: / Printed for Charles Corbett, Bookseller and Publisher, at Addison's Head, / against St. Dunstan's Church, Fleet-street. Price 6d. / Where may be had, (Price One Shilling, Wrote by the same Author,) / The Statesman, a Poem, humbly Inscribed to the Right Honourable Sir / Robert Walpole. / Fari quae sentiat.

Folio [no watermarks]; 329 x 203 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Tears in all leaves have been repaired. Some words written on line seven and between lines eight and nine of the Title-page have been crossed out, as have also some on reverse of title-page.

A28

* * * * * * * * *

Stanzas: 4a4a4a5b4c4c5b.

A joyous ode, the poem proclaims that the King's return will banish the nation's fear; requests him to "check the swelling Pride of haughty Spain"; compares him to the deity in power over human beings; and predicts his easy success over his foes.

* * * * * * * * *

The reference to "haughty Spain" suggests an attitude characteristic of England for some time before the War of Jenkins's Ear began in 1739.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

George II visited Hanover in May-October 1735 and May 1736-January 1737. It is not possible to determine which of these visits the poem may refer to, but the second one may be more likely, as closer to the outbreak of hostilities.

King George II was also in Hanover May-October 1740 to obtain an alliance with Frederick the Great, but nothing in the pamphlet suggests this particular trip.

* * * * * * * * *

391. A / POEM / Sacred to the Memory of her late Majesty, / CAROLINE, / Queen Consort of Great-Britain. / - / By a Gentleman of Exeter. / - / ----- Qualis Berecynthia mater, / Laeta Deum partu, centum complexa nepotes, / Omnes Caelicolas, omnes supera alta tenentes. / - / [[Printer's ornament: two birds resting on a floral pattern and facing a pedestal.]] / LONDON: / Printed for S. Birt in Ave-Mary Lane; and E. Soore, / Bookseller in Exeter. 1737.

Folio [no watermarks]; 356 x 226 mm.; trimmed. [A], A in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A21

* * * * * * * * *

Heroic couplets.

The poem eulogizes Caroline, who scorned worldly fame; who possessed physical beauty yet cultivated "the nobler Beauties of the Mind"; who was cheerful, placid, witty, sympathetic, virtuous, and religious but not superstitious; and who influenced the English youth to aspire to virtue. The

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

poem ends by noting the preparations for war against the "Haughty Insolence" of Spain.

* * * * * * * * *

Caroline (1683-1737), wife of George II, was the daughter of John Frederick, margrave of Brandenburg-Anspach. Upon her husband's accession, she gave continual support to Walpole. Caroline is generally recognized as possessing superior qualities of intellect and personal charm. She was the friend and correspondent of Leibniz, an acquaintance of Newton and other learned men of the day, and a patron of literature. The most serious charge to be brought against her is that she kept her influence over the king by catering to his vanity and facilitating his love-affairs.

English resentment against the Spanish right to search merchant vessels was increasing, and eventually led to the War of Jenkin's Ear in 1739.

The poem must have been written after 20 November, the date of Caroline's death.

* * * * * * * **

392. AN / EPISTLE / TO A / Young STUDENT / AT / CAM-BRIDGE; / with the Characters of the Three Great QUACKS, / M--pp, T---l--r, and W----d: / With the METHODS they use to make Themselves Famous. / To which is Added, / An EPIGRAM on three Notorious / Professors of Physick, &c. / - / Quodcunque ostendis mihi sic incredulus Odi. / HOR. / = / LONDON: / Printed for J. Jones, near Fleet-Street, and Sold by the Booksellers and Pamphlet- / Shops in Town and Country. M DCC XXXVII. Price Six-Pence.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Folio [no watermarks]; 370 x 240 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, An Epistle; p. 8, "The Epigram." Catchwords. No headlines. Pages numbered centrally in brackets.

A10

* * * * * * * * *

Heroic couplets.

The poem satirizes the quackery of physicians in general and of the three quacks in particular; and laments that even the grub who is attempting to expose them goes unread.

* * * * * * * * *

"The Epigram."

Heroic couplets.

The poem offers a brief satirical comment on the quacks mentioned on the title-page.

* * * * * * * * *

Mrs. Sarah Mapp was a bone-setter who lived in Epsom, but drove once or twice a week to London where she received patients at the Grecian Coffee House. Although fat and ugly, and given to drink, she possessed a certain amount of skill and is said to have cured a niece of Sir Hans Sloane, a celebrated physician of the day.

John Taylor (1703-1772) was an itinerant oculist. After studying surgery, and especially eye diseases, Taylor began his practice at Norwich. Later, he began traveling about England in order to extend the sphere of his activities. In 1733, he received the degree of M.D. at Basle, where he was made a fellow of the College of Physicians, and the next year

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liege and Cologne conferred degrees of M.D. upon him. Although oculist to George II, and reputed to have considerable ability, Taylor had a propensity for sensational and spectacular advertisements, and his bombastic claims to excellence soon earned him the reputation of a charlatan.

Joshua Ward (1685-1761) was a notorious quack who, early in his career, attempted fraudently to enter parliament. A short time previously he had fled to France, where he supported himself by selling drops and pills which purported to cure all human ills. Upon his return to England, he received the patronage of the king and numbered such men as Chesterfield, Gibbon, and Fielding among his clients. Although he won fame by effecting some surprising cures, Ward probably killed an equal number of patients since all his pills contained antimony, and some of them, arsenic. He retained public confidence, however, and amassed a large fortune, part of which he used to build a hospital for poor patients, toward whom he was always generous.

All three of these practioners enjoy the dubious honor of being placed at the top of Hogarth's engraving entitled Consultation of Physicians--The Undertaker's Arms.

* * * * * * * * *

393. 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. / = / [[Printer's ornament: a cherub flanked by two cornucopiae, one containing fruit, the other, flowers.]] / = / LONDON: /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Printed and sold by J. Huggonson, near Sergeants- / Inn, in Chancery-Lane, / MDCCXXXVII. / (Price Six-pence.)

Folio [no watermarks]; 368 x 233 mm.; trimmed at top. [A] in 2's; B-C in 2's; [D]. Pp. 13: pp. [1-2], Title-page; pp. [3]-6, "On Nobility"; pp. [7]-13, "On...Britain." Catch-words. No headlines. Pages numbered centrally in parentheses. P. 4 is misnumbered 2.

A12

* * * * * * * *

"On Nobility."

Heroic couplets.

The poem states that true glory consists of noble deeds, rather than of birth or position; praises Somerset for the accomplishments which make him truly noble; remarks that Cambridge will bless his patronage; and names some of Cambridge's outstanding graduates.

* * * * * * * * *

Charles Seymour (1662-1748), sixth Duke of Somerset, was educated at Cambridge University, and in 1689 he was elected its chancellor. He held offices in the royal household under James II, William III, Anne, and George I, and he filled some minor political posts. After 1716 he retired to his estates, where he ruled his family, and servants with despotic severity. His haughty manner earned him the title of "the proud duke."

* * * * * * * * *

"On the...Britain."

Heroic couplets.

The poem describes the former strength and glory of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Britain; refers unfavorably to its mercenary troops and unwillingness to fight; states that the defiant actions of France will have to be checked, as they once were by Marlborough; and counsels Britain to follow the courageous lead of a Russian woman, and to assert her rights and power.

* * * * * * * *

John Churchill, first Duke of Marlborough (1650-1722), was one of England's greatest military commanders. At Blenheim (1704) and Ramillies (1706) he secured devastating victories over the French and eventually won the War of the Spanish Succession (1702-1713) for Britain.

At the death of Augustus II, King of Poland, the Poles elected Stanislas Lesczynski, who was also favored by France. Russia and Austria, however, insisted on the election of Augustus of Saxony, Augustus II's son. Walpole's efforts kept England from taking part in the resulting War of the Polish Succession (1733-1735), which was finally settled by the Treaty of Vienna (1735-1738). France emerged as an extremely powerful and influential country in Europe. In addition, France had begun a rapid commercial expansion which was coming into competition with Britain's.

The Russian woman is Anne (1730-1740), who was not especially able, but who possessed extremely capable administrators.

* * * * * * * *

394. FOUR* / SATIRES. / VIZ. / [[List is divided into two columns, I-II and III-IV, separated by double rules.]] I. On National Vices. / Inscrib'd to K—t, S— n, / H—d—gg—r,

* Line one in Old English type.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

F—rn—lli, &c. / II. On Writers. / Inscrib'd to B—l—ke, P—t— y, / Osborne, Walsingham, &c. / III. On Quacks. / Inscrib'd to Dr. D— v— r, Dr. / M—kl— d, Dr. M— ss—b—n, / Dr. W—d, Dr. T—l—r, &c. / IV. On Religious Disputes. / Inscrib'd to C—d—x, H—dl—y, / St— bb— g, F—st— r, W--b-st—r, / W— t—l— d, &c. / - / Aspice & haec, si forte, aliquid decoctius audis. / Persius. / - / [[Small printer's ornament: scroll design.]] / = / LONDON: / Printed for T. Cooper, at the Globe in Pater- / Noster-Row. M.DCC.XXXVII.

Octavo [no watermarks]; 191 x 122 mm.; trimmed. a in 3's; A-G in 4's; H in 2's. Pp. viii + [3]-59: pp. [i-ii], Title-page; pp. [iii]-viii, Preface; pp. [3]-47, Text; pp. 48-59, Explanatory Notes. Catchwords, except on p. 54. No headlines. Pages numbered centrally in parentheses.

C13

* * * * * * * * *

Iambic tetrameter couplets.

The Preface (prose) states that the satire aims at no particular individual, unless his vice or folly affects the nation; maintains that burlesque verse is appropriate, despite Dryden's objection to it; mentions its effective use in Prior's Alma; defends the double rhyme; and explains that the writer provided the Preface and the annotations at the request of the publisher.

Satire I imputes Britain's woes to avarice, hypocrisy (especially among the clergy), conspiracy, dishonesty, extravagance, and lust; and laments that Britain even adopts foreign vices such as "warbling eunuchs." Satire II condemns the hirelings (who write only to eat) for their atrocious style,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

lack of sense, and self-conceit; ridicules the liberty of the press which allows all kinds of abuses; ironically offers some rules to insure success. Satire III condemns quacks for their deceit; upbraids Britons for scorning trained physicians and accepting the nostrums of charlatans; and describes some of the ridiculous beliefs held by various quacks. Satire IV describes an argument between a fop and a deacon: the fop condemns orthodox religion and commends modern views, while the deacon defends the Anglican Church; both are characterized by their use of invective and opprobrious epithets.

The Explanatory Notes, as a brief preface states, are designed as a satire on modern annotators who explain what is obvious, but neglect what is puzzling.

* * * * * * * * *

Some of the names on the title-page escape exact identification, while others are fairly obvious. Those which seem unquestionable are as follows: I. Heidegger, Farinelli; II. Bolingbroke, Pulteney; III. Dover, Ward, Taylor; IV. Hoadly, Stebbing, Foster, Webster, Waterland.

For Heidegger, see note to An Epistle to John James H--dd--g--r, 1736.

For Farinelli, see note to The Secrets of a Woman's Heart, 1734.

For Bolingbroke, see notes to The Honest Man at Court, 1712; The Scamperer, 1715; Devil Knows What, [1726]; and An Essay on Faction, 1733.

For Pulteney, see notes to Discontent, An Essay on Faction,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[1726]; and An Essay on Faction, 1733.

For Osborne and Walsingham, see note to The C---- Unmasqu'd, 1734

Thomas Dover (1660-1742) was known as the "quicksilver doctor" because of his exaggerated opinion of the efficacy of metallic mercury and his inclusion of it in his prescriptions. He is perhaps chiefly remembered as the man who, on a privateering expedition, found the shipwrecked sailor, Alexander Selkirk, the account of whose rescue gave Defoe the idea for Robinson Crusoe.

For Drs. Ward and Taylor, see notes to An Epistle To a Young Student At Cambridge, 1737.

For Hoadly, see note to The Tower of Babel, 1718.

For Stebbing and Foster, see note to The Female Speaker, 1735.

William Webster (1689-1758), a clergyman, wrote a number of books and tracts on various religious topics. Some time in 1737, Webster used the pages of The Weekly Miscellany, which he edited, to attack William Warburton's Divine Legation of Moses.

Daniel Waterland (1638-1740), a clergyman, wrote voluminously on theological matters. In 1730-32, he wrote Scripture Vindicated, a refutation of Matthew Tindal's Christianity As Old As the Creation.

* * * * * * * * *

395. THE / Man of Honour. / - / Justum & Tenacem Propositi Virum / Non vultus instantis Tyranni / Mente quatit solida. / — si fractus illabatur orbis, / Impavidum ferient ruinae. Hor. / Facitque servatque deatos. / - / [[Printer's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ornament: scroll and floral designs; two cherubs seated.]] / - / LONDON: / Printed in the Year MDCCXXXVII.

Octavo [no watermarks]; 185 x 123 mm.; trimmed. A in 4's; B in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. C23

* * * * * * * * *

Heroic couplets.

The poem censures British clergymen and politicians for their sycophancy, greed, and corruption; praises the king, but censures the ministers for their sycophancy and incompetence; praises Bolingbroke and regrets that so able a man sacrificed his honor; asserts that ministers should be as they are depicted in the gazettes, the epitome of wisdom and virtue; tells of the ambition of C—— and his conflict with W—— for prerogative; describes the corruption of two men who enjoy the king's favor; praises York and Talbot for their intellectual attainments and their equitable dispensation of justice; names some men of honor, such as Chesterfield, Stair, Cobham, and Boyle; and describes the characteristics of the true man of honor, of whom Lord Noel is a model.

* * * * * * * * *

For Bolingbroke, see notes to The Honest Man at Court, 1712; The Scamperer, 1715; Devil Knows What, [1726]; and An Essay on Faction, 1733.

C—— and W—— are undoubtedly Carteret and Walpole. John Carteret (1690-1763), later Earl Granville, was at first

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a colleague of Walpole, but later turned against him and joined Pulteney. From 1730, he was a vigorous opponent of Walpole's administration.

The corrupt men may be Sir Robert Walpole and his brother Horatio.

Philip Yorke (1690-1764), later first Earl of Hardwicke, a lawyer, had held offices in Lincoln's Inn, had served as M.P., and had held some minor political posts. In 1737 he was appointed Lord Chancellor.

For Talbot, see notes to The True Great Man, 1737.

For Chesterfield, see notes to An Essay On Happiness, 1737.

John Dalrymple (1673-1747), second Earl of Stair served Britain as both a soldier, rising to the rank of general, and as a diplomat. Although at first a Whig, he eventually became an opponent of Walpole.

Sir Richard Temple (1660?-1749), Viscount Cobham, pursued a military career, rising to the rank of general, and held a few minor political posts. He was at first a staunch Whig and supported Walpole, but broke with him in 1733 over the excise scheme and joined some other renegade Whigs to form the Boy Patriots. See also notes to Stowe, 1732; and Political Justice, 1736.

Boyle is probably John Boyle (1707-1762), fifth Earl of Orrery, and second Baron Marston, later Fifth Earl of Cork, although it seems strange that he is not referred to by title. Orrery was a close friend of Jonathan Swift from about 1731 and, like Swift, hated Walpole's administration.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lord Noel is probably Babtist Noel (1708-1751), Viscount of Campden, and Earl of Gainsborough.

* * * * * * * * *

396. THE / CONTRAST / TO THE / MAN of HONOUR. / - / Read, Judge, Try. / Quacks Bill. / - / [[Two small squares of type ornaments.]] / = / LONDON: / Printed for J. Morgan in the Strand. 1737.

Folio [no watermarks]; 328 x 208 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. [iv] + 5-19: pp. [i-ii], Title-page; pp. iii-[iv], Preface; pp. 5-19, Text. Catchwords. Headline: p. [iv], "PREFACE." Pages numbered centrally in parentheses.

Listed in B.M.C. A65

* * * * * * * * *

Heroic couplets.

The Preface (prose) condemns the author of The Man of Honour for his lies, malice, and ignorance; charges that other men like him are merely trying to rail themselves into power; and, while reviling them and the author, extols the gentlemanly politeness which characterizes his own party.

The poem praises Walpole for his sincere patriotism and exceptional abilities; commends his foreign policy; tells Young and Mitchell that they are qualified to sing in defense and praise of Walpole; defends I— y against the charges made in The Man of Honour; praises some other officials for their public service and scrupulous honesty; describes Britain's powerful and respected position abroad; and again praises Walpole for his unselfish efforts in behalf of Britain's welfare.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Edward Young (1683-1765) had by this time achieved considerable renown as a poet.

Joseph Mitchell (1684-1738) achieved some success as a playwright and poet. He had for some time been under the patronage of both Sir Robert Walpole and the Earl of Stair, and he was known as "Sir Robert Walpole's poet."

I---y is probably Archibald Campbell (1682-1761), Earl of Islay, later third Duke of Argyll. See note to The Black-Bird's Second Tale, 1710.

* * * * * * * * *

397. MOTHER GIN, / A / Tragi-Comical Eclogue: / BEING A / PARAPHRASTICAL IMITATION / OF THE / DAPHNIS / OF / VIRGIL. / = / Antiquam exquirite Matrem. Virg. AEn. III. / Matre Deâ monstrante viam. AEn. I. / = / LONDON: / Printed for L. Giliver [[sic]], and J. Clarke, at / Homer's Head in Fleet-street; and sold at their / Shop in Westminster-hall, MDCCXXXVII. / - / (Price One Shilling.)

Folio [no watermarks]; 305 x 204 mm.; trimmed. [A-B] in 2's; C-G in 2's. Pp. [3]-29: pp. [3-4], Title-page; p. [5], "To the Courteous Reader" and a list of corrections; pp. [6]-29, Text. Versos contain lines from Virgil, Eclogue V; rectos, the imitation. No catchwords. No headlines. Pages numbered centrally in parentheses. Tears in the last leaf have been repaired.

A19

* * * * * * * * *

Heroic couplets.

"To the Courteous Reader" states that nothing in the poem

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is to be supposed strictly true, except the "Decease of the Old Lady" [i.e. Mother Gin], and admits that a luxury prohibited to the lower classes becomes more prevalent among the higher classes.

Malden and Morgan, described in a footnote as "two malefactors executed since Michaelman," enter a gin-shop, and, after each has rhymed in praise of Mother Gin and in lament of her death, they exchange gifts. The poem uses some canting dialect, which is explained in footnotes.

* * * * * * * * *

The craving for alcoholic spirits had become so widespread in the early part of the century that to curb drunkenness, Parliament imposed a duty on liquor in 1729 and required the purchase of a license for its sale. These requirements were repealed in 1733, but further restrictions were placed on the sale of liquor. Conditions became progressively worse, however, and Parliament thereupon greatly increased both the duty and the license fee by the Gin Act, which was to go into effect on Michaelmas Day [29 September], 1736.

* * * * * * * * *

398. The True GREAT MAN. / A / POEM / Sacred to the Memory of the Right Honourable / Charles Lord Talbot, / Baron Of HENSOL, / Lord High Chancellor of GREAT BRITAIN, / And one of the Lord's of His Majesty's Most Honourable Privy Council. / - / He was ----- but Words are wanting to say what, / Say all that's Great and Good, and he was That. / Vid. Charact. of K. Char. I. / - / [[Printer's ornament: floral design bordering a large eagle resting on a kind of platform.]] /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

- / LONDON: / Printed for Ward and Chandler, Booksellers, at the Ship / without Temple Bar; and at York and Scarborough. 1737. / [Price Six Pence.]

Folio [no watermarks]; 343 x 320 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3-4], Dedication to William Lord Talbot (with blank reverse), signed C.C.; pp. [5]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A28

* * * * * * * * *

Heroic couplets.

The poem laments the death of Talbot; and eulogizes his graciousness, justice, generosity, sympathy, penetrating judgment, and incorruptible virtue.

* * * * * * * * *

Charles Talbot (1685-1737), Baron Talbot of Hensol, lawyer and statesman, held offices in Lincoln's Inn, was a M.P., and was appointed to the lord chancellorship and privy council in 1733, when he also received his peerage. Talbot was praised for his good sense and keen intellect by those avowed enemies of each other Lord Hervey (Memoirs, I, 242-3) and Pope (Second Epistle Of the Second Book Of Horace, l. 134, and the first edition of Epistle to Lord Bathurst).

* * * * * * * * *

399. ALBANIA: / A / POEM, / Addressed to the / GENIUS of SCOTLAND. / - / Dedicated to General WADE, Commander in Chief / of his MAJESTY's Forces in North Britain. / - / But ah! too little known to modern Times, / Be not the noblest Passion past unsung, / Devotion TO THE Public! —— /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Thomson's Liberty. Pt. V. / - / [[Printer's ornament: scroll and floral designs enclosing a lion.]] / - / LONDON: / Printed for T. Cooper, at the Globe in Pater-noster Row, / MDCCXXXVII. [Price One Shilling.]

Folio [no watermarks]; 320 x 209 mm.; trimmed. A-E in 2's gathered within [F] in 2's. Pp. [2] + iv + [5]-21, [22]: pp. [1-2], Title-page; pp. [i]-iv, Dedication; pp. [5]-21, Text; p. [22], an Advertising praising the poem. Catchwords. Headlines: pp. ii-iv, "DEDICATION." Pp. ii-iv numbered at corners; other pages numbered centrally in parentheses. The headline on p. iii is incorrectly spelled "DEDIDCATION."

Listed in B.M.C. A3

* * * * * * * * *

Heroic couplets.

The Dedication (heroic couplets), addressed to General Wade, shows that the maintenance and advancement of art and culture are dependent on liberty.

The poem eulogizes Scotland for its hardy men, its abundance of fish, its freedom from wild and dangerous animals, its many game animals, and its beauties of Nature.

The Advertisement (prose) states that the poem was written by a Scots clergyman now deceased.

* * * * * * * * *

For Wade, see note to The Happy Life, 1733.

* * * * * * * * *

400. THE / CUR and the LAP-DOG. / A / POEM. / Inscrib'd to her Grace / THE / Dutchess of Manchester. / - / Ne Magnus tenuem despicito. / - / [[Printer's ornament: a floral design

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and two cherubs.]] / - / LONDON: / Printed for J. Brindley, Bookseller to His Royal Highness / the Prince of Wales, at the King's-Arms in New Bond- / street; and C. Corbett, at Addison's-Head, over-against / St. Dunstan's-Church, Fleet-street. MDCCXXXVII

Folio [no watermarks]; 338 x 212 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A8

* * * * * * * * *

Iambic tetrameter couplets.

The lap-dog of a rich lady attracts the admiration of a common cur, who complains that he goes unfed because his master is a poet without a patron; who asks for hospitality; and who wishes for a land which rewards merit and fosters virtue. The lap-dog advises him to be content with his station but admits that philanthropy should be more widespread, and provides the cur with three meals a day. The last lines compare the cur's lot with that of a poet's finding a patron.

* * * * * * * * *

Isabella Montagu (d. 1786), whose maternal grandfather was the great Duke of Marlborough became Duchess of Manchester by her marriage in 1723 to William Montagu, second Duke and fifth Earl of Manchester (1700-1739).

* * * * * * * * *

401. THE / DISEASES / OF / BATH. / A / SATIRE, / Unadorn'd with a Frontispiece / - / Circumsilit agmine facto / Morborum omne genus, quorum si nomina quaeras, / Quot Themison

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

aegros autumno occiderit uno / Percurram citius. / Juvenal Sat. X. / - / LONDON: / Printed for J. Roberts, at the Oxford-Arms in Warwick-Lane / M.DCC.XXXVII.

Folio [no watermarks]; 315 x 204 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. 20: pp. [1-2], Title-page (the reverse containing the Argument); pp. [3]-20, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A9

* * * * * * * * *

Heroic couplets.

The poem describes not only the physical diseases, but also the "greater plagues" of unattractive environment, poor climate, dirty streets, and inefficient government; digresses to praise some particular physicians; and speaks of the fraud and uncleanliness of the apothecaries, of the lack of sanitation at pump and bathhouse, and of other (social) inconveniences and annoyances.

* * * * * * * * *

Despite the popularity of Bath, there was no serious effort to rebuild the ancient and dirty houses, or to improve sanitation, until the reign of George III. Barbeau notes [p. 54] that this pamphlet contains several of Smollett's strictures on the inconvenience and uncleanliness of the baths in his treatise "Essay on the External Use of Water."

* * * * * * * * *

402. THE / EIGHTEENTH EPISTLE / OF THE / SECOND BOOK / OF / HORACE, / To LOLLIUS, / IMITATED. / - / [[Printer's ornament: scroll design, a face, and two birds.]] / - /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EDINBURGH: / Printed in the Year MDCCXXXVII.

Octavo; 191 x 117 mm.; trimmed. A-C in 4's, gathered within leaves two and three of D in 3's. Pp. [iv] + 26: pp. [i-ii], Title-page; pp. [iii-iv], Advertisement; pp. [1]-26, Text. Catchwords, except on pp. [iii-iv]. No headlines. Pages numbered centrally in parentheses. There are a pair of empty brackets on p. [iv].

C11

* * * * * * * *

Heroic couplets.

The Advertisement (prose) states that the poem is an adaptation rather than a strict imitation or translation; and briefly tells of the original Lollius and his fall from noble generous to rapine, tyranny, and treason.

The poem censures the affected boor, the sycophant, the argumentative fool, the hypocrite, and the proud man of wealth; tells of a statesman who seduced a young lord to ambition, idleness, and dishonor; offers advice on certain matters of social and political conduct; compares ancient valor with present effeminacy; describes the various characters of men; advises a friend to pursue moderation as the way to contentment; and expresses the writer's own preference for retirement in the country, his satisfaction with his lot, his wish for moderate security, and his rejection of wealth and fame.

* * * * * * * *

The original Lollius (fl. 21 B.C.) was a Roman general and politician, reputed to have fallen victim to avarice, vice, and hypocrisy, and to have committed suicide by taking poison.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Horace addressed to Lollius, not the work mentioned on the title-page, but Carm. IV, 9, and to one of Lollius' sons he addressed Ep. I, 2 and 18. Indeed, Book II of Horace's Epistles contains only three items, including Ars Poetica.

This poem is imitated from the same original [Ep. I, 18] as Epistle II in Two Epistles Of Horace Imitated, 1736, but, as admitted in the Advertisement, with some amplifications.

* * * * * * * * *

403. AN / ESSAY / ON / HAPPINESS. / IN AN / EPISTLE / To the Right Honourable / The Earl of Chesterfield. / = / [[Printer's ornament: a scroll design topped by a basket of flowers and enclosing a man fishing.]] / = / LONDON: / Printed for J. Walthoe, over-against the Royal / Exchange, in Corn-hill. / - / MDCC.XXXVII.

Folio; 324 x 209 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. 19: pp. [1-2], Title-page; pp. [3]-19, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A12

* * * * * * * * *

Heroic couplets.

The poem maintains that bliss is the most important goal of man; that real happiness is not to be found in lofty position, sensory delights or wealth; that sensual pleasures are intended to kindle love; that every pleasure is designed for some particular end and accordingly differs in degree; that man should take his pleasure in moderation; that true bliss comes only from God and is a foretaste of Heaven; and that "The greatly Virtuous are the greatly Blest." The poem includes a brief

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

compliment to Stanhope for his learning, sociability, and statesmanship.

* * * * * * * * *

Philip Dormer Stanhope (1694-1773), fourth Earl of Chesterfield, was a prominent statesman and wit. By 1737 he had been twice elected to parliament (once as a minor), had held various offices in the royal household, and had been ambassador to Holland. Although originally a Whig, Chesterfield later changed sides and was now an active opponent of Walpole.

* * * * * * * * *

404. THE / EUCHARIST. / A / POEM. / - / — Non Haec solennia nobis, / Has ex more dapes, hanc tanti numinis aram, / Vana superstitio veterumve ignara Deorum / Imposuit: saevis, hospes Trojane, periclis / Servat: facimus, meritosque novamus ho- / nores. / Virg. / - / - / EDINBURGH: / Printed by T. and W. Ruddimans. 1737.

Octavo [no watermarks]; 191 x 117 mm.; trimmed. A-D in 4's. Pp. 32: pp. [1-2], Title-page; pp. [3]-32, Text. Catchwords. Running-title: "The EUCHARIST." on versos and rectos. Pages numbered at corners.

Listed in B.M.C. C12

* * * * * * * * *

Heroic couplets.

The poem hails the mysterious rites which have been ordained by heaven; describes the vivid agony which seizes the poet in commemorating the suffering of Jesus at his crucifixion; sings a hymn of praise to God for the incarnation and vicarious atonement and for His boundless goodness; describes the eternal

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

torment of the fallen angels; mentions some of the requisites necessary for man to conquer his passions if he would obtain the inexpressible bliss of heaven; states that partaking of the Eucharist will grant immortality; describes the wrath of God at vice, the compassion engendered by those who love and worship Him, and His mercy toward those who fear His vengeance. In a rapture, the poet imagines himself in heaven, where he sees the conquest of Death, the woe and triumph of Jesus, and a vision of the future. He then sings a paean to God; explains that mystic rites are a symbol of love and thankfulness; and urges all men to become imbued with the spirit of Jesus.

* * * * * * * * *

405. FOLLY. / A / POEM. / - / [[A piece about 135 x 20 mm. has been cut out here.]] / - / Qui fit, Maecenas, ut nemo quam sibi sortem / Seu ratio dederit, seu fors Objecerit, illâ / Contentus vivat? laudet diversa Sequentes? Horace. / - / [[Small printer's ornament: a scroll design and a dog lying on a platform.]] / LONDON: / Printed for T. Cooper, at the Globe, in Pater-Nostre-Row. / - / M.DCC.XXXVII.

Folio [no watermarks]; 324 x 218 mm.; trimmed. [A]; B-E in 2's. Pp. [3]-19: pp. [3-3], Title-page; pp. [5]-19, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A15

* * * * * * * * *

Heroic couplets.

The poem states that man is guilty of pride and vanity throughout his life because of a refusal to use reason as a guide and to accept what God disposes; and describes various

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

types of men who strove to achieve eminence or riches, and who, even if they found glory, lost repose and contentment.

* * * * * * * * *

406. Modern Matrimony. / A / SATIRE. / TO A / Young Nobleman. / - / Corruptio Optimi est Pessima. / = / [[Printer's ornament: a scroll design, a pedestal-like figure bearing fruit, and two birds.]] / LONDON: / Printed for T. Cooper, at the Globe in Pater-Noster-Row. / - / M.DCC.XXXVII. / (Price Six-Pence.)

Folio [no watermarks]; 323 x 205 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A46

* * * * * * * * *

Heroic couplets.

The poem describes some husbands and wives whose marriages are unhappy because undertaken for various selfish or materialistic ends; describes another marriage which is very felicitous because based on mutual unselfishness, esteem, and confidence; concludes that a wife is meant to be man's companion and counsellor; and praises the young nobleman for his choice of a bride who is witty, beautiful, virtuous, and modest.

* * * * * * * * *

407. OF / LEGACY-HUNTING. / The Fifth Satire of the / Second Book of Horace imitated. / A DIALOGUE / BETWEEN / Sir Walter Raleigh, and Merlin the Prophet. / - / Ecce iterum Crispinus, & est mihi saepe vocandus / Ad partes, monstrum

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

nulla virtute redemptum / A Vitiis, aeger, solaque libidine fortis, / Delicias viduae tantum aspernatur Adulter. / Juv. Sat. 4. / Thus English'd for the Benefit of the Ladies. / Once more, Crispinus, to the challenge rise, / And stand the Charge, nor shall once more suffice; / Thou most abandon'd Monster of the Times, / Without one Virtue to redeem thy Crimes! / Infirm of Body! Strong alone in Lust! / Whom nothing but the Widow cou'd disgust! &c. / = / LONDON: / Printed for J. Brindley, Bookseller to his Royal Highness the / Prince of Wales, in New Bond-street; and Sold by A. Dodd, / at the Peacock without Temple-Bar; and the rest of the / Pamphlet Shops of London and Westminster. 1737. / (Price One Shilling.)

Folio [no watermarks]; 313 x 190 mm.; trimmed. B-E in 2's; F; gathered within G in 2's. Pp. 22: pp. [1-2], Title-page; pp. [3]-19, Of Legacy-Hunting, the Latin text being printed in smaller type at the bottom of the pages; pp. 20-22, "The Successful Legacy-Hunter Much Afraid Of Being Stabbed in a Chariot"; at bottom of p. 22 is a Publication Notice. Catchwords (for English text only). No headlines. Pages numbered centrally in parentheses.

A20

* * * * * * * * *

Heroic couplets.

Having lost his fortune, Sir Walter asks Merlin how to gain another. He is advised to find some rich man whom he can flatter and toady to, or for whom he can offer perjured evidence at court, and he is shown some practicable methods of achieving these ends, so that he may at last receive a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

large inheritance. During the conversation, Merlin prophesies that two knaves shall rise in the reign of George I, a priest and a lawyer. Attempting to gain the good favor of the priest, the lawyer will use his own daughter to bait the trap, but will find that his spurious son omits him entirely from a will.

* * * * * * * * *

"The Successful Legacy Hunter..."

The poem advises Fuscus that the honest man of virtue does not need the protection of firearms because he possesses the safety of a clear mind and conscience, and that Fuscus' feeling is not fear, but rather the thought of vengeance slowly pursuing him.

* * * * * * * * *

408. ORDER, / A / POEM. / - / ------ Melior Litera Natura diremit. Ovid. / - / [[Small printer's ornament: a scroll design and a basket of fruit.]] / - / LONDON: / Printed for J. Brindley, Bookseller to his Royal Highness / the Prince of WALES, at the King's Arms in New-Bond-street; / and sold by Mrs. Dodd, without Temple-Bar; Mrs. Nutt / and Cook, at the Royal-Exchange; and by the Booksellers and / Pamphlet-Shops of London and Westminster. 1737. / (Price One Shilling.)

Folio [no watermarks]; 333 x 215 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. 19: pp. [1-2], Title-page; pp. [3-4], Dedication to Charles, Earl of Carlisle (with blank reverse); pp. [5]-19, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Listed in B.M.C. A20

* * * * * * * * *

Heroic couplets.

The poem describes the orderliness of the universe, the evils arising from excess and lack of order, and the beauty to be found in law and order; shows that the rise of civilization has been dependent on the establishment of laws; and ends with the advice that man restrain his passions by the use of his reason, since happiness depends on order.

* * * * * * * * *

Charles Howard, third Earl of Carlisle (1674-1738), was a minor statesman who held offices in the royal household and also various small governmental posts. His most important position was as First Lord of the Treasury from 1701 to 1706 and again for a few months in 1715.

* * * * * * * * *

409. THE / POET / AND THE / MUSE. / [[Small printer's ornament: scroll and floral designs and two birds.]] / - / LONDON: Printed and Sold by R. Amy, over-against Craggs-Court, Cha- / ring-Cross, Mrs. Dodd, at the Peacock without Temple-Bar, / and by the Booksellers of London and Westminster. / MDCCXXXVII. / [Price One Shilling.]

Folio [no watermarks]; 359 x 230 mm.; trimmed at top and side. [A] in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. [3]-16, Text; at bottom of p. 16 is a list of Errata. Catchwords. No headlines. Pages numbered centrally in brackets.

A22

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Iambic tetrameter couplets.

In a dialogue, the muse advises the poet to abjure poetry for some other profession--however menial-- which will provide a surer living; and to flee the pride, foppery, and abuse of the town for the simplicity of the country. The poet, however, convinces the muse that it is better to continue the praising of virtues and the scourging of vices in the hopes of mending the age. The poem also contains some satirical remarks on Walpole and a eulogy of Marlborough.

* * * * * * * * *

For Walpole, see note to R--b--n's Progress, 1733.

For the Duke of Marlborough, see note to Essays, 1737.

* * * * * * * * *

410. THE / PROPHETIC PHYSICIAN. / AN / HEROI-COMIC POEM, / ADDRESS'D TO THE / PHYSICIANS. / = / — Apparent Parvi nantes in Gurgite vasto. / Virg. / = / [[Printer's ornament: two cornucopiae.]] / LONDON: / Printed for T. Cooper, at the Globe in Pater-noster Row. M.DCC.XXXVII. / (Price Six-Pence.)

Folio [no watermarks]; 337 x 211 mm.; trimmed. [B] in 2's; C in 2's; gathered within D in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets. Last letter of catchword on p. [3] has been partially trimmed off.

B25

* * * * * * * * *

Heroic couplets.

Near a wood lives Euphrenina, a sage who is not only skilled in the knowledge of herbs and can effect marvelous

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

cures, but is also gifted with prophetic vision. At a neighboring villa lives Cleanthes, a wealthy lord, who enjoys the companionship of his beautiful and intelligent daughter, Cleora. When Cleanthes becomes ill, Euphrenius is called upon to cure him. Meanwhile, Envy has been invoked by jealous quacks, and, when he prepares for a urine analysis, she attempts to trick him by substituting Cleora's chamber-pot. Euphrenius is enabled to see through the ruse because of his vision, however. He advises Cleora to abjure her priapic rites in favor of marriage, since she is destined to produce a race of illustrious men, and then he proceeds to cure Cleanthes.

* * * * * * * * *

411. THE / TEST of LOVE. / A / POEM. / - / Love is the noblest Frailty of the Mind. / Dryden. / - / [[Printer's ornament: a scroll design and two cherubs topped with a basket of flowers.]] / = / LONDON: / Printed for T. Cooper, at the Globe in Pater-Noster-Row. / M.DCC.XXXVII.

Folio [no watermarks]; 324 x 212 mm.; trimmed. B-C in 2's gathered within D in 2's. Pp. [3]-14: pp. [3-4], Title-page; pp. [5]-14, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A27

* * * * * * * * *

Heroic couplets. At the end of each section describing a particular test is a couplet in which the first line throughout remains the same while the second line varies to suit that particular section.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem presents to the writer's friend a series of tests which are to determine whether or not the friend is really in love.

* * * * * * * * *

Although some of the tests might still be considered valid, others would seem to disclose mere infatuation, and a few seem to be entirely worthless.

* * * * * * * * *

412. THE / UNEQUAL MATCH: / A / TALE. / - / By the Author of the Curious Maid. / - / Victa jacet pietas, & virgo— Ovid. / — stuprum saevi / Passa tyranni— Sen. / - / [[Printer's ornament: scroll and floral designs, and a bird.]] / - / LONDON, / Printed for W. Lewis, in Great-Russel-Street, Covent-Garden. / - / MDCCXXXVII.

Folio; 307 x 206 mm.; trimmed. [A] in 2's; B in 2's. Pp. 7: pp. [1-2], Title-page; pp. 3-7, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. and H. & L. Both ascribe it to Matthew Prior. A64

* * * * * * * * *

Iambic tetrameter couplets.

The poem tells a ribald story of the revenge taken on a proud coquette by two suitors with whom she has been toying.

* * * * * * * * *

For Matthew Prior, see note to A Letter to Mr. Prior, 1706.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1738

413. EPITAPHIUM / REGINAE / CAROLINAE. / The Second Edition, corrected. / WITH AN / ENGLISH TRANSLATION. / [[Printer's ornament: scroll and floral designs.]] / LONDON: / Printed for T. Cooper, at the Globe, in Pater-noster-Row. / M.DCC.XXXVIII. / (Price Six-Pence.)

Folio [no watermarks]; 362 x 233 mm.; trimmed, except for some edges. [A], A2; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-5, Text of the Latin; pp. [6]-8, Text of the English Translation. Catchwords. No headlines. Pages numbered centrally in parentheses. Bottom corner of the first leaf has been repaired.

Listed in B.M.C. A12

* * * * * * * * *

Stanzas: the lines parallel the Latin text and have no rhyme or meter.

The lines eulogize Queen Caroline for her dignity, benevolence, religious devotion, administrative ability, obedience, courage, and many other qualities.

* * * * * * * * *

Although the poem is not remarkable for poetic effect or felicitous language, its measured phrases, simple nobility, and tempered moderation, convey a sincerer tone and reflect more personal feeling than the usual fulsome panegyric.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

For Caroline, see note to A Poem Sacred to the Memory of Her Late Majesty, 1737.

The poem was probably written early in 1738, since there is no indication that it was written for the first anniversary of Caroline's death on 20 November.

* * * * * * * * *

414. VERSES / ON THE / DEATH / Of Her late Most Excellent Majesty / Queen CAROLINE, / Of Blessed Memory; / Who departed this Life, Novemb. 20. M DCC XXXVII. / - / Quis desiderio sit pudor aut modus / Tam cari capitis? praecipe lugubres / Cantus Melpomene ------- Hor. / - / LONDON, / Printed for Richard Hett, at the Bible and Crown in the Poultry. / MDCCXXXVIII. / (Price Sixpence.)

Folio; 356 x 237mm.; trimmed. [A], A2; B in 2's; gathered within C in 2's. Pp. [ii] + 10: pp. [i-ii], Half-title; pp. [1-2], Title-page; pp. 3-7, Verses; p. 8, "To the King"; pp. 9-10, "An Epitaph on the Queen." Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A29

* * * * * * * * *

Heroic couplets.

The poem is a lament for, and eulogy of, Queen Caroline.

* * * * * * * * *

"To the King."

Heroic couplets.

The poem exhorts the King to find solace in religion.

* * * * * * * * *

"An Epitaph on the Queen."

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem eulogizes Queen Caroline.

* * * * * * * * *

See note to A Poem Sacred to the Memory of Her Late Majesty, 1737.

This poem may also have been written early in 1738.

* * * * * * * * *

415. THE / RIVAL WIVES. / Or, the GREETING of / CLARISSA to SKIRRA / IN THE / ELYSIAN SHADES. / - / Honi SOIT QUI Mal Y PENSE. / - / [[Printer's ornament: a circular border flanked by two cornucopiae and enclosing a cherub kneeling before an outdoor altar.]] / - / LONDON: / Printed for W. LLOYD in Chancery-Lane, and sold by the Book- / sellers of London and Westminster. 1738. / (Price One Shilling.)

Folio [no watermarks]; 334 x 215 mm.; trimmed. [A]; B-E in 2's. Pp. 18: pp. [1-2], Title-page; pp. 3-18, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A24

* * * * * * * * *

Heroic couplets.

Deserted by her husband for his mistress Skirra, Clarissa tries to regain his love, but fails. Dying, the wife obtains her husband's word not to remarry, but he breaks his promise almost immediately after her death. His friends do not approve the new match, and Bufo neglects his duties as a statesman. Skirra is received at court, where Clarissa is already reviled. Sunk in sloth and luxury, Britain becomes degenerate and weak, while France assumes European power and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

influence. The last part of the poem briefly sketches England's domestic troubles.

* * * * * * * * *

Clarissa represents Catherine Shorter, Sir Robert Walpole's first wife, whom he married in 1700, and who died in August 1737.

Skirra represents Maria Skerrett, who had been Walpole's mistress since before 1728, whom he married in March 1738, and who died on 4 June of the same year.

Bufo is apparently Sir Robert Walpole.

The poem must have been written after 4 June, the date of Maria's death.

* * * * * * * * *

416. THE / RIVAL WIVES / ANSWER'D: / OR, / SKIRRA to CLARISSA / - / [[Printer's ornament: same as above.]] / - / LONDON: / Printed for W. LLOYD in Chancery-Lane, and sold by the Book- / sellers of London and Westminster. 1738. / (Price One Shilling.)

Folio [no watermarks]; 343 x 219 mm.; trimmed. [A]; [B] in 2's; C-E in 2's. Pp. 17: pp. [1-2], Title-page; pp. 3-17, Text. Catchwords (except on p. 6). No headlines. Pages numbered centrally in brackets.

A24

* * * * * * * * *

Heroic couplets.

Skirra maintains that true love and faith are stronger than mere marriage bonds; denies any motives of pride or ambition; proclaims that boldness in vice--just as in love or

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

war--precludes censure; accuses Clarissa of misrepresenting the facts; lauds the British navy; and scorns the idea that Britain will ever lose power or prestige. The two women seem about to fight, when Minos appears and judges that, since they are equally guilty, they shall form each other's Hell by being confined together in one cell.

* * * * * * * * *

See notes to The Rival Wives, 1738.

* * * * * * * * *

417. THE / Present Corruption / OF / BRITONS; / BEING A / PARAPHRASE / On the Latter Part of / Mr. P——E's first Dialogue, / ENTITLED, / One Thousand Seven Hundred and Thirty-eight. / —— Heu Pietas! heu prisca Fides! —— —— Virgil. / - / [[Printer's ornament: a scroll design, two cupids, and a basket of flowers.]] / = / LONDON: / Printed; and Sold by Thomas Gray in Exeter-Change; / and by the Booksellers of London and Westminster. / [[(Price Six-pence.)]]

Folio [no watermarks]; 339 x 220 mm.; trimmed. [a] in 2's; A in 2's; B. Pp. 10: pp. [1-2], Title-page; pp. [3-4], Inscription (with blank reverse); pp. [5-6], Preface; pp. [7]-10, Text. Catchwords. Headline: p. [6], "The PREFACE." Pages numbered centrally in parentheses. The catchword and part of the last line on p. [7], and part of the catchword on p. 9 have been cut off in the trimming process.

Listed in B.M.C. which attributes it to B. Morrice.

A22

* * * * * * * * *

Heroic couplets.

The Inscription (signed B. Morrice) is addressed to the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reverend Dr. Young, author of The Universal Passion.

The Preface (prose) discusses the proper qualities of satire and states that the author's purpose is to shame and mend the foul manners of his degenerate countrymen.

The poem shows how Britain's Genius has been duped by the false splendor which conceals Vice, so that all classes are corrupt, and so that self-interest, foppery, pretense, sycophancy, and greed are the order of the day; and ends with the hope that Britons, learning once more that only merit has a claim to respect and fame, and will "again be noble, brave, and wise."

* * * * * * * * *

Edward Young (1683-1765), the poet and dramatist, chiefly remembered now for The Complaint; Or Night Thoughts, published a series of satires which were later collected under the title Love of Fame, the Universal Passion.

In May and July of 1738, Pope published two dialogues, originally titled Seventeen Hundred and Thirty-Eight, and now known as "Epilogue To the Satires." Besides containing an explanation of Pope's use of personalities in his satire, the poem vigorously depicts the corrupt practices of the government and bitterly satirizes the administration and court.

* * * * * * * * *

418. AUGUST THE SECOND, / ONE THOUSAND / SEVEN HUNDRED / AND / THIRTY EIGHT. / A / PREDICTION; / In the Manner of MANY. / - / By the Bickerstaff THE Younger. / - / Is it not ominous in all Countries, / When Crows and Ravens croak upon Trees? / The Roman Senate, when within / The City-Walls an owl was seen, /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Did cause their Clergy, with Lustrations, / (Call'd by the Church Humiliations) / The round-fac'd Prodigy t'avert, / From doing Town and Country Hurt. / Hudibras. / - / LONDON: / Printed for T. Cooper, at the Globe in Pater-Noster-Row. / MDCCXXXVIII. Price Sixpence.

Folio; 301 x 187 mm.; trimmed at top and side. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A4

* * * * * * * *

Iambic tetrameter couplets.

The poem refers briefly to Pope's productions; mentions various countries which may be potential enemies of England; and briefly satirizes England's trepidation.

* * * * * * * *

As the poem suggests, France and Spain were the only countries which really offered a possible threat of war. The trade conflicts of England and Spain finally led to hostilities in 1739; the colonial conflicts of England and France, in 1740.

See also notes to The Present Corruption of Britons, 1738.

* * * * * * * *

419. A / DIALOGUE / ON / One Thousand Seven Hundred and Thirty-eight: / TOGETHER WITH A / Prophetic Postcript / As To / One Thousand Seven Hundred and Thirty-nine. / [[Printer's ornament: a lion within a floral design.]] / LONDON: / Printed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

for T. Cooper, at the Globe in Pater-noster-Row. / - / M.DCC.XXXVIII. / (Price One-Shilling.)

Folio; 333 x 213 mm.; trimmed. [A] in 2's, B-D in 2's. Pp. 15: pp. [1-2], Title-page; pp. [3]-15, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A9

* * * * * * * * *

Heroic couplets.

A. asks B. why he has stopped writing satires, especially in this period, when "the Ministry are mild" to libels. B. replies that he dreads "ill usage" from his "Brother Wits." The argument continues, A. insisting that fraud and hypocrisy must be scourged, while B. remarks that the country may be better served through improvements in legislation and personal behavior. A. holds that the prime task is to expose those false patriots and men of poor taste who are admired and respected by an unsuspecting public, while B. maintains that his countrymen are not such fools as to be unaware of these qualities. In the last part of the poem, B. accuses Pope of writing merely to suit popular taste and prophesies that his ill-natured, dishonest, and spiteful Thirty-Eight will prove to be a mere ephemeral production.

* * * * * * * * *

For Pope's Thirty-Eight, see notes to The Present Corruption of Britons, 1738.

* * * * * * * * *

420. A / SUPPLEMENT / TO / One Thousand Seven hundred / Thirty-eight. / - / Not written by Mr. POPE. / - / —— Hoc

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

te / crede modo insanum, nihilo ut sapientior ille / Qui te deridet caudam trahit —— Hor. Lib. ii, Sat. 3. / ——Uni aequus virtuti, atq; ejus amicis —— Idem. / = / LONDON: / Printed for J. Roberts, near the Oxford-Arms, in Warwick-Lane. / - / MDCCXXXVIII.

Quarto [no watermarks]; 214 x 175 mm.; trimmed. A in 3's; B-D in 4's; E in 2's. Pp. [3]-35: pp. [3-4], Title-page; pp. 5-35, Text. Catchwords. No headlines. Pages numbered centrally in brackets. The catchword on p. 34 has been partially trimmed off; the catchword and signature on p. 33 almost completely.

Listed in B.M.C. B29

* * * * * * * * *

Heroic couplets.

In a dialogue between A. and B., B. complains about English subservience to Spain. A. bids him discontinue his satire since it fails to cure evil, and chides him for railing at officials until they are dismissed and join his side, whereupon they apparently lose all their vices. B. replies that he is unable to countenance vice, and when A. mentions some individuals worthy of praise, B. remarks that he has railed too long and scarcely knows how to praise. A. urges him to win the generous friendship of Atticus by commending, or even flattering him, but B. answers that he is too aware of Atticus' faults. When A. suggests that panegyric would sell better, B. informs him that most people enjoy reading scandal about others. He also admits that satire thrives on vice and evil and would languish without them, but

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

insists that satire and wit are the best guardians of liberty. A. then ridicules satire for its spite, lies, and clumsiness, and invokes Britain's genius to soothe discord and to preserve Britain's honor.

* * * * * * * * *

The speaker B. is apparently intended to represent Pope. See notes to The Present Corruption of Britons, 1738.

* * * * * * * * *

421. THE / NEGOTIATORS. / CR, / DON DIEGO brought to Reason. / An Excellent / New BALLAD. / Tune of Packington's Pound. / [[Small printer's ornament: floral design.]] / LONDON: / Printed for R. Thompson. MDCCXXXVIII. (Price Six-pence.)

Folio [no watermarks]; 332 x 222 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Frontispiece (an unsigned engraving of a man holding a whip and directing three other men, who draw a wagon; and of another man holding the tail of a lion rampant which grasps a heavy staff in its left fore-paw); pp. [3-4], Title-page; pp. [5]-7, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. which identifies Don Diego as Sir T. Fitzgerald. A19

* * * * * * * * *

Stanzas: anapestic 4a4a4b4b2c2c4c4d4d.

The poem satirizes the negotiations with Spain over the seizure of British merchant ships. Afraid to fight, England sends as emissaries to Spain a knight and his brother (one of them named H——) who are imposed on and made fools of.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Returning to England, they pretend to have forced terms on the Spanish leader, when they have only succeeded in buying him off with a bribe.

* * * * * * * * *

Ever since the Treaty of Utrecht, 1713, and especially since the short war in 1727-29, England and Spain had been in conflict over English trading privileges and the Spanish right of search. Extensive smuggling by English merchants and rude treatment by Spanish sailors increased the friction between the two nations, until the parliamentary opposition and much of the British populace clamored for war. Walpole's policy was to keep the peace, however, and to attain this end he exerted all his energy. A negotiation was conducted in London, and agreement was reached that Spain should settle English claims by a payment of £200,000. This sum was so whittled down by counter claims of Spain and by a reduction for prompt payment, however, that England would receive only £95,000. Furthermore, when the negotiations continued at Madrid, King Philip V rejected this settlement unless it deducted another £68,000, which he maintained was owed to Spain. This Convention of Madrid was signed on 14 January 1739, and approved by Parliament on 8 March 1739.

The Convention was fiercely debated in Commons and Lords, and was passed by narrow margins.

The terms of the Convention, as well as Walpole's general policy, met strong opposition from the merchants and from Walpole's political opponents.

The knight, of course, is Sir Robert Walpole.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Horatio or Horace Walpole (1678-1757), Sir Robert's younger brother, was a M. P. and held various ambassadorships and important public offices. He strongly supported his brother's policy of keeping peace with Spain, and, on 8 March 1739, he spoke favorably of the Convention as a means of averting war.

The Walpoles did not actually go to Spain as emissaries. In fact, as is noted above, part of the negotiations were conducted in London. The negotiations in Spain were handled by the English minister at Madrid, Sir Benjamin Keene.

Sir Thomas Fitzgerald (known as Geraldino) represented Spain in the negotiations which led to the Convention of Madrid, 1739.

The poem was probably written early in 1739 (N.S.)

* * * * * * * * *

422. THE / NEGOTIATORS, / OR, / DON DIEGO brought to Reason: / An Excellent / NEW BALLAD. / - / Tune of, Packington's Pound. / - / LONDON: / Printed in the YEAR M,DCC,XXXVIII.

Quarto [no watermarks]; 227 x 175 mm.; trimmed. No signatures. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

B19

* * * * * * * * *

The contents are the same as those in the preceding pamphlet.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

423. MOB / CONTRA / MOB: / OR, THE / Rabblers rabbled. / - / O Qualis hurly-burly fuit! si forte vidisses / Pypantes arsas, & flavo sanguine breekas / Dripantes, hominumque heartas ad proelia faintas. / Hawthornden, Pol. Middin. / - / [[Printer's ornament: scroll and floral designs; bust of a fairy.]] / - / EDINBURGH, / Printed in the Year MDCCXXXVIII.

Octavo [no watermarks]; 164 x 104 mm.; trimmed. [A] in 4's; B-D in 4's. Pp. 32: pp. [1-2], Title-page; pp. 3-32, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

B.M.C. lists a duodecimo dated 1738. Listed in H. & L., which ascribes it to William Meston. C97

* * * * * * * * *

Iambic tetrameter couplets.

Canto I tells of the time when reformers were characterized by zeal and rant instead of sense and reason; when the mob usurped command and obtained power to make and unmake kings. Canto II describes the progress of this reformation by force and deceit. Canto III praises the Scots as a quiet, God-fearing, conservative people and relates the decision of the reformers to force their religion on this country. Canto IV mentions some of the various sects which met at Aberdeen; describes the beating inflicted on some scouts by women; and relates the inauspicious start of the battle. Canto V describes the progress of the battle; satirizes the cowardice of the invaders; and censures them for spreading religion by force. Canto VI decries war, especially eccle-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

siastic; and describes the ignominious defeat of the invaders.

* * * * * * * * *

William Meston (1688?-1745) worked as a tutor, served as a regent of Marischal College, Aberdeen, fought on the side of the Old Pretender in 1715, and founded a private academy which had a temporary success. From 1720 on, he published a half-dozen poems which were, in 1767, collected in one volume.

This poem was first published in 1731. It apparently alludes to the hostilities between England and Scotland known as the First Bishop's War (1638-1639) and the Second Bishop's War (1640). This Scottish revolt was a reaction to Charles I's general policy of molding the Scotch Church after the English, and particularly to his imposition on Scotland of a prayer book modeled upon the English one.

One of Meston's earlier works, The Knight Of the Kirk, 1723, is a satire on Presbyterians.

* * * * * * * * *

424. THE / World Unmask'd. / A / SATIRE. / - / Fremant omnes licet, dicam quod sentio. / Tully. / - / [[Printer's ornament: a floral design and a large eagle.]] / LONDON: / Printed for J. Mechell in Fleetstreet. 1738. / [Price One Shilling.]

Folio [no watermarks]; 310 x 209 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. iv + [5]-16 + 21-24: pp. [i-ii], Title-page; pp. [iii]-iv, Preface; pp. [5]-16 +21-24, Text. Catch-words. Headline: p. iv, "PREFACE." Running-title: "The World Unmask'd." on versos; "A Satire." on rectos. Pages

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

numbered at corners.

Listed in B.M.C. A30

* * * * * * * * *

Heroic couplets.

The Preface (prose) defends the practice of naming real persons in a satire, provided that they really deserve censure for malicious lies or petty meannesses.

The first part of the poem laments that raillery and satire meet opposition from the fashionable world; praises the honesty which bestows censure or panegyric out of sincere conviction rather than out of a desire for material benefit; and condemns the politician Lycon for his governmental policies and for some personal traits. The rest of the poem illustrates the vices and follies of various individuals (under fictitious names).

* * * * * * * *

References and allusions make it apparent that Lycon represents Sir Robert Walpole, who was being severely condemned at this time for not taking England to war against Spain.

For further details see the notes to The Negotiators, 1738.

* * * * * * * *

425. ADVICE to the FAIR: / AN / Epistolary ESSAY, / IN / THREE PARTS: / ON / DRESS, CONVERSE, and MARRIAGE: / ADRESS'D TO A / SISTER. / - / Servare modum, Naturam sequi, finemque tueri. Luc. / - / [[Printer's ornament: a scroll design enclosing a sun (with human face) shining on flowers.]] /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

- / LONDON: / Printed for J. Wilford, at the Three Golden Flower de / Luces, behind the Chapter-house in St. Paul's Church- / Yard, MDCCXXXVIII. / (Price One Shilling.)

Folio; 314 x 209 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. 20: pp. [1-2], Title-page; pp. [3]-8, Part I; pp. 9-13, Part II; pp. 14-20, Part III. Catchwords. No headlines. Pages numbered centrally in brackets.

A2

* * * * * * * * * *

Heroic couplets.

Part I proclaims the goodness of pleasure and maintains that one should gain the esteem of both the vain and the wise by dressing in fashion, but disdaining mere splendor. Part II advises the lady not to monopolize the conversation; not to show off her wit; to speak simply and modestly; to adjust herself to the mood of the company; and to be moderate in expressions of joy or sorrow, since it is already difficult enough to discern man's soul under the cloak of modern manners. Part III counsels her to marry for love, not wealth; tells her how to discover a lover's faults and how to determine whether he is being sincere and not simulating.

* * * * * * * * * *

426. THE / BREECHES, / A / TALE. / INSCRIBED to the Fair of Great-Britain. / With a Satyrical INTRODUCTION. / - / Ignavum fucos Pecus á Praepibus arcent. Virg. / Sic Visum Veneri: Cui placet Impares / Formas atquae animos subjuga ahaena / Saevo mittere cum Joco. Hor. / - / [[Printer's ornament: a scroll design enclosing a landscape.]] / LONDON: /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Printed for the Author, and Sold by W. Lloyd and / J. Wygate, next the King's-arms, in Chancery-lane, / near Fleet-street, 1738. / (Price One Shilling.)

Folio; 305 x 196 mm.; trimmed. [A] in 2's; B-G in 2's; [H]. Pp. ix + 10 + 11: pp. [i-ii], Title-page; pp. [iii]-ix, Dedication; reverse of p. ix contains p. [1] of Introduction; pp. [1]-10, Introduction; reverse of p. 10 of Introduction contains p. [1] of Text; pp. [1]-11, Text. Catchwords. Headlines: pp. iv-ix, "DEDICATION."; pp. 2-10, "INTRODUCTION." Pages of Dedication and Introduction numbered at corners; pages of Text numbered centrally in parentheses.

Listed in B.M.C. A4

* * * * * * * * *

Iambic tetrameter couplets.

The Dedication (prose and occasional verse) is addressed to M——r, presented as the hero of the poem and described as a parson who abjured his profession for the writing of satire; censures him for the sharpness of his attacks; and refers ironically to his lack of wit, his pursuit of wealth, and the worthlessness of his productions.

The Introduction (iambic tetrameter couplets; some quatrains--iambic 4a3b4a3b and 4a4b4a4b) satirizes (under fictitious names) some hack writers, critics, and blockheads.

The poem is a humorous and sometimes ribald dialogue between a wife and her husband and deals with her complaints about his failure to engage in the connubial rites as frequently as she would prefer.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

427. THE / Plot Discover'd / OR, / The MAN with HORNS / A NEW / POEM / - / By John Rattle, Bellows Maker. / - / Inquisitive as jealous cuckolds grow, / Rather than not be knowing, they will know, / What, being known, creats [[sic]] their certain Woe. / Lord Rochester. / - / [[Printer's ornament: scroll design and a male figure.]] / DUBLIN: / Printed in the Year 1738.

Octavo [no watermarks]; 155 x 107 mm.; trimmed, except for bottoms of last two leaves. No signatures. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C28

* * * * * * * *

Heroic couplets.

A foppish, dull, proud, and ignorant booby cheats his first wife of her riches and then leaves her. Marrying for the second time, he treats his second wife basely, puts the blame on her, and bribes witnesses to testify to her infidelity. He thus proves himself a cuckold and becomes a butt of ridicule for the whole court and city.

* * * * * * * *

428. CALLISTIA; / OR / The PRIZE of BEAUTY. / A / POEM. / - / [[Printer's ornament: Cupid seated atop a floral design.]]/ - / LONDON, / Printed for W. Lewis in Great Russel Street, Covent-Garden; and sold by / the Booksellers in London and Westminster. MDCCXXXVIII / (Price Six Pence.)

Folio; 307 x 207 mm.; trimmed. [A] in 2's; B in 2's; [C] in 2's. Pp. 12: pp. [1-2], Title-page (the reverse

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

containing an Advertisement explaining the term "Callistia"); pp. 3-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A5

* * * * * * * * *

Heroic couplets.

The Advertisement (prose) explains the custom of the Greek feasts known as Callistia.

A group of women--both young maids and old matrons--approach the temple of Juno, and each one in turn addresses the goddess and presents her own peculiar claim to the prize. Their reasons show them to be vain, fickle, greedy and hypocritical. The prize is awarded to a girl who is yet unaware of her charms.

* * * * * * * * *

429. AN / ENQUIRY / AFTER / VIRTUE: / IN A / LETTER to a FRIEND. / - / Ubi virtus, si nihil situm est in Ipsis nobis? Cic. / - / [[Printer's ornament: floral design with two cupids.]] / - / LONDON: / Printed for C. Corbett, Bookseller and Publisher / at Addison's Head in Fleetstreet. / (Price One Shilling.)

Folio [no watermarks]; 324 x 217 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. 20: pp. [1-2], Title-page (with reverse containing a list of the contents); pp. [3]-20, Text. Catchwords, except on pp. 18 and 19. No headlines. Pages numbered centrally in parentheses. At the end of the Text on the last page is written the following: Virtue may chuse the High or Low Degree, / 'Tis just alike to Virtue & to Me, / Dwell in a Monk, or light upon a King, / She's still the same,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

belov'd, contented Thing. / Mr. Pope.

A10

* * * * * * * * *

Heroic couplets.

The first part of the poem states that virtue is an absolute quality not dependent on custom; that much apparent virtue is merely prudence; that reason bids us follow nature; that men are guided by customs and prejudices; and that priests use religious traditions to maintain the security of their position. The poem then shows that virtue does not necessarily reside in military valor, and reveals the corruptions and self-interest of those who, above all others would be expected to possess virtue, namely, patriots, justices, statesmen, and merchants. The last lines admit that some goodness may still be found in every class; praise the nobility of Argyle and Vernon; and proclaim that virtue is secure and eternal.

* * * * * * * * *

For John Campbell (1678-1743), second Duke of Argyll, see note to The Black-Bird's Second Tale, 1710.

Edward Vernon (1684-1757) was a naval officer who, by the time this pamphlet was written, had attained the rank of captain and had commanded ships in the Mediterranean, the West Indies, and the Baltic. In the War of Jenkins's Ear (1739-1748) with Spain, he captured Porto Bello, but later failed, partly because of a general's ineptitude, at Cartagena and Santiago.

References indicate that the pamphlet was written after Walpole's excise bill of 1733 and suggest a date shortly be-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

fore the outbreak of war in 1739. The pamphlet may well have been written some time in 1738, when Argyll stood in opposition to the ministry--as he frequently did--and made speeches against Spain.

* * * * * * * * *

430. THE / FALL / OF / VIRTUE: / OR, THE / IRON-AGE. / A / POEM. / - / ——De duro est ultima ferro. / Protinus irrumpit venae pejoris in aevum / Omne nefas, fugere pudor verumq; fidesq; / In quorum subiere locum, fraudesq; deliq; / Insidiae & vis & amor sceleratus habendi. / Ovid. / - / - / EDINBURGH: / Printed by R. Fleming, for A. Kincaid, / and sold at his Shop opposite to the Parliament- / Close. M.DCC.XXXVIII.

Octavo; 185 x 122 mm.; trimmed. a in 4's; B-C in 4's. Pp. [vi] + 18: pp. [i-ii], Title-page; pp. [iii-vi], Dedication; pp. 1-18, Text. Catchwords. No headlines. Pages numbered centrally in brackets. There are brackets at top of pp. [ii-vi], but no page numbers.

Listed in B.M.C., which attributes it to C.L. C12

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to Mrs. Cockburne, and signed C.L., praises the lady for her virtue and taste, and praises her husband, who supported the Rebellion, for his courage and unselfish patriotism.

The poem condemns ambition for causing man's Fall from his state of peace and happiness; describes the alteration of nature to a malignant force as a result of the Fall; blames

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ambition for the destruction and suffering caused by war; asserts that even individuals, especially priests are motivated by ambition; mentions some other passions which ravage mankind, and presents some illustrations of greed; insists that better times will come; praises F----s for his justice, honor, and sincerity; praises W-----t for his winning eloquence and calm but persuasive argument; and describes the temperateness, sense, modesty, and sincerity of Mirabella as a model for Britain to emulate.

* * * * * * * * *

431. A / RHAPSODY / ON / Virtue and Pleasure. / TO / The Right Honourable / JAMES REYNOLDS Esq; / Late Lord Chief Baron of the Exchequer. / - / [[Printer's ornament: two birds and a scroll design.]] / = / LONDON: / Printed for T. Cooper, at the Globe, in Pater-noster-row. / - / MDCCXXXVIII. / [Price One Shilling.]

Folio; 335 x 219 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. 3-16, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A24

* * * * * * * * *

Heroic couplets.

The poem praises virtue as the source of true joy and inner satisfaction; admonishes princes to earn respect and admiration by means of virtue, to eschew sycophantic courtiers, and to ensure good legislation; reminds those who are not destined to be great public leaders that virtue may consist of expressing their hospitality or at least of offering helpful advice; stigmatizes those who possess the financial

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

means of great philanthropy, but content themselves with merely not doing misdeeds, as mere "negative good Men"; and states that the pleasures of virtue--ease of mind, placidity of temperament, and heavenly protection--are possessed by Reynolds.

* * * * * * * * *

James Reynolds (1686-1739), a judge, was appointed Lord Chief-Baron of the Exchequer in 1730, and resigned in July 1738.

* * * * * * * * *

432. THE / TIT-BIT. / A / TALE. / - / ——Cunnus teterrima Belli / Causa.—— Horat. / - / [[Printer's ornament: floral design enclosing a man's profile.]] / - / LONDON: / Printed for T. Cooper, at the Globe in Pater-noster- / Row, 1738. / (Price Six-pence.)

Folio; 354 x 223 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A28

* * * * * * * * *

Iambic tetrameter couplets.

The poem opens with the remark that the best way to convey a moral is to tell a smutty story, since that is read most often; laments the servitude of men to imperious women; and tells the story of a philandering wife who, by a lewd trick, convinces her relatives that she is a dutiful wife and that her husband is at fault.

* * * * * * * * *

433. What is MAN? / AN / ODE, / IN / PINDARIC Verse. /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

IN / Fifteen STANZAS. / - / O Eve! in an evil Hour thou didst give Ear / To that false Worm, of whomsoever taught / To counterfeit Man's Voice ——— / ——— Our Eyes Open'd we find indeed, and find we know / Both Good and Evil —Good lost, and Evil got! — / Bad Fruit of Knowledge — / Milt. Lib. IX. / - / Πᾶσα σὰρξ χόρτος, καὶ πᾶσα δόξα ἀνθρώπου ὡς ἄνθος χόρτου/ Septuag. Isa. xl. 6. / - / LONDON: / Printed for J. Buckland at the Buck in Pater-Noster-Row; and sold by W. / Meadows at the Angel in Cornhill; and R. Dodsley at Tully's Head in / Pall-Mall. MDCCXXXVIII.

Folio; 340 x 227 mm.; trimmed. [A] in 2's; B-D in 2's; E. Pp. 18: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. [5]-18, Text. Catchwords. Running-title: "MAN" on versos and rectos. Pages numbered at corners.

A30

* * * * * * * *

Various stanzaic forms.

The poem contrasts man's acme of happiness in Paradise with his condition after the Fall, when he is the victim of all sorts of evil passions; depicts man's state as one of misery and pain; and declares that power, titles, and any kind of endeavor are all forms of vanity, since man is constantly plagued by disease and is finally conquered by death.

* * * * * * * *

434. THE / Young Senator. / A / SATYRE. / WITH AN / EPISTLE to Mr. Fielding, on his / Studying the LAW. / - / Yet sometimes Nations will descend so low / From Virtue, which is Reason, that no Wrong, / But Justice, and some fatal Curse

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

annex'd, / Deprives 'em of their Outward Liberty, / Their Inward lost. —— / Milton Par. Lost. / - / [[Small Printer's ornament: scroll and floral designs enclosing a bust.]] / = / LONDON: / Printed for David Jones in Fleetstreet, M.DCC.XXXVIII.

Folio [no watermarks]; 340 x 227 mm.; trimmed. B-C in 2's gathered within D in 2's. Pp. 11: pp. [1-2], Title-page; pp. 3-11, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A31

* * * * * * * * *

Heroic couplets.

The poem satirizes the fumbling ineptitude of a young senator's first speech and the foppery, vanity, and ambition of senators in general; describes the true senator as characterized by integrity and justice; advises men to do the job for which they are best fitted; and praises honest but mute intelligence above bribed eloquence.

* * * * * * * * *

There is no epistle to Mr. Fielding.

* * * * * * * * *

Henry Fielding (1707-1754) was forced to cease his satirical playwrighting because of the Licensing Bill of 1737, and he turned to the study of law. Not until 1740, when he was a practicing lawyer, did he achieve fame as a novelist.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1739

435. THE / STAG CHACE / IN / WINDSOR FOREST. / A / POEM. / [[Printer's ornament: two clubs crossed in front of a lion's skin.]] / LONDON: / Printed for J. Shuckburgh, at the Sun, near the Inner- / Temple-Gate, Fleet-street. M.DCC.XXXIX. / [Price ONE SHILLING.]

Folio [no watermarks]; 353 x 222 mm.; trimmed. B-E in 2's gathered within [A] in 2's. Pp. [ii] + 17: pp. [i-ii], Title-page; pp. [1]-17, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Top of the Title-page has been torn off and another piece of paper pasted on.

A26

* * * * * * * * *

Heroic couplets.

The poem describes a stag hunt, with the moral observation, after the death of the stag, that it is dangerous to excel. Digressive passages extol Frederick's goodness; eulogize Talbot's wisdom and grieve at his demise; and advise British maidens to leave the false pleasures of the town for the natural life of the country. The poem ends with an apostrophe to Pope and to the beauties of Windsor Forest, and with a prophecy of the future glory of England.

* * * * * * * * *

References indicate that "Frederick" is Frederick William I (1688-1740), brother of George II, and King of Prussia since

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1713. Instituting a rigid economy, Frederick succeeded in paying off debts and accumulating a favorable balance. The present writer may have had more particularly in mind Frederick's freeing of the serfs (1719), his attempt to improve municipal administrations, his insistence on abolishing old feudal rights, and perhaps even his edict of 1739, which attacked the policy of exploiting peasants. He also established schools and made education compulsory, and formed an efficient, well-disciplined army.

Talbot probably refers to Charles Talbot, Baron Talbot of Hensol. See note to The True Great Man, 1737.

A reference to peace suggests that the poem was written before thedeclaration of war on 19 October, and the absence of any reference to the Convention of Madrid on 14 January may indicate that the poem was written previous to that date also.

* * * * * * * * *

436. AN / ODE, / Most Humbly Inscrib'd to His Royal Highness, / The Prince of WALES, / ON HIS / BIRTH-DAY, / Saturday, January 20th, 1738-9. / - / τῆς ἐπιμελείας πάντα δῶρα γίγνεται / - / [[Printer's ornament: a lion and unicorn rampant flanking a crest.]] / - / LONDON: / Printed for J. Brindley, at the King's-Arms in New Bond-street; / sold by Mrs. Dodd, at the Peacock, without Temple-Bar; and / by the Booksellers of London and Westminster, 1739. [Price Six Pence.]

Folio; 323 x 204 mm.; trimmed at side and bottom. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in parentheses. A tear in the first leaf and the bottom corner of the last leaf have been repaired. A design has been printed over the price.

A19

* * * * * * * * *

Alternate stanzas of iambic 4a4b4a4b and four other involved stanzaic forms.

The poem is a hymn of joy.

* * * * * * * * *

For Frederick Louis, Prince of Wales, see notes to the next pamphlet.

* * * * * * * * *

437. AN / ODE, / TO HIS / ROYAL HIGHNESS / ON HIS / BIRTH-DAY. / = / [[Small printer's ornament: a scroll design and a basket of flowers.]] / = / LONDON: / Printed for R. Dodsley, at Tully's-Head, Pall-Mall. / - / MDCCXXXIX.

Folio; 315 x 207 mm.; trimmed at top, partially trimmed at side. B in 2's gathered within [A] in 2's. Pp. 7: pp. ]1-2], Title-page; pp. [3]-7, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in H. & L. suppl., which ascribes it to Robert Craggs Nugent, Earl Nugent. A20

* * * * * * * * *

Stanzas: iambic 4a4a3b4c4c3b.

The poem advises the prince to shun the flattery of those who desire the destruction of liberty, and to attain fame and a secure throne by tempering his power with restraint.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Robert Nugent (1702-1788), later Earl Nugent, had assumed the surname Craggs in 1737 upon his marriage to a wealthy widow whose maiden name was Craggs. A friend of the Prince of Wales, to whom he frequently lent money, Nugent spent most of his life, from 1741, in politics, but he also wrote a number of poems.

References in the poem indicate that it is addressed to the Prince of Wales.

Frederick Louis, Prince of Wales (1707-1751) was the son of George II and the father of George III. The prince had apparently never got along well with his parents, and in 1737 his inconsiderate treatment of the princess during her labor pains aroused the indignation of his father, who banished the prince and his family from St. James. Establishing himself at Norfolk House, Frederick made his home a center of opposition to the policies of Walpole, and hence to the king, by whom the chief minister was supported.

* * * * * * * * *

438. Sir *'s SPEECH / UPON THE / PEACE / With Sp--n. / - / To the Tune of the Abbot of Canterbury. / - / [[Printer's ornament: a rectangular scroll and floral design.]] / - / LONDON: / Printed for Jacob Lock, in Fleet-street, 1739. / (Price Six-pence.)

Folio; 303 x 194 mm.; trimmed at bottom. No signatures. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A26

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: anapestic 4a4a4b4b, with refrain "Derry down, / down, down, derry down."

The poem satirizes England for its calm acceptance of Spanish attacks on English ships and of other indignities, and for its willingness to settle the matter for a monetary consideration.

* * * * * * * * *

An allusion in the text indicates that Sir * is Sir Robert Walpole.

The material in the poem refers to the situation with Spain and the Convention of Madrid. See notes to The Negotiators, 1738.

The Convention was signed on 14 January and accepted by the Cabinet Council on 26 January.

* * * * * * * * *

439. THE / COUNTRY BARD: / OR, THE / Modern Courtiers. / A / POEM. / Inscrib'd to the Prince. / CANTO the First. / Qui quid sit pulchrum, quid dulce, quid utile, quid non, / Plenius ac melius Chrysippo & Crantore dicit, Hor. / Ut Imperiam avertant, Libertatem praeferunt, cum perveterunt, / Ipsam aggrediuntur. Tacit. / LONDON: / Printed for the Author. MDCCXXXIX. / Price One Shilling.

Quarto; 240 x 205 mm.; trimmed. [a] in 2's; [A] in 2's; B-F in 2's. Pp. [vi] + 21: pp. [i-ii], Title-page; pp. [iii-iv], Dedication to the Prince of Wales (with blank reverse); pp. [v-vi], Dedication to Sir John Morgan (with blank reverse); pp. [1]-21, Text. Catchwords, except on p.9. In some cases, catchwords are used for the footnotes also. No headlines.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pages numbered centrally in brackets.

Listed in B.M.C. B6

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to Sir John Morgan, Bart, expresses the author's gratitude and obligation; and refuses to indulge in eulogium, but does extend mild praise.

The poem censures courtiers for their sycophancy and craft; condemns the favorite, Marall, for his incompetence, cunning, and appeal to men's avarice, which is decried as a vicious and degrading passion; condemns the idea of a standing army during peace; characterizes the good king; describes the evils arising from bribery; conplains that modern courtiers are characterized by self-interest and deceit; ridicules Marall's foreign policy and his fear of war; expresses confidence in the navy; asserts that British prosperity depends upon unhampered trade; prays to God for assistance; and rejoices that desire for war is mounting.

The footnotes (usually lengthy) contain comments on, and illustrations of, various passages of the text.

* * * * * * * * *

Marall, of course, represents Sir Robert Walpole. For his foreign policy, see notes to The Negotiators, 1738.

This was apparently written before the declaration of war on 19 October.

* * * * * * * * *

440. MEN / AND / MEASURES / CHARACTERISED / From / HORACE. / BEING / An Imitation of the XVI$^{th}$ ODE of his /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SECOND BOOK. / - / LONDON: / Printed for T. Cooper at the Globe in Pater-Noster Row. / MDCCXXXIX. / [Price Six-pence.]

Folio; 306 x 205 mm.; trimmed. [A] in 2's; B in 2's; [C]. Pp. [ii] + 8: pp. [i-ii], Title-page; pp. 1-8, Text. The text of Horace's ode is printed in Italics at the bottom of each page, four lines on each of pp. 1-6, eight lines on each of pp. 7-8. Catchwords (for both English and Latin texts). No headlines. Pages numbered centrally in brackets.

A18

* * * * * * * *

Iambic tetrameter couplets.

Addressing a friend, the poem proclaims the futility of pursuing happiness and fame, and advises moderation and calm acceptance of whatever fate brings. There are cursory references to contemporary clergyman and politicians.

* * * * * * * *

A reference in the pamphlet suggests that it was written after the Convention of Madrid (14 January 1739), and before the declaration of war (19 October 1739).

* * * * * * * *

441. AN / ODE / ON / Mr. Pulteney. / To which is added, A New Epitaph. / [[Small printer's ornament: a floral design and two birds.]] / LONDON: / Printed by S. OSBORN, near St. Paul's. / MDCCXXXIX. / (Price Six-Pence.)

Folio [no watermarks]; 337 x 215 mm.; trimmed. B in 2's gathered within [A] in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-5, An Ode; p. [6] is blank; p. [7], "Translation of the Latin Epitaph, published in Old Common Sense, Feb. 3.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1738." (in two columns: the right one, Latin text; the left one, English translation). No catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C., which attributes it to R.C. Nugent.

A20

* * * * * * * *

Stanzas: iambic 4a4a3b4c4c3b.

The poem praises Pulteney as an exponent of reason and liberty in contrast to priestcraft and tyranny.

* * * * * * * *

The poem is partially allegorical, and the reference to priestcraft and tyranny alludes to Sir Robert Walpole. Chief minister since 1721, Walpole was constantly attacked by the opposition, who envied his power and influence, and he was especially condemned for his policy of bribery and corruption.

For William Pulteney, see note to Discontent, An Essay on Faction, 1733.

* * * * * * * *

"A New Epitaph."

Prose.

The passage describes the dishonesty, sycophancy, and avarice of an Englishman who injured the trade and prestige of his own country, but furthered that of France.

* * * * * * * *

For Nugent, see note to An Ode to His Royal Highness, 1739.

Other allusions confirm the suggestion that Sir Robert Walpole is the subject of the epitaph, but the aspersions on

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his character and the other charges are a good deal exaggerated. Walpole actually instituted a number of reforms designed to strengthen British trade and commerce. Although French trade had been expanding for some years, the present complaints seem to have been inspired by other considerations. Annoyed by the Spanish restrictions on their trade, English merchants had long clamored for a war, in which desire they were supported by the opposition, whereas Walpole had for years been trying to maintain peace at almost any cost.

See also the notes to The Excise-Bill Versify'd, 1733, and The Negotiators, 1738.

The pamphlet seems to have been written before the declaration of war on Spain on 19 October.

* * * * * * * * *

442. THE / Sixteenth EPODE / OF / HORACE, / IMITATED; / And Addressed to the / People of ENGLAND. / - / — Signa ego Punicis / Affixa delubris, et arma / Militibus sine caede, — / Direpta vidi: vidi ego civium / Retorta tergo brachia libero, / Portasq; non clausas, et arva / Marte coli populata nostro. / - / [[Printer's ornament: scroll and floral designs enclosing a bird.]] / = / LONDON: / Printed for J. Standen, at Caleb D'Anvers's-Head op- / posite Serjeants-Inn, in Chancery-Lane. / - / MDCCXXXIX.

Folio [watermarks on all but third and fourth leaves]; 297 x 202 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Latin text printed at bottom of pages in small italics. Catchwords for English text only. No headlines. Pages numbered centrally in brackets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Listed in B.M.C. A26

* * * * * * * * *

Heroic couplets.

The poem rebukes Britain for enduring the insolence of Spain and for dividing her own forces by party spirit; accuses England of conspiring to undo herself by submission to Spain; warns that the country will fall into ruin and waste; and advises the readers to leave England and to seek some more propitious land which Spain will not claim and where people can live simply and virtuously in peace.

* * * * * * * * *

For details about the friction between England and Spain, see notes to The Negotiators, 1738.

References suggest that the pamphlet was written before the declaration of war on 19 October, but after the Convention of Madrid was signed on 14 January.

* * * * * * * * *

443. THE / SOLILOQUY / OF A / GREAT MAN. / A NEW / BALLAD. / - / To the Tune of, Down, down, down, derry down. / - / [[Printer's ornament: a female figure seated near a book, a lyre, a painter's pallette, and a caduceus, and writing on a tablet by the light of a torch.]] / - / LONDON: / Printed for Tom Robins in Fleet-Street.

Folio; 324 x 205 mm.; trimmed at top. No signatures. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. no headlines. Pages numbered centrally in brackets.

A26

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: anapestic 4a4a4a, with refrain "With his down, down, &c."

The poem satirically condemns R * * * * * for his dispensing of patronage to friends, his monetary appeasement of Spain, and his deflection of tax money into his own pocket.

* * * * * * * * *

R* * * * * is, of course, Sir Robert Walpole. See note to R--b--n's Progress, 1733.

Despite the many accusations of dishonesty which were made against Walpole, there is no indication that he ever appropriated any state funds for himself.

Allusions in the text suggest that the poem was written before war was declared on 19 October 1739, but after the Convention of Madrid was signed on 14 January 1739.

* * * * * * * * *

444. THE / State of Rome, / UNDER / NERO and DOMITIAN: / A / SATIRE. / CONTAINING, / A List of Nobles, Senators, High Priests, Great / Ministers of State, &c. &c. &c. / - / By Messrs. Juvenal and Persius. / - / Alter & Idem. / - / [[Printer's ornament: scroll and floral designs.]] / - / LONDON: / Printed for C. Corbett, Bookseller and Publisher, at / Addison's-Head in Fleet-street. 1739. / (Price One Shilling.)

Folio [no watermarks]; 348 x 218 mm.; trimmed at top and bottom, roughly trimmed at side. [A] in 2's; B-D in 2's; [F]. Pp. 17: pp. [1-2], Title-page; pp. [3]-17, Text. Latin text printed at bottom of page in small italics. Catchwords for English text only (no catchword on p. 8). No headlines.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pages numbered centrally in parentheses.

A26

* * * * * * * * *

Heroic couplets.

The poem insists on the need for satire on England's submissiveness to Spain, on the corruption in English politics, and on the social affectations, fopperies, and crimes of the day; expresses the writer's indignation at the prevalent vices and follies which reward villainy and nonsense but ignore virtue and learning; and reveals the degeneration of the people. The poem ends with a story about the court of Nero. A fisherman brings as a present a fish so large that no receptacle can be found for it. The wise men are unable to decide where to keep it, until one finally suggests that an earthen dish be made for it. The poem then remarks that it is just as well not to cut it, since it stinks within.

* * * * * * * * *

Nero (A.D. 37-68) became emperor in A.D. 54. The early years of his reign were marked by freedom and domestic tranquillity. Later, he embarked on a course of sensual life, and, in order to have his way, he resorted to many bloodthirsty and oppressive measures, including the murder of his mother and of his wife, burdensome taxes, and the ruthless extermination of many men involved in a conspiracy against him. When the senate intrigued against him, Nero fled from Rome and then committed suicide.

Domitian (A.D. 51-95) succeeded as emperor in A.D. 81. Although previously unconcerned with public affairs, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

having devoted his time to personal interests, he now instituted a number of social and religious reforms and took an active part in the judiciary system. As a military commander, Domitian was without distinction. After crushing the revolt of his commanders, he seemed to develop an insane fear of assassination which led him to remove anyone whom he disliked. For his last three years he behaved as a madman and was finally assassinated.

Juvenal (A.D. 55?-125?) and Persius (A.D. 34-62) were Roman satirists.

The first part of the poem is meant to be allegorical, and Rome symbolizes Britain; but this device is soon neglected, and the writer speaks directly of England.

References to the fish suggest that it may be intended to symbolize the Convention of Madrid. See notes to The Negotiators, 1738.

The pamphlet seems to have been written before the declaration of war on 19 October, but after the signing of the Convention on 14 January.

* * * * * * * * *

445. The FREEHOLDER. / An Excellent NEW BALLAD. / Tune, King John and the Abbot.

Broadside; 326 x 231 mm.; trimmed at right side, probably cut with scissors at top.

Al

* * * * * * * * *

Stanzas: anapestic 4a4a4b4b, with refrain "Derry down, down, &c."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem calls upon the freeholders for help in the approaching crisis; accuses Walpole of sacrificing English interests to Spain; offers a toast to Vernon; and exhorts the men to follow those leaders who will retrieve lost honor and freedom.

* * * * * * * * *

For Walpole's "sacrificing" of English interests, see notes to The Negotiators, 1738.

For Vernon, see note to An Enquiry After Virtue, 1738.

References in the text suggest that the poem was written after the declaration of war on 23 October, but before the news of Vernon's victory reached England.

* * * * * * * * *

446. CHARACTERS: / AN / EPISTLE / TO / ALEXANDER POPE Esq; / AND / Mr. WHITEHEAD. / - /

Iliad. Lib. ix. / Cernenda autem sunt diligenter, ne fallant ea nos vitia, quae / virtutem videntur imitari. / Tully. / - / [[Printer's ornament: a vase of flowers.]] / - / LONDON: / Printed for T. Cooper, at the Globe in Pater-Noster-Row; and / sold by the Booksellers of London and Westminster. / MDCCXXXIX. [[Half-title lists price as one shilling.]]

Folio; 344 x 217 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. 15: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. [5]-15, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A5

* * * * * * * * *

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem rebukes Pope and Whitehead; reminds them that, if complaints are not made justly, the satire merely recoils on the head of its writer; and remarks that good men are characterized by good deeds, not by furious abuse, by wisdom, not by wit.

* * * * * * * * *

Paul Whitehead (1710-1774) was a satirist who by 1739 had written political squibs and also a lengthier piece entitled State Dunces. In 1739 he published another satirical poem called Manners, but this pamphlet, apparently referring only to his political satires, may have appeared earlier.

* * * * * * * * *

447. E—— —— ——h's Instructions / TO THEIR / MEMBER. / - / [[Printer's ornament.]] / - / Printed for Patrick Ramsay, in LONDON. / MDCCXXXIX. Price Sixpence.

Folio [no watermarks]; 356 x 230 mm.; trimmed. B in 2's gathered within [A] in 2's. Pp. 7: pp. [1-2], Title-page; pp. [3]-7, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A9

* * * * * * * * *

Iambic tetrameter couplets.

The poem advises the member to join against those who sell their votes; to take L--d I----y as his guide; to attend House sessions faithfully and to be attentive there; to vote the King supplies, even if it means inventing new taxes [this last is satirical in tone]; and to serve S—r R———t, who always rewards generously.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

L--d I----y is probably Lord Islay. See notes to The Black-Bird's Second Tale, 1710.

S—r R——t is, of course, Sir Robert Walpole.

* * * * * * * * *

448. AN / EXCURSORY VIEW / OF THE / PRESENT STATE / OF / MEN and THINGS. / A / SATIRE. / In a Dialogue between the / AUTHOR and his FRIEND. / [[Small printer's ornament: two birds suspending a medallion from their beaks.]] / LONDON: / Printed for G. Corbett, over-against St. Dunstan's / Church, Fleetstreet. M.DCC.XXXIX. / [Price One Shilling.]

Folio [no watermarks]; 327 x 204 mm.; trimmed. B-D in 2's gathered within [A] in 2's. Pp. 15: pp. [1-2], Title-page; pp. [3]-15, Text. Top corner of last leaf has been reinforced. Catchwords. No headlines. Pages numbered centrally in parentheses.

A13

* * * * * * * * *

Heroic couplets.

In a dialogue, B. advises against writing satires as too dangerous an undertaking and suggests panegyrics as more prudent, but A. feels that a panegyric must "varnish Faults" and conceal unpleasant truths. Nevertheless, A. eulogizes Prince Frederick, Pit [sic], Littleton [sic], and Argyle [sic]; then condemns corruption and wrongdoing; and praises the justice and liberty of England.

* * * * * * * * *

Frederick is Frederick Louis, Prince of Wales (1707-1751), eldest son of George II and father of George III. By 1739

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

he had already been responsible for a satire on his parents and had been ordered to leave St. James Palace because of his inconsiderate treatment of his wife when she was about to give birth.

William Pitt (1708-1778) later first Earl of Chatham, had early shown his sympathy for the Prince of Wales. His maiden speech in parliament, 1736, was a congratulatory address to the King on the marriage of the Prince of Wales. In 1737 he supported Pulteney's motion to grant the Prince an annuity of £100,000, and he was later made groom of the bedchamber to the Prince.

George Lyttelton (1709-1773) first Baron Lyttelton, was appointed esquerry to the Prince and soon became his favorite. His maiden speech was made upon the same occasion as Pitt's, and he also supported Pulteney's motion. In 1737, he succeeded Pelham as the Prince's secretary.

For Argyll, see note to The Black-Bird's Second Tale, 1710. In 1738, Argyll began a violent opposition to Walpole.

* * * * * * * * *

449. THE / Female Faction: / OR, THE / GAY Subscribers. / A / POEM. / - / Quo Virtus tua te vocat, i pede fausto. [[H]]or. / - / [[Printer's ornament: scroll design enclosing a bowl filled with fruit and flower buds.]] / LONDON: / Printed for J. Roberts, near the Oxford- / Arms, in Warwick-Lane; and Sold by / the Booksellers of London and Westminster. / M.DCC.XXXIX. / (Price Sixpence.)

Folio [no watermarks]; 320 x 198 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Catchwords. No headlines. Pages numbered centrally in parentheses. There are some small holes in the first leaf.

A14

* * * * * * * *

Heroic couplets.

The poem ironically refers to Gay, who has just had a play refused admission to the stage, as the successor to the Craftsman; hails him as fortunate to have so many ladies take his side in the affair; briefly describes some of the ladies (under fictitious names); and advises Gay to be thankful for present fame rather than to hope for future recognition.

* * * * * * * *

As a sequel to The Beggar's Opera, Gay wrote Polly, but Walpole, still smarting from the ridicule of the first play and reluctant to be a source of further amusement, prevailed upon his friend, the Lord Chamberlain, to stop its presentation. The Lord Chamberlain's decision was announced on 12 December 1728, and immediately Gay became a popular idol, drawing to his side all those who had some reason to dislike the administration. Deciding to have the play printed, Gay was supported by many of his ~~lady~~ friends, one of whom, Catharine Hyde Douglas, Duchess of Queensberry, was forbidden the court because she solicited subscriptions there for the play.

The pamphlet may be misdated 1739, instead of 1729.

* * * * * * * *

450. HEMP. / A / POEM. / Humbly Inscribed to the Honourable / Martin Bladen, Esq; / ONE OF / His Majesty's Comissioners

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the / Board of Trade and Plantation. / [[Printer's ornament: a scroll design enclosing a female figure holding a lyre.]] / LONDON: Printed for C. Corbett, over-against St. Dunstan's Church, / Fleetstreet; and Sold by E. Nutt, at the Royal Exchange; / J. Chrichley, at Charing-Cross; and by the Booksellers of / London and Westminster. M.DCC.XXXIX. / [Price Six Pence.]

Folio [no watermarks]; 336 x 210 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A15

* * * * * * * * *

Heroic couplets.

The poem praises hemp as the foundation of England's navy, trade, and justice; compares the plant to Walpole for strength and vigor against the buffeting of fortune; and advises the clergy that they must practice the doctrines which they preach if the Golden Age is to return.

* * * * * * * * *

Martin Bladen (1680-1746) began his career in the army and attained the rank of lieutenant-colonel. Turning to politics, he was elected to parliament in 1715 and remained a member until his death. From 1715 to 1727 he also held a seat in the Irish House of Commons. He received his appointment as a commissioner of trade and plantations in 1717 and kept this sinecure for the rest of his life. Throughout his tenure in parliament, Bladen was an ardent supporter of Sir Robert Walpole.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Used in the manufacture of ropes, nets, and canvas sail, hemp was obviously of the utmost importance for maintaining the English navy in its proper condition. Since hemp canvas was also used in the manufacture of other products, English trade and commercial relations came to depend heavily on this item. Never profitably cultivated in England, hemp was imported from European countries, and an attempt was even made--but with little success--to establish hemp production in the British colonies in America.

* * * * * * * *

451. A Kind of a / DIALOGUE / IN / HUDIBRASTICKS. / Designed for the Use of / The UNTHINKING / AND / The UNLEARNED. / [[Printer's ornament: scroll and floral designs; two eagles.]] / LONDON, / Printed for T. Cowper at the Globe in Pater-noster Row. MDCCXXXIX. [[The price has been largely trimmed off, but appears to have been sixpence.]]

Quarto; 239 x 193 mm.; trimmed. [A] in 4's; B in 4's; [C]. Pp. 17: pp. [1-2], Title-page; pp. [3-4], Advertisement; pp. 5-17, Text. Catchwords, except on p. 5. Running-title: "A Kind of a Dialogue" on versos; "In Hudibrasticks." on rectos. Page 5 numbered centrally in brackets; other pages numbered at corners.

B15

* * * * * * * * *

Iambic tetrameter couplets.

The Advertisement (prose) offers the publisher's conjectures as to who P***** and R---n might be, and ironically declares that they must have flourished a generation ago,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

because since that time Britons have been prosperous, respected, and honest.

In a dialogue with his friend, Dick maintains that everything is ruled by chance, as evidenced by the corruption and self-interest which are prevalent. The friend replies that these evils are partly due to the people who support corrupt politicians; ironically suggests that they themselves should play the same sort of game if it is so easy; mentions one man who was notoriously corrupt, but refused to hang himself for a large sum of money; and wishes that Britons were as wise as he.

There are references in the poem to P****'s dishonesty and to R---n's unscrupulousness.

* * * * * * * * *

P**** is probably Henry Pelham (1695?-1754), who, after being elected to Parliament in 1717, held various political posts and became a loyal supporter of Walpole.

R---n is Robin, a nickname for Sir Robert Walpole.

* * * * * * * * *

452. L--d B-------ke's SPEECH / UPON THE / CONVENTION. / - / To the Tune of A Cobler there was. / - / [[Printer's ornament: a scroll design, a pedestal, and two birds.]] / - / LONDON: / Printed for Jacob Littleton, in Fleet-street, 1739. / (Price Six-Pence.)

Folio; 309 x 216 mm.; trimmed. No signatures. Pp. 7: pp. [1-2], Title-page; pp. 3-7, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A17

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stanzas: anapestic 4a4a4b4b, with refrain "Derry down down, down, derry down."

Bolingbroke charges the recent Convention with being inimical to English interests, and he insists that Walpole must fall. Some of Bolingbroke's statements are devised to reveal irrationality and political unscrupulousness.

* * * * * * * * *

Bolingbroke was one of Walpole's chief opponents. See notes to The Scamperer, 1715, and An Essay on Faction, 1733.

For the Convention of Madrid, see notes to The Negotiators, 1738.

* * * * * * * * *

453. ON THE / SCARCITY / OF THE / Copper Coin. / A / SATYR. / - / —Ridentem dicere verum / Quid vetat?— / - / [[Printer's ornament: scroll and floral designs; two cherubs.]] / - / Printed in the Year MDCCXXXIX.

Octavo; 185 x 123 mm.; trimmed. [a]; [A] in 4's; B in 4's. Pp. [ii] +16: pp. [i-ii], Title-page; pp. [1-2], Advertisement; pp. [3]-16, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

C26

* * * * * * * * *

Heroic couplets.

The Advertisement (prose) gives as the reason for publication a notice in the Caledonian Mercury offering four guineas for the best poem on the subject; suggests one explanation for the scarcity of half-pence; mentions the illegal over-coinage by the Duke of L——d——le; and offers

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

two alternatives as to the origin of copper coins in Scotland.

The poem bitterly complains that copper coins are scarce, because gold and silver are more useful at court; condemns Britain's pacific attitude toward Spain; ironically praises Walpole and I——ay for their abhorrence of corruption and bribery; censures Walpole's hirelings for their dissoluteness and corruption; laments that, since the Union, Scotland has suffered from the corruption and self-interest of her representatives; and wishes that Scotland were free of England's baneful influence and oppressive attitude.

* * * * * * * * *

According to the Act of Union in 1707, the Scotch coinage was to be made uniform with the English, and all money was called in for reminting. In the process, Scotland suffered a money shortage which lasted through the first half of the century. Not only copper coins were in short supply, but gold, silver, and paper money as well.

For Walpole and his hirelings, see Verres and His Scribblers, 1732.

I—ay is probably Archibald Campbell (1682-1761), Earl of Islay. See note to The Black-Bird's Second Tale, 1710.

Charles Maitland (1688-1744), sixth Earl of Lauderdale, was Captain-General of the Mint.

* * * * * * * * *

454. RAVEN and OWL: / A Politico-Polemico-Sarcastico-Historical / DIALOGUE. / - / By NEUTER NEITHER-SIDE, / of No-Land, Esq; / - / Dabit DEUS his quoque Funem. / With how much Justice we arraign these times! / Read here and blush, Ravens and Owls, your crimes, / Impartially display'd in humble

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dogrel Rhimes. / How many of you have deserv'd the Rope! / That you'll Reform, I just as well may hope / I shall a Miter wear, or learn to tune a Lyre like POPE. / En quo perduxit Stolidos Discordia Cives! / Rare Doings draw on, ---- now the Catholic DON / Will restore all we've lost --- as 'tis rumour'd: / So let's lay aside Piques, ---- all Whimsies and Freaks, / And become to each other good-Humour'd. / What we squabble about ---- is, Who's in and Who's out, / Who's slighted at Court, Who's befriended: / Were the OUT made the IN, --- pray should we begin / To have our Bad Matters amended? / = / LONDON: / Printed for J. Jones, near Fleet-Street, and Sold by the Booksellers and / Pamphlets-Shops of London and Westminster. 1739. / (Price One Shilling.)

Folio [no watermarks]; 344 x 218 mm.; trimmed. [A] in 2's; B-D in 2's; D-E in 2's. Pp. [iv] + 19: pp. [i-ii], Title-page; pp. [iii-iv], Introduction; pp. [1]-19, Text. Catchwords. Headline: p. [iv], "INTRODUCTION." Pages numbered centrally in brackets.

A24

* * * * * * * * *

Iambic tetrameter couplets.

The Introduction (iambic tetrameter couplets) characterizes the Raven as a mean, seditious priest; the Owl as a ravenous courtier.

The Raven remarks to the Owl, who has recently been made a Lord, that virtue alone makes the true nobleman; advises him to be humble, truthful, and honest, and to serve his prince out of patriotism and respect rather than out of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a desire for mere personal gain; and describes the fawning, grasping birds who surround the Eagle and will soon ruin him, while the virtuous birds, being scorned, have removed themselves from court. The Owl accuses the Raven of spite, and condemns the members of the Raven's party for their jealousy and pride. Instancing a Daw who won success by volubility and knavery, but was finally expelled, the Raven laments that the practice of buying titles has, by minimizing the value of truth and virtue, made the court corrupt. The poem ends with a series of mutual recriminations by the Raven and Owl.

* * * * * * * * *

455. THE / CHURCH YARD: / A / Satirical POEM. / = / [[Printer's ornament: a floral design and a bust.]] / = / LONDON: / Printed for T. Cooper, at the Globe in Pater-noster- / Row; and sold by the Booksellers of London, / and Westminster. / - / M.DCC.XXXIX.

Folio [no watermarks]; 371 x 230 mm.; untrimmed. [A]; B-E in 2's. Pp. [3]-19: pp. [3-4], Title-page; pp. [5]-19, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A39

* * * * * * * * *

Heroic couplets.

The poem remarks that, if they wish to make a living, bards must practice flattery; mentions some of the great poets lying in Westminster Abbey; satirizes some contemporary poets, including Cibber and Philips; laments the transience of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

earthly joys; and describes ironically the death of a patriot.

* * * * * * * * *

456. AN / ESSAY / ON / DESIGN / AND / BEAUTY. / - / Natura fieret laudabile carmen, an arte, / Quaesitum est. Ego nec studium sine divite vena, / Nec rude quid possit video ingenium: alterius sic / Altera poscit opem res, & conjurat amice. / Hor. de arte poetica. / - / [[Printer's ornament: a square of type ornaments.]] / - / EDINBURGH: / Printed by R. Fleming, for A. Kincaid, / and sold at his Shop, and by the other Booksellers / in Town. MDCCXXXIX.

Octavo; [no watermarks]; 191 x 119 mm.; trimmed. [A] in 4's; B-D in 4's. Pp. [iv] + 27: pp. [i-ii], Title-page; pp. [iii-iv], Advertisement; pp. 1-27, Text. Catchwords. No headlines. Pages numbered centrally in brackets, except for 1, which is in parentheses. There are a pair of empty brackets on pp. [iii] and [iv].

Listed in B.M.C. C11

* * * * * * * * *

Heroic couplets.

The Advertisement (prose) explains that about two hundred lines of the poem were written by a gentleman of genius and knowledge, and that the present writer both expanded the comments and added illustrations.

The first part of the poem asserts that design or order imparts grandeur to painting, literature, and music; explains that this love of order and the harmonious agreement of parts arises from observation of nature, which reveals the presence of a controlling power; mentions some of the faults which destroy order; insists that only a genius can neglect form

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

with impunity, since the beauty of his imaginative flight is a compensation; describes the appropriateness of nature; and praises symmetry as a product of mind. The second part of the poem praises Eglinton and Wallace for their beauty and virtue; praises King James I for his civilizing influence on Scotland; praises a number of Scotch patriots; condemns modern poetry for its imitativeness and lack of imagination; laments that Scotland has produced no inspired poetry; praises some English men of letters as superior to the ancients; praises Pope for his poetic genius and virtuous character; and praises some Scotch writers.

* * * * * * * * *

Eglinton may be Mary Montgomerie, daughter of Alexander Montgomerie (1660?-1729), ninth Earl of Eglinton. Mary was a celebrated beauty of the day.

* * * * * * * * *

457. MATRIMONY; / OR, / GOOD ADVICE / TO THE / LADIES to keep Single. / In which are painted, in very lively Colours, the Pictures of many / terrible Husbands, both of Court, and in the City; particularly of one whose / Wife is now suing out a Divorce, on account of his Unnatural Abuses. / - / By what wild Fury was the Miscreant drove, / With lighted Taper to assail the Throne of Love. / Marriage at best is but a Vow, / Which all Men break ----- or bow. / Hud. / = / LONDON: / Printed for T. Read, in Dogwell-Court, White-Fryers. / - / MDCCXXXIX.

Folio [no watermarks]; 314 x 212 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. [iv] +12: pp. [i-ii], Half-title; pp.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[iii-iv], Title-page; pp. [1]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A18

* * * ** * * *

Heroic couplets.

The poem warns against the infidelity, bullying, jealousy, and even brutality of husbands; refers (under fictitious names) to some despicable husbands and unfortunate wives; and lashes the foppery, vice, and hypocrisy of men.

* * * * * * * *

See also the succeeding pamphlet, Celibacy: Or Good Advice to Young Fellows to Keep Single, 1739.

* * * * * * * *

458. CELIBACY: / OR, / GOOD ADVICE / TO / Young Fellows to keep Single. / In which are Painted, / In very lively colours, the Pictures of many terrible Wives, both at Court and in the City. / BEING AN / ANSWER / TO / Matrimony; or, Good Advice to the Ladies, &c. / - / Minds are so hardly match'd, that ev'n the first, / Tho pair'd by Heaven, in Paradise, were curs'd. / Dryd. / - / [[Small printer's ornament: two cornucopiae tied together at the ends.]] / - / LONDON: / Printed for T. Read, in Dogwell-Court, White-Fryers. MDCCXXXIX. / (Price One Shilling.)

Folio [no watermarks]; 332 x 212 mm.; trimmed. B-E in 2's gathered within [A] in 2's. Pp. [ii] + 17: pp. [i-ii], Title-page; pp. [1]-17, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A5

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem advises men against relinquishing their liberty, especially in this age when both city and country abound in vice and immodesty, and when court, masquerade, and theater offer the constant threat of cuckoldom; and then goes on to describe other ways in which wives may fritter away their time in foolishness, or deceive their husbands.

* * * * * * * * *

See also the preceding pamphlet, Matrimony; Or Good Advice to the Ladies to Keep Single, 1739.

* * * * * * * * *

459. THE / STAR-GAZER: / OR, / Latitude for Longitude. / A / POEM. / - / Skill'd in the Globe and Spheres, he gravely stands, / And, with his Compass, measures Seas and Lands. / Down on the Bridal-Bed a Maid she lay; / A Maid she 'rose at the approaching Day. / Another Night his lumpish Love she try'd, / But still arose a Virgin and a Bride: / Her speaking Eyes were full of the Disgrace, / And her vex'd Thoughts abhorr'd the cold Embrace. / Dryden's Juv. / - / [[Printer's ornament: scroll and floral designs and two birds.]] / = / LONDON: / Printed by J. Jones, near Fleet-Street, and Sold by the Book- / sellers and Pamphlet-Shops of London and Westminster. 1739. / (Price Six-Pence)

Folio [no watermarks; chain-lines run horizontally.]]; 340 x 231 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-10, The Star-gazer; pp. 10-12, "The Lamentable Ballad of the Rampant Jesuit and Deluded Virgin." Catchwords. No headlines. Pages numbered centrally

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in brackets.

A26

* * * * * * * *

Iambic tetrameter couplets.

The poem tells a ribald story of how a young girl deceives her old astrologer husband.

* * * * * * * *

"The Lamentable Ballad of the Rampant Jesuit and Deluded Virgin."

Stanzas: iambic 4a4a3b4c4c3b.

The poem tells a ribald story of how a priest seduces a young girl under the pretext of making her a saint.

* * * * * * * *

460. THE / STATUES: / OR, THE / TRIAL of CONSTANCY. / A / TALE / FOR THE / LADIES. / = / [[Printer's ornament: scroll design bordering a female figure holding a lyre.]] / LONDON: / Printed for T. Cooper, at the Globe in Pater-Noster-Row. / - / M.DCC.XXXIX. [[Half-title lists price as one shilling]]

Folio [no watermarks]; 330 x 206 mm.; trimmed. [A] in 2's; B-D in 2's; E. Pp. 18: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. [5]-18, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Small tears in the last four leaves have been repaired.

Listed in B.M.C. B27

* * * * * * * *

Heroic couplets.

The beautiful princess of a southern isle finds a youth sleeping near the shore and has him conveyed to the castle. He later reveals himself to be a king who was sold by his

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

subjects, and he declares his love for the princess. The princess explains that she is descended from Neptune and must spend one day each month with him; if her husband is faithful, he receives immortality, but, if false, he dies, and forty have already proved inconstant. The king readily accepts the condition, and they are married. The next morning the princess must leave, and in order to allay his melancholy, the king seeks the company of the princess' virgin attendants. He becomes enraptured with one, who leads him to a grove where are forty statues of youths leaning on funeral urns. As he declares his love and attempts to possess her, she chides him for his inconstancy and turns him into another statue.

* * * * * * * * *

461. THREE / ODES. / To which is added, / The Miss and the Butterfly, / A / FABLE. / In the Manner of the late Mr. GAY. / - / [[Printer's ornament: a large flower.]] / - / EDINBURGH: / Printed in the Year M.DCC.XXXIX.

Octavo; 191 x 116 mm.; trimmed. A-C in 4's; D in 2's. Pp. 28: pp. [1-2], Title-page; pp. 3-20, Text of the Odes; pp. [21-22], Title-page for The Miss and the Butterfly; pp. 23-28, The Miss and the Butterfly. Catchwords. No headlines. Pages numbered centrally in parentheses.

C39

* * * * * * * * *

Ode I.

Iambic tetrameter couplets.

In response to the poet's invocation, Fancy appears as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his beloved, Monimia. When the vision fades, the poet begs Fancy to restore it and to imbue Monimia with pity, so that he may gain her heart.

* * * * * * * * *

Ode II.

Iambic tetrameter couplets.

The poem rejects the vain pursuit of knowledge and sings the pleasures of youthful love and beauty; rejects care, jealousy, and other unpleasant or ignoble passions; and invokes the delights of flirtatious love-making.

* * * * * * * * *

Ode III.

Iambic tetrameter couplets.

The poem warns a young maid to learn from the progress of the seasons that beauty will eventually fade; but adds that, just as winter brings its own particular delights, so will age, if she has taken care to arm herself with virtues which are externally pleasing.

* * * * * * * * *

All these poems show the influence of Milton's "L'Allegro" and "Il Penseroso" in manner and ideas.

* * * * * * * * * *

"The Miss and the Butterfly."

Iambic tetrameter couplets.

A maiden who, reared in the country, is free of affectation, coquetry, and other town follies, is attracted by a butterfly and pursues him all day, until at evening she catches him. The butterfly begs to be released, and the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

maiden is won by his plea. He gratefully warns her that, when she enters the social activity of town, she should avoid the beaus who, like him, possess only a glittering exterior.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1740

462. AN / EPISTLE / FROM / Lord L---l to Lord C---d. / By Mr. P----. / [[Printer's ornament.]] / LONDON: / Printed for T. Cooper, at the Globe in Pater- / noster Row. 1740. / (Price Sixpence.)

Folio; 305 x 190 mm.; trimmed at top and bottom. No signatures. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A1O

* * * * * * * * *

Stanzas: iambic 4a4a3b4c4c3b.

The poem exhorts England to secure redress for her injuries and to insure her oceanic sovereignty, not by a mere show of power but by vigorous action; and refers in passing to some corrupt practices of the administration.

* * * * * * * * *

The first peer is probably Thomas Coke (1697-1759), Baron Lovel, later Earl of Leicester. A minor politician, Lovel was a firm supporter of Walpole, but was also known for his general impartiality and friendly attitude toward the leaders of both parties. In both this pamphlet and An Epistle from a N--ble L--d to Mr. P--y, 1740, Lovel is reffered to as "neither Whig nor Tory."

The second peer is probably Philip Dormer Stanhope (1694-1773), the celebrated fourth Earl of Chesterfield.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Mr. P---- is probably William Pulteney (1684-1764), Earl of Bath, one of the leaders of the opposition to Walpole's policies.

The War of Jenkins's Ear against Spain had begun in 1739 as a result of popular clamor against the Spanish right to search English ships.

For the debilitated equipment and corrupt conditions of the British navy at the opening of the war, see the note to The Mock Campaign, 1740.

The administration of Sir Robert Walpole met the constant attacks of the opposition for Walpole's policy of wholesale bribery and preferments to gain his ends.

See also the succeeding pamphlet, An Epistle from a N--ble L--d to Mr. P--y, which was evidently written in answer to this one.

A slighting reference to a Spithead expedition suggests that the pamphlet was written about August. A large fleet had been assembled at Spithead and had sailed in July, but was three times driven back to port by adverse weather.

* * * * * * * * *

463. AN / EPISTLE / FROM / A N--ble L--d to Mr. P--y. / Dubius non Improbus. ---- D. of B. Ep.th / [[Printer's ornament: two clubs (crossed and tied in the center) in front of an animal's pelt.]] / LONDON: / Printed for T. Cooper, at the Globe in Pater- / noster Row. 1740. / (Price Six-pence.)

Folio; 310 x 192 mm.; trimmed, except for some edges. No signatures. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in parentheses. Part of last leaf has been worn through.

A10

* * * * * * * *

Stanzas: iambic 4a4a3b4c4c3b.

Professing himself a friend to both B---b and P--y, and neither Whig nor tory, the Lord declines to resign and warns that, if Cathcart's expedition is successful, P--y's influence will wane.

* * * * * * * *

P--y is probably William Pulteney. See note to The True Britons, 1735.

B--b is probably Bob, or Sir Robert Walpole.

Heartened by the success of the naval forces against Spain at the opening of the War of Jenkins's Ear (1739-1748), Britain sent a military force to Jamaica under Major General Charles Cathcart (1686-1740), eighth Baron Cathcart.

This pamphlet was evidently written in answer to An Epistle from Lord L---l to Lord C---d, 1740, in which the writer is made to say that he intends to resign next winter.

Since there is no reference to Cathcart's death, which occurred on 31 December 1740, the pamphlet must have been written before this news reached England and after 4 November when the expedition set out.

* * * * * * * *

464. HE HAS KEP'T [[sic]] / HIS WORD. / A / POEM. / To Perpetuate the MEMORY / OF THAT / GLORIOUS ACTION / Of the BRAVE / Admiral VERNON, / WHO / With Six SHIPS Only, Took / PORTO BELLO / - / Written by a Gentleman on Board that

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FLEET. / - / Arma Virumque Cano . Virg. / - / LONDON: / Printed for R. Richards in the Strand. / 1740. / [Price Four-Pence.]

Folio; 310 x 207 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. [5]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Tears in last three leaves have been repaired.

A15

* * * * * * * * *

Heroic couplets.

The poem describes the Spanish attacks on English commerce, and Vernon's victory.

* * * * * * * * *

Edward Vernon (1684-1757), naval officer and M.P., had for some years opposed the government's policy of keeping peace with Spain. Insisting upon the weakness of Spanish colonies, he not only urged the destruction of Porto Bello, but offered to do it himself with six ships. His promotion to vice-admiral in 1739 and his appointment to a command in the West Indies may have been partly prompted by the government's desire to remove an irritating annoyance. Finally, in November 1740, Vernon had the opportunity to make good his boast. Commanding six ships, Vernon approached Porto Bello, which was very ill prepared, and, after a short engagement, the English landed. The Spaniards began surrendering, and on the next day the whole town capitulated.

When the news reached England, people went wild with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

excitement and joy. Vernon became a popular hero, and innumerable medals were struck in his honor. Vernon later failed miserably at Cartagena and Santiago, because of the incompetence of Brigadier-General Wentworth.

See also note to An Enquiry After Virtue, 1738.

* * * * * * * * *

465. THE / DUNCES / OF / NORFOLK, / A / SATIRE. / OR, / PATROCLUS, / And his CLAN, / LATELY / Assembled at H* * * * / Truly Delineated. / - / Par Nobile Fratrum. / These Wretches are resolv'd, in Spite / Of Nature and their Stars, to Write. / Hudib. / - / The Second Edition. / - / LONDON: / Printed for J. Cooper, in Fleet-Street. 1740. / Price I s.

Octavo [watermark on only one leaf]; 189 x 120 mm.; trimmed. [A] in 4's; B-D in 4's; E in 2's. Pp. 36: pp. [1-2], Title-page; pp. 3-4, List of Subscribers; pp. [5]-16, "A Battle With the Boasters"; pp. 16-20, "A Translation and Paraphrase of some Scraps of Latin and English Verse"; pp. 21-27, "A Letter to Mr. R. Heath"; pp. 27-28, "To Mr. Robt. Heath"; p. 28, "To Mr. E—gl—d on his Poetry"; pp. 28-29, "A Fable Inscrib'd to Mr. Simpson"; pp. 30-32, "Mr. Parkinson to Mr. Tom Tell-Truth, Alias Mr. Simpson"; p. 32, "On Reading the Caveat to the Philomaths"; pp. 33-36, "Prize Question, in the Ladies Diary for the Year 1738, Answer'd." Catchwords, except on p. 32. Running-title: pp. 6-15, "A Battle with the Boasters."; pp. 16-20, "Scraps of Latin and English Verse, &c."; pp. 21-25, "Letter, I. To Mr. Heath."; p. 26, "Letter, II. To Mr. Heath."; p. 27, "Letter, To Mr. Heath."; pp. 28-29, "A FABLE."; pp. 31-32, "Poetical Miscellanies."; pp. 33-36,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Mathematical Solutions." Pages 3, 4, and 30 numbered centrally in parentheses; other pages numbered at corners.

C10

* * * * * * * * *

"A Battle with the Boaster."

Heroic couplets.

The poem announces that it will sing of the man abused by E--gl—d, S—mp—-on, and H--lm-s; describes how envy was begot in Lucifer's mind after the angels' Fall; praises Heath for his scholarship and learning; censures E--gl— d, S-mp-on, and H--lm-s for their lack of judgment and knowledge; condemns H--lm-s for the typographical errors due to his negligence and incompetence; describes a procession in which H--lm-es, riding an ass and carrying a birchen rod, is accompanied by a host of dunces versed in scandal and impudence. H--lm-s directs his cohorts in dirt-throwing practice, in which the missiles frequently fall on themselves, and he also directs a contest in lying and grinning. The poem then relates how the writer led the defense against these forces and routed them from the Land of truth.

* * * * * * * * *

"A Translation and Paraphrase of some Scraps of Latin and English Verse."

Heroic couplets; one stanza iambic 5a5b5a5b; one prose passage; and some iambic tetrameter couplets.

The various scraps ridicule and abuse H--lm-s in a scurrilous manner.

* * * * * * * * *

"A Letter to Mr. R. Heath."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Prose.

With heavy-handed but effective irony, the letter points out various imperfections in the work and character of Holmes.

* * * * * * * * *

"To Mr. Robt. Heath."

Prose.

The letter vilifies the adversaries of Heath, in particular S—— and E--gl--d.

* * * * * * * * *

"To Mr. E—gl—d on his Poetry."

Heroic couplets.

The poem ridicules E—gl—d for his plagiarism, dullness, and utter incompetence as a poet.

* * * * * * * * *

"A Fable inscribed to Mr. Simpson."

Stanzas: iambic 4a4b4a4b.

The poem briefly relates Aesop's tale of the jay who borrowed a peacock's plumes but was soon stripped; and compares the two birds to Simpson and Heath respectively.

* * * * * * * * *

"Mr. Parkinson to Mr. Tom Tell-Truth, alias Mr. Tom Simpson."

Iambic tetrameter couplets.

The poet rebukes Simpson for accepting his generous friendship and assistance and then plagiarizing his material.

* * * * * * * * *

"On Reading the Caveat to the Philomaths, in the Oracle for Jan. 1738."

Stanzas: iambic 4a3b4c3b, with internal rhyme.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem ridicules Eagland's wit and poetic ability.

* * * * * * * * *

"Prize Question, in the Ladies Diary for the year 1738, answer'd."

Prose.

A lengthy mathematical solution.

* * * * * * * * *

Robert Heath (d. 1779) was a mathematician associated with the Ladies' Diary. As a frequent contributor, he gained an important position on the staff and proposed the prize essays for 1739 and 1740, as well as three times after that. Later, from 1744 to 1753, he served as editor, being dismissed chiefly because he had appropriated the best contributions to the Ladies' Diary for use in another mathematical journal, which he himself had founded.

Thomas Simpson (1710-1761), a mathematician, wrote A New Treatise On Fluxions, 1737, which Heath violently attacked. With further publications, however, Simpson gained considerable reputation. In 1743 he was appointed Professor of Mathematics at the Royal Academy of Woolwich, and in 1745 he was elected a Fellow of the Royal Society. After being a frequent contributor to the Ladies' Diary, Simpson succeeded Heath as editor in 1754.

Holmes may be George Holmes (1662-1749), deputy-keeper of the records of the Tower of London, who edited the first seventeen volumes of the second edition of Rymer's Foedera, 1727-1735.

The identity of Eagland remains a mystery.

* * * * * * * * *

466. THE / MOCK / CAMPAIGN; / OR, / ENGLISH BRAVERY: /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A / POEM. / - / Quis ferae Bellum curet Iberiae? / Stravit Humum sine Clade Victor. / HORAT. / - / [[Printer's ornament: scroll and flower designs enclosing a lion.]] / - / LONDON: / Published by C. CORBETT, at Addison's Head, over against St. Dunstan's / Church, in Fleet-street. MDCCXL.

Folio [no watermarks]; 311 x 211 mm.; trimmed. [A-B] in 2's; C-E in 2's. Pp. 19: pp. [1-2], Title-page; pp. 3-19, Text. Catchwords. No headlines. Pages numbered centrally in brackets. The last line on p. 5, catchwords on pp. 5,6,7, 8, and 10, footnotes on pp. 7,8, and 14, and a possible signature on p. 5 have been cut off in the trimming process.

A18

* * * * * * * * *

Heroic couplets.

The poem satirizes England for its maintenance of an army and navy renowned for pageantry rather than warfare, and for its tame acceptance of defiance and insults; castigates the army for its corruption and vanity; and condemns Walpole's international policy for its dependence on pecuniary appeasement and mercenary troops.

* * * * * * * * *

Englishmen traditionally feared a standing army as a threat to liberty, and, ever since the Peace of Utrecht in 1713, the army had been kept at a minimum. Because of this adverse public opinion, but also because of poor pay, unattractive conditions, inefficient administration, and the low character of the men, discipline and morale among enlisted men were at an extremely low ebb. The officers were somewhat

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

better off, since their pay was higher, but commissions had to be purchased, and this practice soon developed into a scandalous evil. In order to repay themselves, officers, who depended upon allowances from enlisted men's pay, frequently padded the lists of their regiments and drew bounties from army contractors. George I attempted to reform some of the abuses, but he still put a great importance on fine and showy uniforms. Virtually the same conditions prevailed with the navy, which, however, never became quite so slack, since its peace-time services kept it from long periods of disuse.

For some years, many Englishmen had resented Spain's abuse of her right to search English ships, and Walpole was denounced for his policy of keeping the peace.

The "pecuniary appeasement" is an exaggerated reference to the Convention of Madrid. See notes to The Negotiators, 1738.

Britain was often forced to hire troops from Holland, Hanover, and Hesse-Cassel, which countries were often aided by subsidies from England.

* * * * * * * * *

467. MUM. / A / Political BALLAD, / FOR THE / PRESENT TIMES: / WITH / ANNOTATIONS / Political, Critical, and Historical. / - / Et sermone opus est, modo tirsti, saepe jocoso, / Defendente vicem, modo Rhetoris, atque Poetae, / Interdum urbani parcentis viribus, atque / Extenuantis eas consulto. Ridiculum acri / Fortuis ac melius magnas plerumque fecat res. Hor. / - / [[Printer's ornament: a basket of flowers above a human face.]] / - / EDINBURGH / Printed, and sold by

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Book-sellers in Town. MDCCXL.

Octavo [no watermarks]; trimmed. [A] in 4's; B-C in 4's. Pp. 24: p. [1], Title-page; p. [2], Preface; pp. 3-24, Text. Catchwords, except on p. [2]. No headlines. Pages numbered centrally in brackets.

Listed in H. & L., which ascribes it to Charles Leslie.

C99

* * * * * * * * *

Stanzas: anapestic 3a3b3a3b.

The Preface (prose), written by the poet's friend, who also supplied the annotations, observes that the effect of the poem will be to mollify political arguments by encouraging conversation in song over a bumper of the beverage; and congratulates the poet for thus celebrating a native liquor.

The poem condemns a standing army; Walpole's inept management of the war and his corrupt system of bribes; and the religious disturbances caused by England. The word "Mum," which occurs at the end of every stanza is usually meant to suggest Walpole's apathetic policy of inaction.

The footnotes are satirical and ironical comments (usually at great length) on the various stanzas.

* * * * * * * * *

Charles Leslie (1650-1722), a nonjuror, wrote pamphlets against Whigs, Deists, and others. If he died in 1722, however, he could hardly be the author of this poem, and perhaps some other Charles Leslie is meant.

Mum is a strong ale or beer.

For the political background, see notes to The Mock

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Campaign, 1740, and The Negotiators, 1738.

The "religious disturbances" may refer to a number of developments. Archbishop Thomas Secker was attacked by his fellow clergymen for advocating that bishops be sent to the American colonies. Controversies over the Trinity, Deism, and the Eucharist evoked violent arguments by the partisans involved.

The writer may also have had in mind the growing Methodist movement. By the end of 1739, John Wesley employed some lay preachers and had built his first chapel.

* * * * * * * * *

468. THE / STATESMAN: / A / POEM. / HUMBLY INSCRIB'D / To the Right Honourable / Sir Robert Walpole. / - / By a Gentleman of Gray's-Inn. / - / Fari quae sentiat. / - / LONDON: / Published by Charles Corbett, Bookseller and Publisher, at / Addison's-Head, against St. Dunstan's Church. Fleet-Street. / M DCC XL. Price One Shilling.

Folio [no watermarks]; 328 x 204 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. 20: pp. [1-2], Title-page; pp. [3-4], Epistle Dedicatory; pp. [5]-20, Text. Catchwords. Headline: p. [4], "The Epistle Dedicatory." Pages numbered centrally in brackets. Tears and torn spots in first leaf have been repaired. Small tears in all other leaves have been repaired.

A27

* * * * * * * * *

Blank verse.

The Epistle Dedicatory (prose) explains that the poem is dedicated to Walpole's son Edward, so that the minister himself

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

will not be diverted from his task of furthering the public welfare; and expresses the hope that his sincere intention will compensate for his faults.

The poem eulogizes Walpole and rebukes his detractors; eulogizes about a dozen justices; refers to the national prosperity under Walpole's rule; apostrophizes London; eulogizes Walpole's integrity; Vernon's restraint and clemency in battle, and a youthful warrior's military leadership against Spain; and prophesies the victory of England over Spain and the disappearance of faction and envy.

* * * * * * * * *

Sir Edward Walpole (d. 1784) was Sir Robert Walpole's second son.

For Vernon, see note to He Has Kept His Word, 1740.

* * * * * * * * *

469. A / TOUCH of the TIMES. / A NEW / BALLAD. / - / To the Tune of, Oh! London is a fine Town. / - / [[Printer's ornament: the sun (with human features) topping a scroll design.]] / LONDON: / Printed for T. Cooper, at the Globe, in Pater-Noster-Row. / MDCCXL. [Price Four-pence.]

Folio; 333 x 207 mm.; untrimmed. [A], A2; [B] in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A28

* * * * * * * * *

Stanzas: 4a3b4a3b4c3d4c3d, with refrain "Oh! London is a fine town, &c."

The poem describes the citizen who fancies himself a statesman and constantly finds some complaint to make against

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the government; refers satirically to some statesmen of the day; and calls for revenge against Spain.

* * * * * * * * *

For the attitude toward Spain, see notes to The Negotiators, 1738

* * * * * * * * *

470. Yes, they are: / BEING AN / ANSWER / TO / Are these Things so? / THE / PREVIOUS QUESTION/ FROM/ An Englishman in his Grotto. / TO A / Great Man at Court. / - / Virtus est Vitium fugere, & Sapientia prima / Stultitia caruisse --- ------- Hor. / - / LONDON: / Printed for T. Cooper at the Globe in Pater-noster Row. / - / M.DCC.XL. / [Price One Shilling.]

Folio [no watermarks]; 330 x 209 mm.; trimmed. B-D in 2's gathered within [A] in 2's. Pp. [ii] + 13: pp. [i-ii], Title-page; pp. [1]-13, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A31

* * * * * * * * *

Heroic couplets.

The poem describes the writer as one who, living in a garret, is free from cares and party interest, who contemplates the ruin which has overtaken some ancient nations, and who fears the same fate for Britain; describes the position of shame and degradation to which Britain has fallen; blames the author of To-Day for all Britain's misfortunes and corruption; praises Ar----le and V----n for pleading the cause of liberty; laments the loss of commerce and allies; ironically shows Convenio to be corrupt, dishonest, and unscrupulous and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

advises him to commit suicide in order to save his country; and expresses confidence that the sovereign's vengeance will rescue Britain.

* * * * * * * * *

Ar----le is probably John Campbell, second Duke of Argyll. See note to The Black-Bird's Second Tale, 1710.

For Vernon, see notes to He Has Kept His Word, 1740.

* * * * * * * * *

471. They are Not. / - / Semper ego Auditor tantum? Juv. / - / [[Printer's ornament: scroll designs.]] / = / LONDON: / Printed for J. Roberts, near the Oxford-Arms in / Warwick-Lane. M DCC XL. / Price Sixpence.

Folio; 360 x 234 mm.; untrimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A43

* * * * * * * * *

Heroic couplets.

The poem laments that the patriot must endure not only the cares of a state but also the abuse and calumny of those who are discontented; states that this attitude is due to spite and self-conceit; insists that Britain has taken effective action against its enemies; praises Walpole for his capable leadership and management and exhorts him to continue his good work; acclaims George as a benevolent king and asserts that he and England will unite to protect the nation and to bring

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

victory.

* * * * * * * *

472. WHAT of THAT! / Occasion'd by a Pamphlet, intitled [sic], / Are These Things so? / And its ANSWER, / Yes, They are. / - / This is true Liberty: — When free-born Men / Having t'advise the Public---may speak free, / Which he who can, and will, deserves his Praise; / Who either can, or will, may hold his Peace: / What can be juster in a State than this? Eurip. / - / LONDON: / Printed for T. Cooper at the Globe in Pater-noster Row: / And Sold by the Pamphlet Shops of London and / West-minster. MDCCXL. / [Price One Shilling.]

Folio; 320 x 200 mm.; trimmed. [A], A2; B-D in 2's. Pp. 16: pp. [1-2], Title-page; pp. [3]-16, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A30

* * * * * * * *

Heroic couplets.

The poem rebukes the authors of Are These Things So? and Yes They Are for their prejudice and malice; insists that Britain is still feared and respected abroad and that Walpole serves his country unselfishly; remarks that dissatisfaction arises from malcontents who always want something different; praises George for his capable leadership; describes the false patriots as those who are driven by envy, poverty, and self-interest and who pretend to scorn honors and preferments; and praises Walpole for his reason and judgment and for his understanding of men and affairs.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

473. The Weather-Menders: / A TALE. / A proper ANSWER to / Are These Things So? / - / By Mr. Spiltimber. / - / Nequicquam populo bibulas donaveris Aures. / Perseus, Sat. 4. / 'Tis great Delight to laugh at some Mens Ways, / But a much greater to give Merit Praise. / Buckingham. / = / LONDON: / Printed for J. Roberts, near the Oxford-Arms in / Warwick-Lane. M DCC XL. / Price Sixpence.

Folio [no watermarks]; 371 x 234 mm.; untrimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A44

* * * * * * * *

Iambic tetrameter couplets.

Frank and George are taking an evening walk, and, when Frank begins to rail, George soothes him with the following story. A man who longed for wealth and renown was so characterized by vanity and pride that he grew displeased with all things. At last finding fault with Jove's management of the elements, and expressing the wish that he had this power, he is granted command. His inexperienced handling of thunder, lightning, rain, and sun soon brings destruction, however, and he is glad to return the control to proper hands. George then draws a comparison between this person and those who vilify Walpole, and he insists that his satire is directed at no one particular individual, but at anyone who slanders merit.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

474. VINDICTA BRITANNICA: / AN / ODE, / TO THE / REAL PATRIOT. / OCCASIONED BY THE / Declaration of War against Spain. / - / Turno tempus erit, magno cum optaverit emptum, / Intactum Pallanta. - - - - - Virgil. / - / = / LONDON: / Printed for C. Corbett, over-against St. Dunstan's / Church, in Fleet-street. M.DCC.XL.

Folio [no watermarks]; 308 x 207 mm.; trimmed. B-C in 2's gathered within D in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-12, Text. Catchwords. Running-title: "Vindicta Britannia" on pp. 4-6; "Vindicta Britannica" on pp. 7-12. Pages numbered at corners.

A57

* * * * * * * * *

Stanzas: iambic 4a4b4a4b.

The poem lauds the military prowess of Britain and the capable leadership of Walpole; exhorts England to exert its might against Spain; commends Walpole for his repose in the face of vindictive attacks made by his enemies; and wishes that he may soon retire from the cares of public life.

* * * * * * * * *

475. THE / CONNOISSEUR. / A / SATIRE / On the modern Men of Taste. / - / ---- Numero Plures, virtute & honore Minores, / Indocti, Stolidique & depugnare parati, / Si discordet Eques, media inter carmina poscunt / Aut ursum aut pugiles: his nam plebecula gaudet. / Hor. Epist. lib. 2. / - / [[Small plrinter's ornament: a scroll design enclosing an eagle.]] / LONDON: / Printed for Robert Turbutt, at the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Golden-Key over / against St. Dunstan's Church in Fleetstreet; and sold by / the Booksellers in Town and Country.

Folio; 361 x 232 mm.; trimmed. [A]; B-F in 2's. Pp. [3]-[23]: pp. [3-4], Title-page; pp. [5]-22, Text; p. [23], Publisher's list. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C., which dates the pamphlet [1740?].

A7

* * * * * * * * *

Heroic couplets.

The poem exposes the greed, ambition, pride, sensuality, envy, and folly characteristic of all social classes, and the vitiated taste which is catered to by French mountebanks and English writers and musicians; praises Pope, Fielding, and Cibber; and declares that learning will again attain its rightful place, and that virtue and sense will become universally accepted.

* * * * * * * * *

476. THE / DOVE-COTE: / OR, THE / Art of Breeding / PIGEONS, / A / POEM. / - / [[Printer's ornament: a basket of fruit.]] / = / LONDON: / Printed for Joseph Davidson, at the Angel in / the Poultry. MDCCXL.

Octavo [no watermarks]; 202 x 128 mm.; trimmed. A-D in 4's. Pp. 31: pp. [1-2], Title-page; pp. [3]-31, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

C10

* * * * * * * * *

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem offers advice as to the proper location and construction of a dove-cote; describes three breeds of doves; suggests procedures for their care and feeding; and describes their peaceful relations with each other, their activities in summer and winter, their solicitous care of the young, and their fidelity to their mates. The last fourth of the poem tells this myth of the doves' origin. As Queen Columba of Cyprus and her two daughters are sailing on a barge, a storm arises and hurls them on a foreign shore. When Milvus, a cruel robber approaches them, they ask the heavenly powers to change them into birds in order that they may escape. Their prayer is granted. Milvus, in turn, asks a similiar favor and is changed into a kite.

* * * * * * * * *

477. EPIGRAMS / IN / DISTICH. / - / - brevis esse laboro. Hor. / - / [[Printer's ornament: vase of flowers.]] / LON-DON: / Printed for J. Stagg, in Westminster-Hall. 1740. / (Price One Shilling.)

Folio; 332 x 210 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. 20: pp. [1-2], Title-page; pp. [3]-20, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A10

* * * * * * * * *

Heroic couplets.

The pamphlet consists of one hundred thirty-seven two-line epigrams which offer moral and satirical observations on many different subjects and human types.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

478. THE / FAIR THINKER, / OR / REASON / ASSERTED: / IN A / DISSECTION / OF / Bigottry [[sic]] and Devotion. / A / SATIRE. / - / Tantum Religio potuit suadere Malorum. / Lucretius. / - / LONDON: / Printed for T. Robins, in Fleet-street, and Sold / at the Royal Exchange, St. James's, Bond-street, / and Charing-Cross. 1740. (Price 6 d.)

Octavo; 186 x 118 mm.; trimmed. [A] in 2's; B-E in 4's. Pp. iv + [5]-36: pp. [i-ii], Title-page; pp. iii-iv, Preface; pp. [5]-36, Text. Catchwords. Headline: p. iv, "The PREFACE." Page iv numbered at corner; other pages numbered centrally in brackets. Part of the signature and catchword on p. 13 and part of the signature on pp. 19, 26, and 32 have been trimmed off.

C12

* * * * * * * *

Heroic couplets.

The Preface (prose) observes that prejudices formed by custom and education wield such a powerful influence over the mind, that knowledge can become treacherous and pervert understanding; advises obedience to the dictates of reason as a means of preventing delusion; and states that the poem aims to stimulate the proper use of reason.

Invoking satire to explode lies and fantasy, the poem decries miracles because of the inviolability of natural laws; describes how religion is made to serve as a cloak for deceit, intolerance, ambition, cruelty, and avarice; ridicules some aspects of theology, especially in relation to the soul, and maintains that there is no after-life to arouse hope or fear;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mentions some of the absurd deities which have been and still are worshipped; ridicules the man who thinks that, after a lifetime of selfishness, he can obtain forgiveness by a sham repentance arising from fear; ridicules some Catholic practices; characterizes the Bible as inconsistent and indefinite; and insists that religion enslaves men, whereas the best guide is Reputation, described as a combination of instinct (i.e., the laws of nature), reason, and virtue.

* * * * * * * * *

479. THE FIRST / SATIRE / OF / JUVENAL / IMITATED. / - / . SATIRA. / ----- Haec docuit, nullo livescere fuco, / Nunquam falsa loqui, nunquam promissa morari; / Invisos odisse palam, non virus in altum / Condere, non laetam speciem pretendere fraudi, / Sed certum mentique parem componere vultum. / Claudian. / - / [[Printer's ornament: scroll and floral designs, a medallion in the center bearing a setting or rising sun.]] / LONDON: / Printed for H. Goreham next the Leg-Tavern in Fleet-street. / M.DCC.XL. / [Price One Shilling.] / Where may be had by the same Author, / The World Unmask'd. A SATIRE. Price I s. / A Panegyric on a Court. Price Is.

Folio [no watermarks; chain-lines on the last two leaves run horizontally.]; 357 x 232 mm.; trimmed, except for some side and bottom edges. [A] in 2's; B-E in 2's. Pp. 20: pp. [1-2], Title-page (with reverse containing a Preface by the author explaining his use of the term "imitation"); pp. [3]-20, Text. The Latin text of the satire is printed at the bottom of the page. Catchwords (for the English text only). Running-title: "The First Satire of" on versos; "JUVENAL

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Imitated." on rectos; last page has "The First Satire, &c." Pages numbered at corners.

A15

* * * * * * * *

Heroic couplets.

The Preface (prose) states that the author has omitted some lines of Juvenal and has inserted some of his own.

The poem describes the follies, corruptions, and vices of patriots, clergymen, and aristocracy; laments the lack of satirists of genius to lash the age; and praises the effectiveness of Pope.

* * * * * * * *

480. A / LETTER / FROM A / LADY to her HUSBAND.

Broadside; 332 x 208 mm.; untrimmed. Text is printed in two columns separated by a rule. On the top margin is penned the following note: "Supposed to be writt by Isaac Norris as a [three words unclear]. Introduced as a Letter from His Daughter in Love [?] to Her Husband in London —— anno 1740 ——"

A1

* * * * * * * *

Heroic couplets.

The lady laments her husband's absence; censures his father for using every means to keep them apart; suggests that the father dissolve his own marriage since love no longer binds him and his wife together; requests her husband to stay with her at least till she dies and then to choose another wife; and remarks that the father will have to answer for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his deeds at heaven's court of judgment, where fraud and venal friends will not avail him.

* * * * * * * *

481. SEASONABLE / ADMONITIONS. / A / SATIRE. / Most humbly Address'd to / The Right Honourable * * * * * * * * * * * * * * * . / = / Disce, nec invideas ———— / Perseus, Sat. iii. / = / [[Small printer's ornament: scroll design enclosing a book.]] / = / LONDON, / Printed for J. Roberts, at the Oxford-Arms in / Warwick-lane. 1740. / (Price One Shilling.)

Folio [no watermarks]; 318 x 205 mm.; trimmed. B-D in 2's gathered within [A] in 2's. Pp. 15: pp. [1-2], Title-page; pp. 3-15, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A25

* * * * * * * * *

Heroic couplets.

The poem, arranged as a dialogue, but with no speakers designated, proclaims the value of satire and panegyric; briefly sketches the corruption, vice, hypocrisy, pride, and folly of the age; shows that discontent is universal, and that everyone seeks the renown of fame and honor; and apostrophizes Delia, a virtuous woman.

* * * * * * * * *

Complimentary references to Walpole in the early part of the poem would suggest that the asterisks on the title-page stand for his name.

* * * * * * * **

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1741

482. THE / Three Politicians: / OR, A / DIALOGUE / In VERSE / BETWEEN / A Patriot, a Courtier, and their Friend. / Concluding with an Exhortation to / ADMIRAL Vernon. / - / By all means destroy their Fleet. / Lord Stanhope to Sir G. Byng. / = / LONDON: / printed for T. Cooper, at the Globe in Pater-noster-Row. / - / M DCC XLI. [[The price is listed on the Half-title as one shilling.]]

Quarto [no watermarks. This is perhaps really a folio, the chain-lines in the original sheet running through the length instead of the width.]; 345 x 230 mm.; trimmed. [A] in 2's; B-D in 2's. Pp. [iv] + 11: pp. [i-ii], Half-title: pp. [iii-iv], Title-page; pp. [1]-11, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A28

* * * * * * * * *

Heroic couplets.

The three men discuss the war with Spain and the increasing rivalry of French commerce. The Courtier offers the wind as an excuse for the French navy's evasion of the English, and the Friend prophesies a great victory under Vernon.

* * * * * * * * *

For Vernon, see notes to An Enquiry After Virtue, 1738, and He Has Kept His Word, 1740.

For Stanhope, see notes to An Imitation of the Ninth Ode of the Fourth Book of Horace, 1715. Stanhope was a Secretary

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of State in 1718, when Byng commanded the fleet.

George Byng (1663-1733), Viscount Torrington, was made admiral of the fleet in 1718, commanded the Mediterranean fleet 1718-20, and destroyed the Spanish fleet off Cape Passaro, July 1718.

Friction between Spain and England because of restrictions on English trade to Spanish colonies and because of Spain's assertion of the right to search English ships led finally, in 1739, to the War of Jenkins' Ear.

During the second quarter of the century, France rapidly expanded her trade and commerce and so came into conflict with the interests of Britain, causing alarm at this possible threat to her welfare.

The incident of the English fleet apparently alludes to the fact that the home fleet, in the command of Sir John Morris, who had been ordered to prevent a junction of the French and Spanish fleets, had been unable to put to sea because of bad winds, July-August, 1740. Thus the French fleet at Brest was able to sail for the West Indies.

Statements in the pamphlet indicate that it was written after Vernon's fleet was joined by Sir Chaloner Ogle's, 7 January 1740-41, and before the failure at Cartagena, 17 April.

* * * * * * * * *

483. THE LATE / GALLANT EXPLOITS / OF A FAMOUS / BALANCING CAPTAIN: / A NEW / SONG. / To the Tune of / The KING and the MILLER. / - / Mene Tekel, —— / The Hand-writing on the Wall. / - / LONDON: / Printed for J. Huggonson, in Sword-and-Buckler Court, over- / against the Crown-Tavern

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

on Ludgate-Hill. 1741. / [Price Six-pence.]

Folio [no watermarks.]; 356 x 223 mm.; trimmed at top. B in 2's gathered within [A] in 2's. Pp. 7: pp. [1-2], Title-page; pp. 3-7, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A17

* * * * * * * * *

Stanzas: anapestic 4a4a4b4b, with the last line of each stanza repeated as a refrain.

The poem tells of a captain who, on his annual summer trips, runs the owners into debt and finally gets money from them on the pretext of helping his H-------y sister. He deserts his sister, defies his creditors, and expresses confidence that Walpole will intercede for him.

* * * * * * * * *

The story is meant to be an allegory of George II, who made frequent trips to Hanover which were a source of irritation to many Englishmen, and who saw to it that his native country was granted subsidies. A large section of English public opinion frequently complained that British policies were determined by Hanoverian interests.

The H-------y sister is Maria Theresa (1717-1780), archduchess of Austria and queen of Hungary. See notes to Bedlam, 1741.

The pamphlet must have been written after 7 September, the date of the treaty with France.

* * * * * * * * *

484. BEDLAM: / A / POEM / ON HIS / MAJESTY's / Happy Escape from His German Dominions, / "And the Great Wisdom of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his Conduct There. / - / Dulce est desipere — et insanire. / - / [[Printer's ornament: a scroll design, a pedestal bearing flowers, and two eagles.]] / - / LONDON: / Printed for J. Huggonson, in Sword and Buckler-Court, over- / against the Crown Tavern on Ludgate-Hill, 1741. / (Price Six-pence.)

Folio [no watermarks; chain-lines run horizontally.]; 331 x 216 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. [3]-4, "The printer to the Reader"; pp. [5]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A4

* * * * * * * * *

Heroic couplets, and stanzas of dactyllic 3a3b3a3b and iambic 3a3b3a3b.

"The Printer to the Reader" (prose) explains that the author is "disorder'd in his Intellect" and "full of an Excess in the Sublime."

The poem praises George's wisdom in not joining his nephew, the monarch of Prussia, in making war; and extols the King's wisdom in general. There are also some astronomical and mythological digressions, two of them in stanzas.

* * * * * * * * *

Frederick the Great (1712-1786), King of Prussia and King George II's nephew, invaded Silesia in December 1740, thus beginning the First Silesian War (1740-1742). Although England traditionally supported Austria, and had accepted the Pragmatic Sanction, Walpole--in accord with his general policy of maintaining peace, and especially because England had

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

already been at war with Spain since 1739--opposed military measures against Prussia. England did vote Austria a subsidy, however, and in May King George left for Hanover at the request of Maria Theresa, who wanted his support as Elector. The King succeeded in gathering troops both to assist Austria and to defend Hanover. But France soon joined Prussia, and, after a number of victories which left Hanover threatened by Prussian and French armies, George hurriedly arranged treaties with Prussia (September) and France (October) to provide for Hanover's neutrality.

* * * * * * * * *

485. A / DIALOGUE / BETWEEN / G--s E---e and B--b D---n. / - / [[Printer's ornament: a bust atop a floral design.]] / LONDON: / Sold by T. Taylor at the Rose in Exeter Exchange, or at his / House in Burleigh-street in the Strand. 1741. / [Price Six-pence.]

Folio; 312 x 195 mm.; trimmed at top and bottom. [A], A2; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A9

* * * * * * * * *

Heroic couplets.

G.E. and B.D. discuss the various places which they have held under the patronage of W---le and Ar---le respectively. At the end, G.E. makes a satiric comment about Englishmen having a chance for preference after every Scotsman has been provided for.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The initials stand for Giles Earle and Bubb Dodington.

Giles Earle (1678-1758), politician and wit, was first attached to John Campbell (1678-1743), second Duke of Argyll, but from 1727 to 1744 was the close companion of Sir Robert Walpole.

George Bubb Dodington (1691-1762) was at first an adherent of Walpole, but later formed a connection with the second Duke of Argyll and followed him when the Duke separated from Walpole in 1739.

The poem is ascribed to Sir Charles Hanbury Williams by the articles on Earle and Dodington in D.N.B. The 1822 edition of Hanbury-Williams works, published by Edward Jeffrey and Son, includes this poem under the title "Giles Earle (of Marlborough-Street) and Geo. Bubb Dodington, Esqrs. (Written in Jan. 1740-1.) A Dialogue."

* * * * * * * * *

486. AN / INVENTORY / OF THE / GOODS and CHATTELS / OF / P---R W----S, Esq; / From the Threshold to the Study inclusive. / - / [[Printer's ornament: a scroll design and two cherubs.]] / - / LONDON: / Printed for T. Taylor at the Rose in Exeter-Exchange. 1741. / [Price Six-pence.]

Folio [no watermarks]; 313 x 199 mm.; trimmed. B in 2's gathered within [A] in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A16

* * * * * * * * *

Iambic tetrameter couplets.

The poem describes the dilapidated room and furnishings of Peter W----s, a lawyer and money-lender.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

487. A / LETTER / FROM A / Member of PARLIAMENT / TO / His Friend in the Country. / - / [[Printer's ornament: a square of type ornaments.]] / - / LONDON: / Printed for John Roberts in Warwick-Lane. 1741.

Octavo; 165 x 105 mm.; lightly trimmed. No signatures. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

C21

* * * * * * * *

Iambic tetrameter couplets.

Ostensibly a description of the unsuccessful attempt of Sandys and certain other members to have Walpole dismissed, the poem is really meant as a mildly ironical complaint about Walpole's inept management of the war and powerful influence in parliament.

* * * * * * * *

Samuel Sandys (1695?-1770), later first Baron Sandys, led the attack against Walpole in the House of Commons on 13 February 1741 and made the motion for an address asking the King to dismiss him. The motion was defeated, as it was also in the House of Lords, where John Carteret led the opposition.

Since Walpole had always opposed, and had accepted only with reluctance, the war with Spain, he naturally did not prosecute it with much enthusiasm.

* * * * * * * *

488. LIBERTY / REGAIN'D. / A / POEM. / IN / IMITATION / OF MILTON's / PARADISE LOST. / - / LONDON: / Printed in the YEAR M.DCC.XI [[sic]] / (Price One-Shilling.)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Folio; 331 x 220 mm.; untrimmed. B-E in 2's gathered within [A] in 2's. Pp. 18, [19]: pp. [1-2], Title-page; pp. 3-18, Text; p. [19], "Address to the Reader" and four added lines. Catchwords. No headlines. Pages numbered centrally in parentheses. The digits in the numeral for p. 10 are reversed and read "01."

A18

* * * * * * * *

Blank Verse.

Opening with an apostrophe to liberty, the poem relates the attempt of the Devil to usurp the liberty of mankind and thus prevent their regaining the bliss of Paradise. In order to gain his ends, Satan uses an earthly friend, who establishes himself in a powerful position close to the tyrannical rulers and attempts to make an alliance with the avaricious Dutch. Finally, Londina intervenes with Augustus, who, promising to restore freedom, forces a declaration of war.

The "Address to the Reader" (prose) refers to the late interruption in the progress of liberty, and the four-line poem (heroic couplets) expresses the faith that, if the patriots perseveres, liberty will be achieved.

* * * * * * * *

Textual references to the death of Queen Anne and to the year 1720 indicate that the pamphlet is incorrectly dated. Since other allusions suggest a date of 1739-1741, it is quite likely that the printer meant to produce "MDCCXLI" but inadvertantly omitted the "L."

Allusions in the text indicate that the "earthly friend" of the Devil is Sir Robert Walpole.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Augustus is, of course, an allusion to George II, whose second name was Augustus.

Augustus Caesar (63 B.C.-14A.D.), a grand-nephew of Julius Caesar, was a capable general and a strong leader. His wars were undertaken not for aggression but for making the Roman Empire secure. Although something of a libertine, he was also a talented speaker, writer, and critic. As a generous patron of arts and learning, he encouraged at his court many writers noted for their refined taste, high sentiments, and lucid expression.

The poem parallels Paradise Lost in some incidents and allusions.

* * * * * * * * *

489. THE / MEDALIST. / A NEW / BALLAD. / [[Row of type ornaments.]] / Ridentem dicere verum quis vetat? Terent. / [[Row of type ornaments.]] / [[Printer's ornament: a scroll design topped by a sun (with human face) and enclosing Neptune enthroned.]] / LONDON: / Printed for J. Huggonson, in Sword-and-Buckler-Court, over- / against the Crown-Tavern on Ludgate-Hill. 1741. / (Price Six-Pence.)

Folio [no watermarks]; 351 x 227 mm.; trimmed at top. B in 2's gathered within [A] in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. and H. & L. The latter tentatively ascribes it to Horace Walpole. A18

* * * * * * * * *

Stanzas: anapestic 4a4a4b4b2c2c4c4d4d.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem condemns Walpole for hindering the trade of English shippers and wool merchants, and satirizes his vanity in choosing a flattering motto for his medal. When Satan causes the medal to crack, Walpole decides to use a truthful motto instead.

* * * * * * * * *

From about 1735, British trade gradually grew less prosperous because of the increasing competition from France. In the period 1739-40, a host of pamphlets appeared warning that the balance of trade with France was unfavorable to Britain, and that French manufactures were increasingly usurping British markets. Indeed, an article quoted by Wilson's book on Fleury (p. 291) refers to the year 1740 as "a period of remarkable commercial activity." At even a much earlier period, France had already been successful in competing with British woolens, partly because English and Irish wool was illegally imported by France.

If the information in the poem is accurate, Walpole or his supporters must have had a medal of him struck at this time.

* * * * * * * * *

490. Pro and Con. / - / Insidiam Virtute partam Gloriam potius duco / quam Invidiam. ----- Cic. / - / [[Printer's ornament: scroll designs.]] / = / LONDON: / Printed for J. Roberts, near the Oxford-Arms in / Warwick-Lane. M DCC XLI. / Price Sixpence.

Folio; 363 x 236 mm.; untrimmed. [A] in 2's; B in 2's; C. Pp. 10: pp. [1-2], Title-page; pp. 3-10, Text. Catchwords.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A41

* * * * * * * *

Iambic tetrameter couplets.

The poem characterizes the various pamphlets in the series as the comments of Pro and Con, both of whom then continue the argument. Pro reveals how Con is motivated by malice and self-interest and answers the various objections made by Con about Walpole's policies and methods.

* * * * * * * *

The series of pamphlets which is mentioned refers to a group of pamphlets written in answer to Are These Things So? Four of the items preceding this one are included in this collection. They are Yes They Are, 1740; They Are Not, 1740; What Of That!, 1740; and The Weather Menders, 1740.

* * * * * * * *

491. REASONS / FOR / Writing VERSE: / AN / EPISTLE / TO A / FRIEND. / - / --- Facit Indignatio Versum. / Juv. Sat. I. L. 79. / - / [[Printer's ornament: scroll design topped by a floral design.]] / - / LONDON: / Printed for T. Cooper, at the Globe in / Pater-Noster-Row. MDCCXLI. / Price Sixpence.

Folio [no watermarks]; 333 x 212 mm.; trimmed. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A24

* * * * * * * *

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem admits that the writer's talent for poetry is inferior to his friend's, but declares that he feels the dire necessity of writing when dullness and folly are so prevalent in the world, when virtue is continually satirized, and when rewards fall to mock-patriots. The last lines praise Walpole as a patriotic statesman whose greatness has drawn envy and abuse, but insists that he should not be misrepresented by exaggerated panegyric.

* * * * * * * * *

492. THE / Statesman's Mirrour: / OR, / FRIENDLY ADVICE / To a Certain / GREAT MINISTER / TO / RETIRE from COURT. / A / POEM. / [[Row of type ornaments.]] / At nos virtutes ipsas invertimus, atque / Sincerum cupimus vas inerustare. ——Hor. / Tibur, Argeo positum colono / Sit meae Sedes utinam Senectae; / Sit modus lasso Maris, & viarum, / Militiaeque! ——Ibid. / [[Row of type ornaments.]] / LONDON: / Printed for J. Huggonson, in Sword-and-Buckler-Court, over- / against the Crown-Tavern on Ludgate-Hill. 1741. [[Price listed on Half-title as sixpence.]]

Folio [no watermarks]; 353 x 228 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. [5]-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

A52

* * * * * * * * *

Heroic couplets.

The poem counsels the great minister to retire from a life which brings oppressive cares and the ingratitude of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

those who have benefited by his efforts; praises him for bringing prosperity to the country; states that he has no true friend except the king, since all others are seeking preferment and favor; and repeats the advice that the minister should retire to ease and rest since he has already achieved sufficient fame and wealth.

* * * * * * * * *

The "great minister" is, of course, Walpole.

* * * * * * * * *

493. THE / ART / OF / POETRY. / - / Munus & officium, nil scribens ipse, docebo: / Unde parentur opes: quid alat formetque poetam: / Quid deccat, quid non: quo virtus, quo ferat error. Hor. / - / [[Printer's ornament: a floral design, and a boy beating on two drums.]] / - / LONDON: / Printed for R. Dodsley, at Tully's Head, in / Pall-mall. M.DCC.XLI. / [Price One Shilling.]

Folio; 304 x 208 mm.; trimmed. B-D in 2's gathered within E in 2's. Pp. [ii] + 14: pp. [i-ii], Title-page; pp. [1]-14, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A4

* * * * * * * * *

Heroic couplets.

The poem satirizes the zeal and exaggerated indignation of satirists; offers some advice for the writing of that particular genre; and reveals the humorous illogic of the satirist's dire wishes for his victim.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

494. CHARACTERISTICKS: / A / DIALOGUE. / - / Ego autem neminem nomino; quare irasci mihi nemo poterit, / nisi qui ante de se voluerit confiteri. / Cicero pro Leg. Man. / - / [[Printer's ornament: a seated woman writing on or pointing to a tablet; at the left a lamp, at the right a caduceus.]] / - / LONDON: / Printed for Charles Corbett, at Addison's Head, against / St. Dunstan's Church, Fleet-Street. M DCC XLI. / Price One Shilling.

Folio [no watermarks]; 312 x 203 mm.; trimmed. [A] in 2's; B in 2's; B in 2's; C in 2's; D. Pp. [iv] + 14: pp. [i-ii], Title-page; pp. [iii-iv], To the Publisher; pp. [1]-14, Text. Catchwords. Headline: p. [iv], "To the PUBLISHER." Pages numbered centrally: numerals 10-12 in parentheses, others in brackets.

A5

* * * * * * * *

Heroic couplets; a dialogue between Author and Friend.

"To the Publisher" (prose), by offering reasons for the author's use of dashes and letters instead of full names, casts satirical reflection on that literary habit of the day.

The poem makes satirical comments on various political figures and events; defends the use of satire against the Friend's advice to write nature description; and sadly notes the necessity for poets to write eulogies and fulsome praises, and to avoid unpleasant truths.

* * * * * * * *

495. A / DENTIFRICE / FOR / Bucaulo-Cephalo-Dogmatico-Pragmatico- / Despotico-Moro-Vulturno-Grammateus: / OR, /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Scriblerus exposed, stripped, lashed, blasted, / plagued, starved, racked, c——str——d, / drowned, hanged and d——. / A / POEM. / - / Ecce iterum Bucaulus! et est mihi saepe vocandus / Ad partes: Monstrum nulla virtute redemptum / A vitiis: aeger, solaque libidine fortis: / Delicias viduae tantum adspernatur ADULTER. Juv. Sat. iv. / Qui ME COMMORIT (melius non tangere clamo) / Flebit, & insignis toto cantabitur orbe. Hor Lib. ii. / Tu sine peccatis cumulet peccata, nec umquam / Dulcem aequitatis sentiat fructum tuae: / Impia de tabulis viventum nomina dele, / Tuos nec inter HUNC recense filios. Buchan Psal. lxix. / Tu, Pater! HUNC saevo vexandum trade tyranno, / Vastater ILLI ad dexteram adstet angelus: / Judicis adstiteritcum sordidus ante tribunal, / Damnatus aspris exeat sententiis: / Cum valet iratos animos inflectere fando, / Oratione judices exasperet: / Ante diem fato pereat praereptus acerbo, / Locumque vacuum dominus occupet novus: / Ante Deum tales pendat DETRACTIO poenas, / Et clam salutem quisquis oppugnat meam. Id Psal. cix. / - / Printed in the Year MDCCXLI.

Octavo; 186 x 123 mm.; trimmed at top and side. [D] in 3's; E-I in 4's; K in 3's. Pp. ix + 11-52: pp. [i-ii], Title-page; pp. iii-ix, Preface; p. [10] is blank; pp. 11-13, "In Duos Rabulas Forenses, Advocatum & Procuratorem, Dirae"; pp. 14-50, "A Literal Translation Into English Prose, of the Foregoing Poem"; pp. 51-52, "Dr. Johnston's Latin Epigram Against Two Pettifoggers of the Law,...imitated, in English Verse." Catchwords. Headlines: pp. iv-ix, "PREFACE." Pages iii-ix numbered at corners; other pages numbered centrally

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in brackets. There is a tear in p. 11.

C9

* * * * * * * * *

The Preface (prose) declares the need for an expose of the abuses committed by minor law officials; praises Duncan Forbes for taking steps to rid Scotland of such rogues; remarks that his satire is directed against the e——ble V——n; insists that the writer is of a mild and gentle nature and that he likes the man but hates his vices; complains about the ill usage which he has suffered from V——n, and which justifies his action.

* * * * * * * * *

"In Duos Rabulas Forenses."

This consists of a Latin poem of twelve lines, accompanied by a long prose footnote, also in Latin.

* * * * * * * * *

"A Literal Translation into English Prose of the Foregoing Poem."

The poem mentions a number of cruel tortures which would be suitable for two pettifoggers; and asserts that their villanies still far outweigh any possible punishment.

In extremely abusive and scurrilous terms the footnote maintains that the two men richly deserve their punishment; rejoices that action has been taken against all scoundrels like them; praises the man who is directing this fight against injustice; and expresses Scotland's deep sense of gratitude to him.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"The Foresaid Epigram Translated into English Verse."

Heroic couplets.

For a summary, see the prose translation.

A Prose note which follows this verse translation condemns the incompetence of the poet who made the foregoing translation; and then, for twenty pages, abuses and vilifies in an extremely scurrilous manner certain professors (three in particular) of the University of Edinburgh for their gross incompetence.

A Postscript to this note explains that it was intended to be published before the death of two of the aforementioned professors; and expresses the hope that the writer's attack will eliminate the abuses which have aroused his indignation.

* * * * * * * * *

"Dr. Johnston's Latin Epigram against two Pettifoggers of the Law...paraphrased, or imitated, in English Verse."

Heroic couplets.

This is a somewhat expanded version of the prose translation.

* * * * * * * * *

"Lamentation for E——na in Thraldom."

Heroic couplets.

The poem laments the wretched condition of the metropolis; characterizes the men of the senate as the refuse and dregs of society; denounces the leader for his dishonesty, avarice, gambling, cruelty, and lechery; and urges the people to assert their liberty by ousting him.

* * * * * * * * *

Duncan Forbes (1685-1747), a lawyer, held some minor

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

political offices, and in 1737 was appointed Lord President of the Court of Session. He was also the author of some theological works. Forbes was noted for his great humanity, which was probably due in part to his presence, as a youth, at the trial of a man who was convicted of piracy and executed, but later found innocent. Although he staunchly supported the government at the Rebellions of 1715 and 1745, he protested against the severe treatment and cruelty shown to the rebels.

The contents of the various poems suggest that e——ble V——n is not Edward Vernon the naval officer.

* * * * * * * * *

496. AN / ODE / TO / MANKIND: / Address'd to the / PRINCE of WALES. / [[Printer's ornament: a scroll design and a bust of Cicero with a caption underneath reading "TULLY."]] / LONDON: / Printed for R. Dodsley at Tully's Head in Pall-Mall; / And Sold by T. Cooper at the Globe in Pater-noster-Row. 1741. / [Price One Shilling.]

Folio [no watermarks]; 304 x 205 mm.; trimmed. [A] in 2's; B-C in 2's; gathered within [D] in 2's. Pp. [ii] + 13: pp. [i-ii], Half-title; pp. [1-2], Title-page; pp. [3]-4, Introduction; pp. 5-13, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

Listed in B.M.C. A20

* * * * * * * * *

Stanzas: iambic 4a4a3b4c4c3b.

The Introduction (heroic couplets) counsels the prince to consider the multitude worthy of his concern and to preserve liberty.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The poem states that the king is God's delegate on earth and that he earns his power by superior virtue and wisdom; maintains that laws, at the suggestion of reason, must be based on liberty; praises the prince for his noble qualities; and extols the efficacy of British virtue and of British arms.

* * * * * * * * *

For information about the Prince of Wales, see note to An Ode to his Royal Highness on his Birthday, 1739, and An Excursory View of the Present State of Men & Things, 1739.

See also the next pamphlet High Boys Up Go We!

* * * * * * * * *

497. High Boys up go We! / OR, A / Rod For Somebody. / AN EXCELLENT / NEW BALLAD, / Occasioned by a late Poem, entitled, / AN ODE TO MANKIND. / - / By TIMOTHY SCRIBBLE Esq; / - / Favete linguis: Carmina non prius / Audita - - - - / - - - Canto. Hor. / - / [[Printer's ornament: a vase of flowers.]] / LONDON: / Printed for J. Roberts, in Warwick-Lane, 1741. / (Price Sixpence.)

Folio; 333 x 212 mm.; trimmed at top and side. [A] in 2's; B in 2's. Pp. 8: pp. [1-2], Title-page; pp. [3-4], Dedication; pp. [5]-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A15

* * * * * * * * *

Stanzas: three lines of rhymed anapestic tetrameter, with refrain "Which No-body can deny, deny deny, Which No-body can deny."

The Dedication (prose), addressed to the author of An

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ode to Mankind, states that the author's interest is not so much in ridicule as in the praise of liberty; and explains why he borrowed his material from a work written by the man to whom the poem is dedicated.

The poem insists that a king is heaven's vice-roy, but that his supreme power must be earned by virtue and wisdom, not indolence; and proclaims that an inept king deserves no allegiance and may be deposed--if necessary, by force.

Footnotes refer to those stanzas of the Ode which have been imitated.

* * * * * * * * *

498. Order in Government: / THE / BRITISH PLAN. / A / POEM. / Inscribed to His Royal Highness / THE / Prince of WALES. / - / Et prodesse volunt & delectare Poetae. Horat. / Hoc est praecipuè in cognitione rerum salubre & frugiferum, omnis te / exempli documenta in illustri posita monumento intueri: Inde tibi tuaeque reipublicae, quod imitari capias; inde foedum inceptu, foedum exitu / quod vites. Liv. in his Preface. / - / By a BRITISH SUBJECT. / = / LONDON: / Printed for H. Jones, in Anchor-Street. 1741. / [Price One Shilling.]

Quarto [no watermarks]; 242 x 190 mm.; trimmed. [A] in 3's; B-C in 4's; D in 4's. Pp. [vi] +23: pp. [i-ii], Title-page; pp. [iii-iv], Dedication to the Prince of Wales (with blank reverse); pp. [v-vi], Dedication to Sir Watkin Williams Wynne; pp. [1]-23, Text. Catchwords. Headline: p. [vi], "DEDICATION." Pages numbered centrally in parentheses.

B28

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The Dedication (prose), addressed to Sir Watkin Williams Wynne [sic], Bart., states that the poem honors the exercise of prerogative and the enjoyment of privilege; extends the author's good wishes; and offers mild praise.

Arranged in somewhat haphazard order, the poem mentions the qualities which should characterize a statesman and a king; condemns excess in party disputes and extols reason as a safer guide than passion; censures Walpole for his political attitudes, which demand subservience, and for his foreign policy, which has left England in a precarious position; commends the government which is based securely on law; presents Caesar as an example to those who are too ambitious; and urges on the king those virtues which would serve the interests of the country and his subjects.

The footnotes contain comments (often lengthy) on various passages, with appropriate illustrations from ancient history.

* * * * * * * * *

Sir Watkin William Wynn (1692-1749) served as M.P. from 1716 to the end of his life. A fervent Tory and Jacobite, he was later involved in the Rebellion of 1745.

For the Prince of Wales, see note to An Ode to His Royal Highness, 1739.

Walpole, after he came to power, insisted on being preeminent, and he carefully saw to it that anyone who might become a serious rival was removed or kept in check.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

499. THE / PRIEST / AND THE / WIDOW, / A / TALE. / - / ---Pulchra Laverna, / Da mihi fallere: da justum sanctumque videri: / Noctem peccatis, & fraudibus objice nubem. Hor. Ep. / - / [[Printer's ornament: a floral design, two cherubs, and a medallion bearing a profile.]] / LONDON: / Printed for E. Comyns, at the Royal-Exchange; J. Robinson, in / Ludgate-Street; J. Jackson, in St. James's-Street; and A. Dodd, / at Temple-Bar. M.DCC.XLI. / (Price One Shilling.)

Folio [no watermarks]; 333 x 215 mm.; trimmed. B-E in 2's gathered within F in 2's. Pp. [ii]+18: pp. [i-ii], Title-page; pp. [1]-17, Text; p. [18], Publisher's List and "To our Rair Readers." Catchwords. No headlines. Pages numbered centrally in brackets.

A22

* * * * * * * *

Heroic couplets.

The poem tells of a young widow, Joanna Bertadini, whose husband Nicolas left his estate in trust with a priest, Father Thomas. The priest entertains dishonorable intentions toward Joanna, but he is exposed by the intervention of an upright, non-Catholic knight, Franco Pierre, and Pierre's friend, a lawyer. Joanna and Franco later marry, live together for over sixty years, and rear a large family.

* * * * * * * *

500. THE / TEMPEST: / A / POEM. / Written at Sea / [[Printer's ornament: two angels flanking an open book and pointing to lines in it.]] / LONDON: / Printed for R. Willock, at Sir Isaac Newton's Head / in Cornhill. / M.DCC.XLI.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Quarto; 278 x 205 mm.; trimmed at top and side. [A-B] in 2's; C, C2; D-H in 2's; I. Pp. [2] + iv + 5-34: p. [1]. Half-title; p. [2], Publisher's List; pp. [i-ii], Title-page; pp. iii-iv, Preface; pp. 5-34, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Watermarks on some leaves appear at lower part of outer margin. Tears in the Half-title have been repaired.

Listed in B.M.C. B29

* * * * * * * * *

Blank verse.

The Preface (prose) announces that the poem will describe the progress of a storm, a subject only slightly touched by ancient and modern poets; and reveals that the important parts were written at sea after the author had experienced a storm one hundred leagues from the Capes of Virginia.

While their ship is becalmed, the sailors engage in various leisure-time activities, some gambling and drinking, and some repairing sails and tackle. When a wind arises, the ship resumes its journey, but it soon is apparent that a storm is approaching. Thunder and lightning first appear, striking some of the crew blind. Then a howling wind arises, and the ship is soon tossing on enormous waves. The cannon are tossed overboard in order to lighten the load, but a leak and the shifting cargo cause the vessel to list. Expecting destruction any minute, some of the crew pray and some tremble with fear because of their sins; only the upright man is calm in the face of death. As a last desperate measure, the captain orders the mast cut down. The ship then rights itself, and the water can be pumped out. Gradually the storm subsides.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Land is sighted, and the sailors gratefully put ashore.

* * * * * * * * *

501. THE YEAR / FORTY-ONE. / Carmen Seculare. / - / Quas res luxuries in flagitiis, avaritia in rapinis, / superbia in contumeliis efficere potuisset, eas omnes Sese / hoc in praetore per *Triennium pertulisse aiebant. / Cicero. / *Read it now Septennium, meo Periculo, Bentleius. / - / [[Printer's ornament: a floral design; a pedestal bearing a medallion and flanked by two cherubs.]] / = / LONDON: / Printed for Jacob Robinson, at the Golden-Lion, in Ludgate- / street. M.DCC.XLI. / (Price One Shilling.)

Folio [no watermarks; chain-lines run horizontally.]; 323 x 206 mm.; trimmed. [A] in 2's; B-E in 2's. Pp. [iv] + 16: pp. [i-ii], Title-page; pp. [iii-iv], Dedication; pp. 1-16, Text. Catchwords. Headline: p. [iv], "DEDICATION." Pages numbered centrally in parentheses. Tears in the bottoms of all leaves have been repaired. Bottom corner of last leaf has been repaired.

Listed in B.M.C. A31.

* * * * * * * * *

Heroic couplets.

The Dedication (prose), addressed to the Duchess Dowager of Marlborough, who is called an adherent of the cause of liberty, laments that all the advantages won by Marlborough have been negotiated away and that France no longer stands in awe of Britain.

The poem sketches the vice and corruption characteristic of all English classes; exhorts Liberty to forsake ungrateful

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

England and to encourage some yet savage country to develop a civilization, arts, a beneficient government, and great writers and patriots; condemns the subserveniency of parliament and the ineffectual war policy; and relates a vision in which Liberty promises to return when Britain purges herself of corruption and injustice and fosters public spiritedness.

* * * * * * * * *

Sarah Jennings Churchill (1660-1744) survived her husband, the great Duke of Marlborough, by twenty-two years.

See also An Epistle From Sempronia To Cethegus, 1713.

The force of the pamphlet is, of course, directed against Sir Robert Walpole. His twenty-year policy of keeping England out of war was blamed for having allowed France to become too powerful; his widespread network of patronage was labeled a species of corruption; his growth of power made him liable to the charge of being dictatorial in his methods, and his inability to direct war measures effectively was soon the object of increasing condemnations. In addition, France had become a successful trade rival of Britain and by clever maneuvering had attained a diplomatic position superior to Britain's.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

## 1742

502. THE / Old Wife's TALE: / OR, / E----d's WISH. / A / SATIRE. / Humbly Inscribed / To her Grace the Duchess Dowager / of M---------- / - / By AQUILA. / - / Let his Days be short, and let another take his Office. / Psal. cix. ver. 7. / - / [[Small printer's ornament: a scroll design enclosing a bust.]] / - / LONDON: / Printed for T. Cooper at the Globe in Pater-noster Row, / and Sold by the Booksellers of London and West- / minster. 1742. / (Price Six-Pence.)

Folio [no watermarks]; 356 x 232 mm.; lightly trimmed at bottom, trimmed at top. [A], A2; [B] in 2's. Pp. 8: pp. [1-2], Title-page; pp. 3-8, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A20

* * * * * * * *

Iambic tetrameter couplets.

The poem, written as a letter to a friend by someone in town, contains the remarks made by an old woman. Her words, directed to No---ll, ironically suggest that he die for his people in order to deliver them from bondage, and in order also to free himself from the malicious attacks of his enemies, a safety which the whole country wishes for him.

* * * * * * * *

References and allusions in the letter suggest that it is addressed to Sir Robert Walpole (1676-1745) who had been

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

chief minister since 1721. During that time, and especially since the middle 1720's, he had been subject to more frequent and more vehement attacks on his policy.

The inscription probably refers to Sarah Jennings Churchill (1660-1744), whose husband, the great Duke of Marlborough, had died in 1722. As Duchess Dowager, Sarah engaged in a series of quarrels with various people, one of ~~them being~~ whom was Walpole.

See also notes to An Epistle from Sempronia to Cethegus, 1713, and The Year Forty-One, 1741.

The contents of the letter and the quotation on the title-page suggest that the pamphlet was written before the early part of February, when Walpole announced his intention of resigning.

* * * * * * * * *

503. Grand Sale at Westminster, / Being an Inventory of the Houshold Goods and rich Fur- / niture, belonging to the House of R-- W--. / N.B. The Sale will begin on Monday next, and the House to be clear'd on Saturday. / [[Text.]] / LONDON: Printed, for James True, Auctioneer.

Broadside; 340 x 210 mm.; trimmed, except for left side. Chain-lines run horizontally. Text is printed in two columns.

A1

* * * * * * * * *

Iambic tetrameter couplets.

The poem describes the old and dilapidated furnishings; and reveals R-- W--'s unscrupulousness in cheating clients.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

R-- W-- is, of course, Sir Robert Walpole, who resigned on 11 February 1742.

* * * * * * * * *

504. THE / GRAND REMOVAL. / Inscrib'd to His Grace / JOHN Duke of ARGYLE, / IN / COMMEMORATION / OF THE / Late Glorious Struggle for Liberty, / AND THE / Worthy Patriots Defenders thereof: / AND / To the Infamy of the Plunderers of their / Country, and Prostitutes of the M------R. / CONCLUDING / With an Address to his Grace not to desert us at this / Crisis, but persevere in the Great Cause of LIBERTY. / [[Row of type ornaments.]] / To Wants at Home, and more than Wants, Abuses; / To them, that when the Enemy invaded, / Made us the Saints, but next the Sores of Rome; / To silken Flattery, and Pride plain'd over, / Forgetting with what Wind their Fathers fail'd; / ------- To this I am a Foe, / Not to the State, or any Point of Duty. Roch. Val. / [[Row of type ornaments.]] / [[Printer's ornament: floral design and two birds.]] / LONDON: / Printed for T. Cooper, at the Globe, in Pater-Noster-Row. / [Price Six-Pence.]

Folio [no watermarks; chain-lines run horizontally.]; 334 x 212 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2]. Title-page; pp. 3-12, Text. Catchwords. No head-lines. Pages numbered centrally in brackets, except numeral 9, which is in parentheses.

A15

* * * * * * * * *

Heroic couplets.

The poem scores the corruption of certain Englishmen and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of English policy in general for the last twenty years under an arbitrary and unscrupulous minister; praises Argyle for his honesty and entreats him to lead England on to real liberty.

* * * * * * * * *

The minister, is, of course, Sir Robert Walpole, who had been chief minister since 1721. The Grand Removal refers to his fall from power.

John Campbell (1678-1743), second Duke of Argyll and Duke of Greenwich, was a soldier and statesman. He was instrumental in effecting the union with Scotland, he made a distinguished record in the War of the Spanish Succession (1702-1713), and he was later ambassador to Spain. In 1716 he successfully crushed Mar's insurrection on behalf of the Old Pretender. Opposed to the ministry's wish for peace, Argyll began attacking this government policy in 1738. He continued his strictures on other aspects of the government and was finally deprived of his offices in 1740. With the fall of Walpole in 1742, Argyll was reinstated, but resigned a few weeks later.

See also note to The Black-Bird's Second Tale, 1710.

The pamphlet was certainly written after Walpole's resignation, 11 February 1742, probably after Argyle's reinstatement, and perhaps after his resignation.

* * * * * * * * *

505. MODERN QUALITY. / AN / EPISTLE / TO / Miss M—— W—— / ON / Her Late Acquired Honour. / FROM / A Lady of Real Quality. / [[Row of type ornaments.]] / Mark by what

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

wretched Steps their Glory grows; / From Dirt and Sea-weed, as proud Venice rose. / Pope. / [[Row of type ornaments.]] / [[Printer's ornament: scroll design flanking a woman's figure holding a lyre.]] / LONDON: / Printed for J. Huggonson, in Sword-and-Buckler-Court, over- / against the Crown-Tavern on Ludgate-Hill. 1742. / [Price Six-pence.]

Quarto [no watermarks; this is perhaps really a folio, the chain-lines in the original sheet running through the length instead of the width.]; 353 x 236 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Catchwords. No headlines. Pages numbered centrally in brackets, except for numeral 12, which is in parentheses. Tears in the first leaf have been repaired. Caption-title reads: "The Modern Countess."

A19

* * * * * * * * *

Heroic couplets.

The warns M—— W—— that "a Degree of State" cannot be granted by power, but only by birth; states that the best way to gain honors, posts, and pensions in this age is to be unscrupulous and dishonest; condemns her father for bringing odium upon England and for the possibility that he may contemplate marrying his daughter to nobility; and declares that, because of their ability to sway men, the women should make a concerted attempt to have Walpole dishonored.

* * * * * * * * *

During the lifetime of his first wife, Walpole maintained as his mistress a Miss Maria Skerett or Skerritt, whom he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

married some months after his wife's death. (See Rival Wives, 1738.) She died the next year of a miscarriage after already having borne him two illegitimate daughters, one of whom died early. The other, Mary or Maria, is the one addressed by the pamphlet, as certain allusions indicate.

When he retired, Walpole obtained from King George a patent of precedence for Mary as an earl's daughter, and thus raised against himself many expressions of angry protest, of which this pamphlet is one example.

Walpole's daughter is not to be confused with another Maria Walpole, who was the illegitimate daughter of Sir Robert's son, Edward Walpole, by a Mary or Dorothy Clements.

* * * * * * * * *

506. AN / EPISTLE / To the Right Honourable / WILLIAM PULTNEY [[sic]], Esq; / Upon his late Conduct in Publick Affairs. / - / [[Small printer's ornament: clouds, two cherub-heads, and two trumpets.]] / = / LONDON: / Printed for B. Dod at the Bible and Key in Ave-Mary-Lane / near Stationers-Hall. / - / MDCCXLII. / Price One Shilling. [[Within a border of double rules.]]

Folio [no watermarks]; 343 x 215 mm.; trimmed. B-D in 2's gathered within E in 2's. Pp. [ii] + 14: p. [i], Title-page; p. [ii], "To the Reader," and List of Errata; pp. [1]-14, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

All

* * * * * * * * *

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"To the Reader" explains that the poem begins with such a distant event as the death of Pulteney's daughter in order to illustrate his unswerving devotion to the welfare of his country; and insists that the author has endeavored to be rigidly impartial.

The poem eulogizes the beauty and intellectual qualities of Pulteney's daughter; praises Pulteney for the humble resignation with which he accepted her death and for his abandonment of private grief to resume his public duties; describes the corruption and impotence of England in the year 1741; and praises Pulteney for saving England from the Bourbon, for insisting that England's foes meet justice and not revenge, for restoring England's power and influence to their former position, and for aiming at public rather than private good.

* * * * * * * * *

For William Pulteney, see notes to Discontent, An Essay on Faction, [1726]. Upon the fall of Walpole in 1742, Pulteney preferred a seat in the cabinet council rather than a post in the ministry.

The reference to the death of Pulteney's daughter as a "distant event" seems odd, since she died early in March 1742, and since, lacking any reference to Pulteney's title of nobility, the pamphlet must have appeared before 13 July 1742, when he was raised to the peerage.

* * * * * * * * *

507. THE / NEW MINISTRY. / CONTAINING / A Collection of all the Satyrical / Poems, Songs, &c. since the Be- / ginning of 1742. / Being more in Number than any other Collec-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tion hitherto published, tho' / Double the Price. / - / [[Printer's ornament: floral design.]] / - / LONDON: Printed for W. Webb, near St. Paul's. / - / M.DCC.XLII. / (Price Six-pence.)

Octavo; 162 x 105 mm.; untrimmed. [A] in 2's; B-E in 4's. Pp. [i-ii], Title-page; pp. [iii-iv], The Contents; pp. [1]-32, Text. No Catchwords. Headline: p. [iv], "The CONTENTS." Pages numbered centrally in parentheses.

C89

* * * * * * * * *

"The Country Girl."

Stanzas: iambic 4a4a3b4c4c3b.

The poem satirizes P—— for his ambition in obtaining a peerage for himself and a treasury post for H—— V——, in that way losing his former power.

* * * * * * * * *

P—— is William Pulteney. See notes to Discontent, An Essay on Faction, [1726]. After becoming the Earl of Bath on 13 July 1742, Pulteney was accused of having used his power to gain personal honors.

* * * * * * * * *

"The Old Coachman."

Stanzas: anapestic 4a4a4b4b, with refrain "Derry down, down, high derry down."

Caleb and C----t, returning from a feast at N---'s, are deserted by their coachman and receive the assistance of a passenger who was formerly coachman to O--f--d. The poem ends with the observation that the old coachman, O----d, still

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

governs the reins.

* * * * * * * * *

The text indicates that Caleb is William Pulteney. (See note to Discontent, An Essay on Faction, [1726].)

Caleb is also a reference to Caleb Danvers, fictitious editor of the Craftsman. (See note to The Honest Jury, 1729.) Pulteney is supposed to have signed his articles in the Craftsman with a "C."

C----t is probably John Carteret (1690-1763), later Earl Granville, who became Secretary of State in the new ministry.

O--f--d is of course Sir Robert Walpole, who was raised to the peerage as Earl of Orford on 9 February 1742.

* * * * * * * * *

"Labour in Vain."

Stanzas: anapestic 3a3b3a3b.

The poem shows the patriots who struggled against Walpole for twenty years that their own hero is no better than the former leader.

* * * * * * * * *

"A New Ode."

Stanzas: 4a4a3b4c4c3b.

The poem ridicules certain members of the new administration; and declares that they are worse than Walpole and his coterie, who were knaves but not fools.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"The Capucin."

Stanzas: anapestic 2a2a3b2c2c3b.

The poem censures the Earl of Bath for refusing a ministerial post, but accepting rewards to obtain preferment for others.

* * * * * * * * *

Pulteney was raised to the peerage as Earl of Bath in July 1742.

* * * * * * * * *

"An Ode, Humbly Inscrib'd to the Right Honourable W—— E—— of B——."

Stanzas: iambic 4a4a3b4c4c3b.

The poem advises the E—— of B—— that his reign is over and his power fled; suggests that he and his wife retire from life and muse on his past actions, his disappointed avarice, and his frustrated ambition.

* * * * * * * * *

"The Riddle Explain'd."

Heroic couplets.

The poem explains that W--- and P--- both received peerages because, despite their apparent enmity, they really worked together and drew their respective factions into the same snare--one openly and one behind the scenes.

* * * * * * * * *

W-- and P---- are, of course, Walpole and Pulteney.

* * * * * * * * *

"A Ballad."

Stanzas: iambic 4a3b4a3b.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

As William is vainly trying to sleep, Britania appears to him; censures him for breaking his word by deserting her cause for a title; and calls her vengeance down upon him.

* * * * * * * * *

"The Statesman."

Stanzas: anapestic 3a3b3a3b.

The poem ridicules the E• • • • of B• • • • for his unscrupulousness and greed.

* * * * * * * * *

"A New Ode."

Stanzas: iambic 4a3b4a3b.

The poem ironically commends L---d B---- upon his choice of such competent ministers; and informs W----le that, if he had put these men in the ministry, he would have remained in power.

* * * * * * * * *

"The Patriots Are Come."

This is a reprint of a poem by the same title, [1742].

* * * * * * * * *

"A Picture."

Heroic couplets.

The poem characterizes a certain man as evil, weak, disliked, deceitful, treacherous, ambitious, and greedy.

* * * * * * * * *

"Another Picture."

Heroic couplets.

The poem censures a certain man who ruined England's fleet and trade, and who, though lacking merit or wisdom,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

obtained great power; and, lauding Chesterfield for his wit, wisdom, patriotism, and virtue, exhorts him to inspire the author's muse by extending his protection.

* * * * * * * * *

The man referred to is probably Sir Robert Walpole.

* * * * * * * * *

"A Lamentable Case."

Stanzas: iambic 4a4a3b4c4c3b.

The poem relates the misfortune of Strephon, whose amorous passion is aroused in the morning, and of Chloe, whose fire burns at night, with the result that, in their love-making, only one is ardent.

* * * * * * * * *

"A Right Honourable Dialogue."

Heroic couplets.

In a dialogue with his countess, an earl upbraids her for the pride which impelled him to seek a peerage, and he declares that they would have been happier without it.

* * * * * * * * *

The earl is, of course, William Pulteney, Earl of Bath.

* * * * * * * * *

"Scotch Taste on Vista's."

Iambic tetrameter couplets.

The poem ridicules I---y, who, having two new avenues cut in his garden and being greeted at one by the sight of a rogue on a gallows, hastily orders Scotch firs to be planted as a screen.

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

I---y is probably Archibald Campbell, Lord Islay. See notes to The Black-Bird's Second Tale, 1710.

* * * * * * * * *

"Broglio's Breeches."

Two stanzas: most feet iambic, a few anapestic, with involved rhyme and meter.

The poem humorously relates how Marshall Broglio [sic] surprised at night by Koningsegg [sic], attempts to flee and is kicked by a German Hussar.

* * * * * * * * *

Francois-Marie Broglie (1671-1745), later Duke of Broglie, pursued a successful career as officer in the French army. Since 1734 he had been Marshal of France.

Lothaire-Joseph-Georges Koenigseck (1673-1751), Count of Koenigseck, pursued a successful career in the Austrian army. In about 1715 he had been appointed Field-Marshal; and in 1736, President of the Council of War. In 1734, during the War of the Polish Succession (1733-1735), Koenigseck suprised Broglie in his camp at Secchia and forced him to retreat.

* * * * * * * * *

"A Receipt to Make a P----r, Occasioned by the Report of the Late Pr---m---t---n."

Anapestic tetrameter couplets.

The poem declares that a peer is characterized by rapine, immorality, avarice, cunning, and stupidity.

* * * * * * * * *

[Untitled poem.]

Heroic couplets.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

P------y expresses his scorn for those who vilify him; and declares that his guiding principle has always been self-interest.

* * * * * * * * *

"An Epigram."

Anapestic tetrameter couplets.

The poem warns P—— that he may suffer the same fate as Thomas Wentworth, whose ambition brought him an earldom but lost him his head.

* * * * * * * * *

For Wentworth, see note to Grandsire Hambden's Ghost, 1712.

* * * * * * * * *

"The Pin."

Iambic tetrameter couplets.

The four-line poem makes a slighting remark about the masculinity of H----y.

* * * * * * * * *

H----y is probably Lord Hervey. See note to The Duel, [1731].

* * * * * * * * *

"Physick and Cards."

Stanza: iambic 4a3b4a3b.

The four-line poem offers a ribald comment on T-----t for her indulgence in physick and card-playing,

* * * * * * * * *

"An Epigram, Dropt in a Glass at a Certain Ballot."

Stanza: iambic 4a3b4a3b.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The four-line poem charges that a certain person causes harm by his irresolution.

* * * * * * * * *

508. THE / POLITICAL PADLOCK, / AND THE / ENGLISH KEY, / A / FABLE. / Translated from the / ITALIAN / OF / Father M------r S----ini, / WHO IS / Now under Confinement for the same in / Naples, by order of Don Carlos. / WITH / EXPLANATORY NOTES. / - / I grant all courses are in vain, / Unless we can get in again: / The only Way that's left us now, / But all the Difficulty's How? Butler. / - / LONDON: / Printed for W. Webb, near St. Paul's. 1742. / [Price Six-pence.]

Octavo; 181 x 125 mm.; trimmed. A-C in 4's gathered within D in 4's. Pp. [ii] + 29: pp. [i-ii], Half-title; pp. [1-2], Title-page; pp. 3-29, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Part of the top word on Title-page and part of the page numbers on pp. 7,8, and 18 have been trimmed off. A hole at top inner edge of Half-title has been repaired.

C29

* * * * * * * * *

Heroic couplets.

A fox has seized a certain gem by cunning and intends to keep it by deceit. Jove sends Mercury to padlock the gem until a favorite of Jove's proves himself worthy of it; Mercury inveigles the fox into acceptance by arguing that, if no one can prove his right to the gem by unlocking the padlock, the right of decision will remain with the fox. The various animals are summoned, but none is successful. Finally a sailor

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

unsheathes a sword, smashes the rotten chest which holds the gem, and awards the gem to an eaglet, as Jove approves.

The footnotes explain various allusions in the text: the fox is France; the gem represents European power; the sailor is England; and the eaglet, Austria.

* * * * * * * * *

The allegory of the poem concerns The War of the Austrian Succession (see notes to Bedlam, 1741). At the end of 1741, in accord with treaty obligations, England sent 16,000 British troops to join the Hessians and Hanoverian troops fighting for Maria Theresa against France. George II, however, then decided to disband the 16,000 Hanoverian troops because of the great expense. Carteret quickly saw to it that the Hanoverians were taken into English pay, beginning 31 August 1742. When news of this arrangement became public, the administration was bitterly attacked in speeches and pamphlets which accused it of subordinating English interests to Hanover. This pamphlet is apparently an answer to the various charges hurled at the government.

* * * * * * * * *

509. THE / DEFECTION: / OR, THE / PATRIOT / PROSTITUTED. / A / POEM. / - / -------- Quantum mutatus ab illo! / - / LONDON, / Printed for W. Webb, near St. Paul's / MDCCXLII.

Folio [no watermarks]; 214 x 173 mm.; trimmed. A-B in 4's. Pp. 16: pp. [1-2], Title-page; pp. [3]-16, Text. Catchwords. No headlines. Pages numbered centrally in parentheses. Page numbers 13 and 14 have been largely trimmed off.

B7

* * * * * * **

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Heroic couplets.

The poem asserts that kings should be, not tyrants, but guardians of a free people; laments that many politicians are motivated by a ambition and avarice; censures C——t for hypocrisy and deceit, W——ea for opportunism, P—— for pride, treachery, and spleen, S—s for hypocrisy and treachery, O——d for cruelty and injustice; complains that the men newly in power are no better than the ones dismissed; and places the hope for Britain's future welfare in the hands of the youth.

* * * * * * * * *

C——t is probably John Carteret. See note to The New Ministry, 1742.

W——ea is probably Daniel Finch (d. 1769), eighth Earl of Winchelsea and third Earl of Nottingham. See notes to The Black-Bird's Second Tale, 1710, and A Tale of the Finches, 1715.

P—— is probably William Pulteney. See notes to Discontent, An Essay on Faction, [1726], and An Epistle to ...William Pulteney, 1742.

S—s is probably Samuel Sandys. See note to An Open Letter from a Member of Parliament, 1741.

O——d is apparently Sir Robert Walpole, now Earl of Orford. See note to The Year Forty-One, 1741.

* * * * * * * * *

510. The Patriots are Come; / OR, A NEW / Doctor for a Crazy Constitution. / A NEW / BALLAD. / To the Tune of Derry down. / [[Small printer's ornament: floral design.]] / - /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LONDON: Printed for W. Webb, near St. Paul's, and may be had at the Booksellers, / and Pamphlet Shops in London and Westminster. / (Price Six Pence.)

Folio; 308 x 195 mm.; trimmed at bottom, lightly trimmed at top and sides. B-C in 2's gathered within D in 2's. Pp. [ii] + 10: pp. [i-ii], Title-page; pp. [1]-10, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. A21

* * * * * * * * *

Stanzas: anapestic 4a4b4a4b, with refrain "Derry down."

Impelled by his son to depose Walpole, and ruled and bullied by his ministers, the king finally appoints as his adviser a certain C——, who helps to depose all those ministers who oppose the king and to appropriate their fortunes. The poem then expresses the fear that, although Walpole has been forced to retire, the king's difficulties will continue.

* * * * * * * * *

George II's son Frederick Louis, the Prince of Wales, had long been at the center of opposition to Walpole, but he was by no means directly responsible for Walpole's resignation.

C—— is probably John Carteret (1690-1763), later Earl Granville, who was appointed Secretary of State in the new ministry formed after Walpole's resignation.

* * * * * * * * *

511. A / POEM / TO / Francis Bindon, Esq; / ON A / PICTURE of His Grace, / The Most Rev. Father in God / Dr. HUGH BOULTER, / Late Lord Archbishop of Armagh, / Primate and Metropolitan of all IRELAND; / Set up in the Work-House near DUBLIN; / In Commemoration of His Charities there bestow'd; /

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In the most deplorable Years 1740 and 41: / At the Time the violent Snows and severe Frost / invaded the poor Inhabitants of that Country. / — Ἄγειν ἐπὶ χείρουσι οἱ μὲν κακοὶ καὶ ἀγαθοὶ ἐπὶ τὰ κακὰ / καὶ ἀγαθά / Xenoph. Cyrus. / - / London: Printed in the Year 1742.

Octavo; 205 x 125 mm.; trimmed. B-C in 4's gathered within leaves two and three of D in 3's. Pp. 22: pp. [1-2], Half-title; pp. [3-4], Title-page; pp. [5]-22, Text. Catch-words. Running-title: "A POEM." on versos and rectos. Pages numbered at corners.

C28

* * * * * * * * *

Heroic couplets.

The poem praises Bindon for his magnificent portrait of Boulter surrounded by the recipients of his charity; describes the sufferings endured in the winter because of poverty and disease; praises the noble work done by Boulter and others in dispensing food to the poor; extols charity as a divine virtue; and rejoices in the return of spring.

* * * * * * * * *

Francis Bindon (d. 1765) was a well known Irish painter and architect. He painted a number of portraits of Jonathan Swift. In 1741 or 1742 he painted a portrait of Hugh Boulter.

Hugh Boulter (1672-1742), after serving as archdeacon of Surrey, as chaplain to George I, and as Bishop of Bristol, was appointed Archbishop of Armagh. In attempting to uphold English interests in Ireland, Boulter appointed Englishmen to important civil and ecclesiastical positions, discouraged

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

efforts for constitutional independence, and enforced civil and political disabilities on Roman Catholics.

* * * * * * * * *

512. THE / SARAH-AD: / OR, A / FLIGHT for FAME. / A / BURLESQUE POEM / IN / Three CANTO's [[sic]], / IN / Hudibrastic Verse. / FOUNDED ON / An Account of the Conduct of the Dowager / Du——ss of M——gh, from her first coming to / Court, to the Year 1710. In a Letter from herself / to my Lord ——. / - / Proper to be bound up therewith. / - / Two Trumpets she does sound at once, / But Both of clean contrary Tones; / But whether Both with the same Wind, / Or One before, and One behind, / We know not; only this can tell, / The One sounds Vilely, th' Other Well. Butler. / - / LONDON: / Printed for T. Cooper, at the Globe in Pater-Noster- / Row. 1742. [Price Six-pence]

Octavo; 195 x 125 mm.; trimmed. A-D in 4's. Pp. 32: pp. [1-2], Title-page; pp. [3]-32, Text; at bottom of p. 20 is a list of Errata. Catchwords. No headlines. Pages numbered centrally in brackets.

C77

* * * * * * * * *

Iambic tetrameter couplets.

The poem tells of the Duchess of Marlborough's friendship with Nancy Morley; Nancy's marriage to Billy Lemon, and the disturbance caused by Bill's first wife, Mary; Sarah's rise to influencs and power at court, and her supersedence by Mrs. Masham; and Sarah's defense of her own and her husband's actions. The intention of the poem, which is humorous and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

even facetious, is to make the Duchess appear petty and ridiculous.

* * * * * * * * *

For the Duchess of Marlborough, see notes to An Epistle from Sempronia to Cethegus, 1713, and The Old Wife's Tale, 1742.

For Mrs. Masham, see notes to An Epistle from Sempronia to Cethegus, 1713.

In 1742 the Duchess published An Account of the Conduct of the Dowager Duchess of Marlborough from Her First Coming to Court To the Year 1710.

* * * * * * * * *

513. L'Allegro ed il Penseroso / in Sonno: / OR, THE / POWER OF SLEEP. / AN / ODE. / - / - Somno —— / Ducere sollicitae jucunda oblivia vitae. Hor. / [[Printer's ornament: a scroll design.]] / LONDON: / Printed for J. Roberts, in Warwick-Lane. / - / M.DCC.XLII. / (Price Sixpence.)

Folio; 325 x 208 mm.; trimmed. [A[ in 2's; B in 2's; C. Pp. 10: pp. [1-2], Title-page; pp. [3]-10, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A3

* * * * * * * * *

One stanza of iambic 3a5b3b5a3c5d3d5e3e5c, followed by iambic tetrameter couplets.

The poem banishes "empty pleasures"; invokes Morpheus, accompanied by her chief attendant, Silence; describes both the powers and pleasures of sleep; and asks Morpheus that he provide scenes of youth and gaiety rather than the phantoms

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of a nightmare.

* * * * * * * *

514. Female HONOUR. / AN / EPISTLE / TO THE / Lady in Favour / FROM THE / Lady lately Kick'd-out. / - / Stuck o'er with Titles, and hung round with Strings, / That thou may'st be by K---s, or Wh---s of K---s: / But by your Father's Worth, if your's you rate, / Count me those only, who are Good and Great. POPE. / - / [[Printer's ornament: scroll design enclosing an armed figure holding a lyre.]] / LONDON: / Printed for J. Huggonson on Ludgate-Hill. 1742. / (Price Six-Pence.)

Quarto [no watermarks; this is perhaps really a folio, the chain-lines in the original sheet running through the length instead of the width.]; 348 x 220 mm.; trimmed. [A] in 2's; B-C in 2's. Pp. 12: pp. [1-2], Title-page; pp. 3-12, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A14

* * * * * * * *

Heroic couplets.

A woman who deserted her husband to be the mistress of an important military figure, and who has now been superseded by another favorite, expresses her regret; mourns her disgrace; warns the new favorite not to scorn her former equals, since she will need their friendship when she is discarded; and hopes that this new mistress will finally repent and become a virtuous wife.

* * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

515. THE / TEMPLES / OF / VIRTUE and PLEASURE. / A / POEM. / ------ As Imagination bodies forth / The Forms of things unknown, the Poet's Pen / Turns them to Shape, and gives to airy nothing / A local Habitation and a Name. / Shakespear. / Omne tulit punctum qui miscuit utile dulci, / Lectorem delectando, pariterque monenendo. / Horat. / ------- Opere in longo fas est obrepere somnum. / Horat. / [[Printer's ornament: a scroll design.]] / LONDON: / Printed for W. Sandby, / at the Ship without Temple-Bar, and / Samuel Fox, Bookseller in Darby. MDCCXLII. / [Price One Shilling.]

Folio [no watermarks]; 330 x 208 mm.; trimmed. B-E in 2's gathered within F in 2's. Pp. [ii] + 18: pp. [i-ii], Title-page; pp. [1]-18, Text. Catchwords. No headlines. Pages numbered centrally in parentheses.

A27

* * * * * * * * *

Heroic couplets.

The poet sees a vision of the temples of Virtue and Pleasure, and, being struck by an arrow from Cupid as he views all the gorgeous ease of Pleasure, he is impelled toward this kind of life. Truth arrives as a messenger from Jove, however; shows him the real ugliness and evil concealed under the apparent splendor of Pleasure; points out the nobility and heroism of those enshrined in the Temple of Virtue; and thus reaffirms his desire for a life of moderation.

* * * * * * * * *

516. WOMAN / IN / MINIATURE. / A / SATIRE. / - / —

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

—— —— Oh! Why did God, / Creator wise! that peopled highest Heaven / with Spirits masculine, create at last / This Novelty on Earth, this fair Defect / Of Nature? And not fill the World at once / with Men, as Angels, without Femenine, [[sic]] / Or find some other Way to generate / Mankind? —— Milton. / - / By a Student of Oxford. / - / [[Printer's ornament: scroll and floral designs; two birds holding a medallion suspended from their beaks.]] / - / LONDON: / Printed for J. Huggonson in Sword-and-Buckler-Court, / over-against the Crown Tavern on Ludgate-hill. 1742. / [Price Six-pence.]

Octavo; 195 x 120 mm.; trimmed. A-D in 4's. Pp. 32: pp. [1-2], Title-page; pp. [3]-32, Text. Catchwords. No headlines. Pages numbered centrally in brackets.

Listed in B.M.C. C84

* * * * * * * * *

Heroic couplets.

Addressing R——a, the poem censures about a dozen and a half women for various vices and follies, such as the overuse of cosmetics, a love of action and manly sports, coquetry, affectation, superficial learning, and love of wealth; commends R——a for her modesty and unaffected demeanor; praises temperance as an effective stimulant to mental health; warns against slander, which can ruin even the innocent; asks R——a's pardon for these complaints; and insists that the author's purpose is to mend these women's faults.

* * * * * * * * *

R——a is described in a footnote as "Miss R—— B——, a celebrated Lilliputian Beauty, living not three Miles from

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the back Gate of St. J——n's Grove."

* * * * * * * * *

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

# Bibliography of Works Read or Consulted

## I. Bibliography

Griffith, Regionald Harvey: Alexander Pope; A Bibliography. Austin, Univ. of Texas, 1922-27. 2v.

McKerrow, Ronald B.: An Introduction to Bibliography for Literary Students. Oxford, Clarendon Press, 1948.

Van Hoesen, H.B. and Walter, R.K.: Bibliography, Practical, Enumerative, Historical. Charles Scribner's Sons, New York, London, 1928.

Wise, Thomas James: A Pope Library, A Catalogue of Plays, Poems, and Prose Writings.. London, Printed for private Circulation only, 1931.

## II. Works of General Reference

Bibliotheca Britannica; A General Index to British and Foreign Literature. ed. Robert Watt M.D., Archibald Constable and Company, Edinburgh, 1824. 4v.

Biographia Britannica. Printed for W. Innys et al., London, 1747-1766. 6v.

A Biographical Dictionary of Eminent Scotsmen. ed. Robert Chambers, Blackie & Son, Glasgow, 1835. Suppl. by Thomas Thomson, 1855. 4v.

A Biographical History of England from the Revolution to the End of George I's Reign. ed. the Rev. Mark Noble, Printed for W. Richardson, Barton & Harvey, and W. Baynes, London, 1806. 3v.

British Biography from Wicklif to the Present Time. ed. Joseph Towers, Printed for R. Goadby and sold by R. Baldwin and J. Towers, London, 1773-1780. 10v.

Catalogue of the Printed Books in the Library of the British Museum. Printed by William Clowes and Sons, Ltd., London, 1881-1900. 58v.

The Complete Peerage of England Scotland Ireland Great Britain and the United Kingdom. ed. George Edward Cokayne, new ed. Revised and much enlarged, the Hon. Vicary Gibbs et al., The St. Catherine Press Ltd., London, 1910-1949. V. I-XI & XIII.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A Critical Dictionary of English Literature and British and American Authors, Living and Deceased, from the Earliest Accounts to the Middle of the Nineteenth Century. ed. S. Austin Allibone, Childs I. Peterson, Philadelphia, 1858 (vols.1 & 2), J. B. Kippencott & Co., Philadelphia, 1871 (vol.3). Supplement, ed. John Foster Kirk, 2 v., J. B. Kippencott Company, Philadelphia, 1891.

Debrett's Peerage, Baronetage, Knightage, & Companionage. Dean & Son, Ltd., London, 1908.

Dictionary of Anonymous & Pseudonymous English Literature. ed. Samuel Halkett & John Laing, new & enl.ed., ed, Dr. James Kennedy, W.A. Smith, & A. F. Johnson, Oliver & Boyd, Edinburgh & London, 1926-1934. 7v.

A Dictionary of English Church History. ed. Ollard, S.L. and Crosse Gordon, A. R. Mowbray and Co. Ltd., London, 1912

A Dictionary of Greek and Roman Biography and Mythology. ed. William Smith, John Murray, London, 1880. 3v.

The Dictionary of National Biography. ed. Sir Leslie Stephen and Sir Sidney Lee, Oxford University Press, London, 1937-1938.

Encyclopaedia Britannica. Encyclopaedia Britannica, Inc., The University of Chicago, 1946.

An Encyclopedia Of World History. Compiled and Edited by William L. Langer, Houghton Mifflin Company, Boston, 1948.

A Genealogical and Heraldic History of the Peerage and Baronetage, the Privy Council, and Knightage. ed. Sir Bernard Burke & Ashworth P. Burke, 89th. ed., Burke's Peerage, Ltd., London, 1931

The Georgian Era. London, Vizetelly, Branston & Co., 1834.

Der Grosse Brockhaus. Fünfzehnte Auflage, F. U. Brockhaus, Lip Lipzig, 1928.

Grove's Dictionary of Music and Musicians. 3rd. ed., ed. H. E. Colles, The Macmillan Company, New York, 1927-1928.

Harper's Dictionary Of Classical Literature and Antiquities. ed. Harry Thurston Peck, Harper & Brothers, New York, 1898.

The Historical Register of the University of Cambridge. ed. J. R. Tanner, Cambrige, at the University Press, 1917.

The Historical Register of the University of Oxford. Oxford, at the Clarendon Press, 1900.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The History and Proceedings of the House of Lords, from the Restoration in 1660, to the Present Time. London, printed E. Temberland, 1742.

International Cyclopedia of Music and Musicians. ed. Oscar Thompson, 4th. ed. Revised and Enlarged, ed. Nicolas Slonimsky, Dodd, Mead & Company, New York, 1946.

The New Encyclopedia of Music and Musicians. ed. Waldo Selder Pratt, The Macmillan Company, New York, 1924.

Nouvelle Biographie Universelle. sous La direction M.le Dr. Hoefer, Firmin Didot Freres, Editeurs, Paris, 1852-1866.

The Parliamentory History of England from the Earliest Period to the Year 1803. London, T.C.Hansard, 1806-20. 36v. v.5-12

The Peerage of England. ed. Arthur Collins, Esq., Gosling and Wotton, London, 1735.

## III. Historical, Political, Social, and Literary Background.

Abbey, Charles John & Overton, John Henry: The English Church in the Eighteenth Century. new ed., rev. & abdg., London, 1887

Adams, George Burton: Constitutional History of England. revised by Robert L. Schuyler, Henry Holt and Company, New York, 1934

Addison, William George: Religious Equality in Modern England 1714-1914. London, Society for promoting Christian knowledge, 1944.

Allen, Robert Joseph: The Clubs of Augustan London. Cambridge, Howard Univ. press, 1933.

Andrews, Alexander: The History of British Journalism, From the Foundation of the Newspaper Press in England, to the Repeal of the Stamp Act in 1855. Richard Bentley, London, 1859. 2v.

Anonymous: An Essay Towards the Life of Lawrence, Earl of Rochester. John Morphew, London, 1711.

Arkell, R. L. : Caroline of Ansbach, Oxford University Press, London, New York, Toronto, 1939

Ashton, John: The Fleet, Its River, Prison, & Marriages. Scribner and Welford, New York, 1888,

Ashton, John: Social Life in the Reign of Queen Anne. London, Chatto & Windus, 1882, 2v.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Aubin, Robert Arnold: Topographical Poetry in XVIII-Century England. New York, The Modern Language Association of America, 1936.

Baker, H. Barton: History of the London Stage and Its Famous Players (1576-1903). George Routledge and Sons, Limited, London, 1904.

Barbean, A.: Life & Letters at Bath in the XVIIIth Century. William Heinemann, London, Dodd, Mead, & Company, New York, 1904.

Bayne-Powell, Rosamond: Eighteenth-Century London Life. E. P. Dutton & Co., Inc., New York, 1938

Bejni, Ernesto, ed.: The Vatican, Its History - Its Treasures. Letters and Arts Publishing Co., New York, 1914.

Belshan, William : London, Richard Phillyis, 1805, History of Great Britain from ...1688 to...1802, London, Richard Phillips, 1905. 12v.

Bigham, the Hon. Clive: The Kings of England. E. P. Dutton and Company, 1929.

Bird: The Magazine of Honour, or, A Treatise of the Severall Degrees of the Nobility of This Kingdom...Perused and Enlarged by ... Sir John Doderidge, Printed for William Sheares, 1642.

Blackmore, Richard: Collection of Poems On Various Subjects. London, 1718.

Blakey, Robert: The History of Political Literature, from the Earliest Time. London, R. Bentley, 1855.

Blauvelt, Mary Taylor: Development of Cabinet Government in England. New York, Macmillan Co.,1902.

Bonomi, Joseph: Nineveh And Its Palaces. Ingram, Cooke, & Co., London, 1853.

Boulton, William B.: The Amusements of Old London [ 17th.& 18th. cent.]. John C. Nimmo, London, 1901.

Bourne, H.R. Fox: English Newspapers, Chapers in the History of Journalism. Chatto & Windus, London, 1887.

Burke, Thomas: The Streets of London. Charles Scribner's Sons, New York, B. T. Batsford Ltd., London, 1940.

Burney, Charles: A General History of Music From the Earliest Ages to the Present Period (1789), with critical and historical notes by Frank Mercer, 2 vols., Harcourt, Brace And Company, New York, [1935].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Carlyle, Thomas: History of Friedrich the Second Called Frederick the Great. Harper & Brothers, New York [1876]. 6v.

Chancellor, Edwin Beresford: The XVIIIth Century in London. An account of its Social Life and Arts. London, B. T. Botsford Ltd., [1920].

Chancellor, Edwin Beresford: The Pleasure Haunts of London During Four Centuries. London, Constable & Company Ltd., Boston & New York, Haughton Mifflev Company, 1925.

Chapman, Charles E.: A History of Spain. New York, Macmillan Co., 1918.

Clark, G. N. : The Later Stuarts 1660-1714. Oxford, Clarendon Press, 1934. (in The Oxford History of England, ed. by G. N. Clark.)

Clowes, W. L. et al.: The Royal Navy, A History from the Earliest Times to the Present. Sampson Low, Marston and Co., London, 1898. 5v.

Collingwood, R. G. and Mayres, J. N. L. : Roman Britain and the English Settlements. Oxford, Clarendon Press, 1936, In The Oxford History of England, series, ed. G. N. Clark.

Connell, Neville : Anne, the Lost Stuart Monarch. London, T. Butterworth, Ltd. [1937].

Covill, Alfred, & Temperby, Harold, eds.: Studies in Anglo-French History. Cambridge University Press, 1935.

Coxe, William: Memoirs of the Kings of Spain of the House of Bourbon From the Accession of Philip V to the Death of Charles III 1700-to-1788. 2.ed. London, Longman, Jurst, Rees, Orme, Brown, 1815, 5v.

Coxe, William: Memoirs of the Life & Administration of Sir Robert Walpole. London, Printed for T. Cadell, June & W. Davies in the Strand, 1800. 3 vols.

Crane, Ronald Salmon & Kaye, Frederich: A Census of British Newspapers and Periodicals, 1620-1800. Chapel Hill, N. C., Univ. of North Carolina Press, London, Cambridge Univ. press, 1927.

Cunningham, William: The Growth of English Industry and Commerce in Modern Times. Cambridge University Press, 1925. 3v.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Defoe, Daniel: Defoes Review, Reproduced from the Original Editions with an Introduction and Bibliographical Notes by Arthur Wellesley Secord, Columbia University Press for the Facsimile Text Society, New York, 1938. 22 v.

Deloney, Thomas: Strange Histories. Percy Society Reprint, Vol. III, London, 1841.

Dillon, Myles: Early Irish Literature. The University of Chicago Press, Chicago, Illinois, 1948.

Dobree, Bonamy: Sarah Churchill, Duchess of Marlborough. Gerald Howe Ltd., London, 1927.

Doran, Dr. John: Annals of the English Stage from Thomas Betterton to Edmund Kean. A. C. Armstrong & Son, New York, 1880.

Doughty, Oswald: English Lyric in the Age of Reason. Daniel O'Connor, London, 1922.

Duruy, Victor: A History of France. Revised & continued to 1929 by Mabell S. C. Smith, Thomas Y. Crowell Company, New York, 1929.

Ekwall, Eilert: The Concise Oxford Dictionary of English Place - Names. Oxford Clarendon Press, 1936

Elton, Oliver: A Survey of English Literature, 1730-1780. New York, Macmillan Company, 1928.

Fitzgerald, Percy: A New History of the English Stage From the Restoration to the Liberty of the Theatres. Tinsley Brothers, London, 1882. 2v.

Feiling, Keith: A History of the Tory Party 1640-1714. Oxford, Clarendon Press, 1924.

Feiling, Keith Grahame: The Second Tory Party 1714-1832. Macmillan & Co., Ltd., London, 1938.

Fortescue, John William: A History of the British Army. London, Macmillan & Co., ltd., 1910.

Francis, Claude de la Roche: London, Historic and Social. The John C. Winston Co., Philadelphia, 1901. 2v.

Fraprie, Frank Roy: The Raphael Book. L. C. Page & Company, Boston, 1923.

Fraser, Alexander C.,ed.: The Works of George Berkeley, D. D.. Oxford Clarendon Press (Macmillan and Co.,), London, 1871. 4.v.

Froude, James Anthony: The English in Ireland in the Eighteenth Century. Longmans, Green, and Co., London, 1887.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Fuller, Ronald: Hell-Fire Francis. London, Chatto & Windus, 1939.

Gardiner, Samuel R. & Mullinger, J. Bass: Introduction to the Study of English History. 3rd.& enl. ed. London, Kegan Paul French, Trubner, & Co.Ltd.,1894

George, M. Dorothy: London Life in the XVIIIth Century. New York, Alfred A. Knopf, 1926.

Godley, Alfred Davis: Oxford in the 18th. Century. 2.ed. London, Methuen & Co. [1909].

Graham, Henry Grey: The Social Life of Scotland in the Eighteenth Century. Adam and Charles Black, London, 1901.

Grego, Joseph: A History of Parliamentory Elections from the Stuarts to Queen Victoria. London, Chatto & Windus, 1892.

Grew, Marion E.: William Bentinck and William III. John Murray, London, 1924.

Guizot, M., & DeWitt, Madame Guizot: The History of France From The Earliest Times to 1848. transl. Robert Block, John B. Alder, New York, 1884. 8v.

DeHaas, Cornelis Engelbertus: Nature and the Country in English Poetry of the First Half of the Eighteenth Century. Amsterdam, H. J. Paris, 1928

Hammond, James: Love Elegies. Printed for G. Hawkins, and sold by T. Cooper, London, 1743.

Hanbury-Williams, Sir Charles: The Works. With Notes by Horace Walpole, Earl of Oxford. Edward Jeffery and Son, London, 1822. 3v.

Havens, Raymond D.: The Influence of Milton or English Poetry. Cambridge, Harvard University Press, 1922.

Head, F. W. : The Fallen Stuarts. Cambridge, University Press, 1901.

Headlaw, Cecil, & Newton, A. P. ed.: Calendar of State Papers, Colonial Series, America and West Indies. 1728-29, 1732 & 1733, His Majesty's Stationery Office, London, 1939.

Hemmcor, J. C.: The History of the British Post Office.

Hertz, G. B.: British Imperialism in the Eighteenth Century. London, Constable, 1908.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hervey, John, Baron Hervey: Memoirs of the Reign of George the Second, From His Accession to the Death of Queen Caroling. London, J. Murray, 1848.

Hill, David Jayne: A History of Diplomacy in the International Development of Europe. Longmans, Green, and Co., New York, London, Bombay, and Calcutta, 1914. 3v.

Hobhouse, Christopher: Oxford as it Was And as it Is Today. New York, Random House,1939.

Holdsworth, William Searle: A History of English Law. London, Methuen & Co., ltd. [1922-26]

Hone, J. M. & Rossi, M. M. : Bishop Berkeley, His Life, Writings, and Philosophy. Faber & Faber Limited, London, 1931.

Hume, David: The History of England From the Invasion of Julius Caesar to the Revolution in 1608. [various publishers ], London, 1848.

Hunt, F. Knight: The Fourth Estate:Contributions Towards a History of Newspapers, and Of the Liberty of the Press, David Bogue, London, 1850. 2v.

Hunt, John: Religious Thought In England From the Reformation to the End of Last century. London, Strahan & Co., 1873. 3v.

Hunt, William: The History of England From the Accession of George III to the Close of Pitt's First Administration (1760-1801. Longmans, Green, and Co., London, New York, & Bombay, 1905 (in The Political History of England, ed. by William Hunt & Reginald L. Poole.).

Imbert-Terry, Henry.Macher: A Constitutional King - George the First. London, John Murray, [1927].

Irving, William Henry: John Gay, Favorite of the Wits. Duke University Press, Durham, North Carolina, 1940.

Jebb, R. C.: Bentley.(English Men of Letters series), Harper & Brothers, New York, 1882.

Jones, Louis Clark: The Clubs of the Georgian Rakes. New York, Columbia University Press, 1942.

Jones, Richard F.: Lewis Theobald. Columbia University Press, New York,1919.

Jubainville, H. Arbois de: The Irish Mythological Cycle and Celtic Mythology. trns. from the French by Richard Irvine Best, Hodgess Figgis & Co., Ltd., Dublin, Simpkin, Marshall & Co., Ltd., London, 1903.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Kent, William: An Encylopedia of London. New York, C. P. Dutton & Co. [1937].

Knackfuss, Herman: Raffael. Verlag von Velhagen & Klasing, Bielefeld und Leipzig, 1898

Kugler, Francis: Life of Frederick the Great. Perkins Book Co., New York, 1902.

Lane-Poole, Stanley: The Barbary Corsairs. G. P. Putnam's Sons, New York, 1901.

Lang, Andrew: A History of Scotland From the Roman Occupation. William Blackwood and Sons, Edinburgh & London, 1907. 4v.

Laprade, William Thomas: Public Opinion & Politics in Eighteenth Century England. The Macmillon Company, New York, 1936.

Lecky, William Edward Hartpole: A History of England in the 18th. century. new ed., New York, P. Appleton & Co., 1893. 5v.

Lecky, W. E. H.: A History of Ireland in the Eighteenth Century. Longmans, Green, and Co., London, 1892.

Lecky, W. E. H.: Leaders of Public Opinion in Ireland. Longmans, Green, and Co., New York, 1903. 2v.

Leadow, Isaac Saunders: The History of England from the Accession of Anne to the Death of George II (1702-1760). Longmans, Green, and Co., London, New York, Bombay, & Calcutta, 1909 ( in The Political History of England, ed. by William Hunt & Reginald L. Poole).

Legg, Leopold George Wickham: Matthew Prior: A Study of His Public Career and Correspondence. Cambridge, Univ. Press. 1921.

Lipson, Ephraim: The Economic History of England, A & C. Black, Lts., London, 1931. 3v.

Lodge, Richard: Great Britain & Prussia in the Eighteenth Century. Oxford, Clarendon Press, 1923.

Lodge, Richard: The History of England from the Restoration to the Death of William III. (in The Political History of England, ed. by William Hunt & Reginald 1. Poole). Longmans, Green, & Co., New York, 1910.

Longneville, Thomas: Rochester and Other Literary Rakes of the Court of Charles II. 2.ed. & rev. ed. London, New York, Longmans, Green & Co., 1903.

Low, Sidney J. & Pulling, F. S. : The Dictionary of English History. London, Cassell & Co., 1910.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lutzow, Count: Bohemia, An Historical Sketch. Everyman's Library, London & New York, [1910].

Macaulay, Thomas B.: The History of England from the Accession of James the Second. Harper & Brothers, New York, [1856]. 5v.

Mackenzie, Donald A.: Myths of Babylonia and Assyria. The Gresham Publishing Company Limited, London, n.d.

Mackenzie, Agnes M.: The Passing of the Stewarts. New York, Macmillan Co., 1937.

Mackie, R. L.: Scotland. Frederick A. Stokes Company, New York,n.d.

Mackintosh, John: The History of Civilisation in Scotland. Alexander Gardner, Paisley & Paternoster Square, London, 1896. 4v.

McLochlan, Jean O. : Trade and Peace With Old Spain 1667-1750. Cambridge, Univ.Press, 1940.

MacMillan, Dougald, and Jones, Howard Mumford: Plays of the Restoration and Eighteenth Century. Henry Holt and Company, New York, 1931.

McMillen, Thomas: Hand-book of Wines, Practical, Theoretical and Historical. New York, 1852.

Mahan, Philip Henry Stanhope, 5th. Earl: The History of England from the Peace of Utrecht to the Peace of Aix-La-Chapelle. 2nd. ed. rev. London, John Murray, 1834. 3v.

Mahan, Philip Henry Stanhope, 5th. Earl: History of the War of the Succession in Spain. London, John Murray, 1836.

Malcolm-Smith, Elizabeth Frances: British Diplomacy in the Eighteenth Century 1700-89. London, Williams and Norgate,ltd., 1937.

Mallet, Charles Edward: A History of the University of Oxford. London, Methuen & Co., ltd. [1927] 3v.

Delaney, Thomas: The Works. ed. Francis O. Mann,Oxford, Clarendon Press, 1912.

Map, Walter: The Latin Poems Commonly Attributed to Walter Mapes. London, Printed for the Camden society, by J. B. Nichols and Son, 1841.

Moffit, Louis Wilfrid: England on the Eve of the Industrial Revolution. London, P. S. King & Son, Ltd., 1925.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Monroe, Will S.: Bohemia And The Öchs. G. Bell and Sons, Limited, London, 1910.

Moore, N.: The History of the Study of Medicine in the British Isles. Oxford, 1908.

Morgan, William Thomas: English Political Parties and Leaders In the Reign of Queen Anne 1702-1710. New Haven, Yale Univ. Press, 1920.

Murhead, Findlay, ed.: England. 2.d ed. London, Macmillan & Co, ltd., Paris, Lilvaerie Sachette & Cie, 1924.

Mullett, Charles F.: "The English Plague Scare of 1720-23," Osiris. Vol.II, ed. George Sarton, Saint Catherine Press Ltd., Belgium, 1936.

Mullinger, James Bass: The Univ. of Cambridge. Cambridge, Univ. Press, 1873-1884. 2v.

Murdock, Kenneth Ballard: The Sun at Noon; Three Biographical Sketches. New York, The Macmillan Company, 1939.

Nevill, Ralph: London Clubs. Chatto & Windus, London, 1911.

Neuburger, M. & Pagel, J.,eds.: Handbuch der Geschichte der Medizin. Gustav Fischer, Jena, 1905.

Nichols, John: Illustrations of the Literary History of the Eighteenth Century. London, Printed for the author, by Nichols, son and Bentley, 1817-58. 8v.

Nichols, John: Literary Anecdotes of the Eighteenth Century. London, Printed for the author, by Nichols, son and Bentley, 1812-16. 9v.

Nulle, Stebelton H.: Thomas Pelham-Holles, Duke of Newcastle; His Early Political Career. University of Philadelphia Press, Philadelphia, H. Milford, Oxford University Press, London, 1931.

Oesterley W. O. E.: An Introduction to the Books Of the Apocrypha. The Macmillan Company, New York, 1935.

Olmstead, A. T.: History of Assyria. Charles Scribners Sons, New York & London, 1923.

Pares, Bernard: A History of Russia. Alfred A. Knopf, 1937.

Patterson, the Rev. M. W.: A History of the Church of England. Longmans, Green and Co., London, New York, Toronto, 1937.

Peers, E. Allison: Catalonia Infelix. New York, Oxford Univ. Press, 1938.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Perkins, James Breck: France Under the Regency With a Review of the Administration of Louis XIV. Boston & New York, Houghton, Mifflin & Co., 1899.

Perry, Geirge Gresley: A History of the Church of England From the Accession of Henry VIII to the Silencing of Convocation in the Eighteenth Century. New York, Harper & Bros., 1879.

Petrie, Sir Charles: The Four Georges. The Houghton Mifflin Company, Boston & New York, 1936.

Petrie, Sir Charles: The Jacobite Movement, The First Phase 1688-1716. London, Eyre & Spottiswoode, [1948]

Petrie, Sir Charles Alexander: The Stuart Pretenders. Boston and New York, Houghton Mufflin Company, 1934.

Petrie, Sir Charles A.: The Stuarts. Eyre and Spottiswoode, London, 1937.

Pijoon, Joseph: History of Art. transl. Raoph S. Roys, Harper & Brothers, New York and London, 1928. 3v.

Pinto, Vivian da Sola: Rochester, Portrait of a Restoration Poet. John Lane the Bodley Head, London, 1935.

Pollard, A. F. : The Evolution of Parliament. 2.ed.rev. London, Longmans, Green & Co., 1926.

Pope, Alexander: Imitations of Horace. ed. John Butt, Methuer & Co., Ltd., London, 1939.

Pope, Alexander: The Works. New Edition, ed. W. Elwin and W. J. Courthope, 10v., John Murray, London, 1871-1889.

Prinz, Johannes: John Wilmot Earl of Rochester His Life and Writings. Leipzig, Mayer & Müller, 1927.

Quennell, Peter: Caroline of England An Augustan Portrait. New York, Viking Press, 1940.

Ramband, Alfred: History of Russia From the Earliest Times to 1882. transl. L. B. Lang, edited & enlarged N. H. Dole, The Page Company, Boston. 3v.

Redlich, Josef & Steinthal, A. Ernest: The Procedure of the House of Commons a Study of Its History & Present Form. London, Archibald Constable & Co., ltd, 1908.

Reitterer, Theodor: Liber Und Werke Peter Pindors. Wilhelm Braumuller, Wien und Leipzig, 1900 in Wiener Beitrage zur Englischer Philologie.

Riker, Thad W.: Henry Fox, First Lord Holland, A Study of the Career of an Eighteenth Century Politician. Oxford, Clarendon Press, 1911. 2v.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Robertson, Sir Charles Grant:England Under the Hanoverians. Methuer & Co., Ltd., London, 1930. (in A History of England, ed. by Sir Charles Omar).

Rochester,John Wilmot, 2d. Earl of:Works Of the Earls of Rochester, Roscomon [sic], & Dorset. The Dukes of Devonshire, Buckinghamshire, &c. With Memoirs of their Lives, London, 1771. 2v.

Rochester, John Wilmot, 2d. Earl of: The Rochester-Savile letters,1671-1680. ed. by John Harold Wilson, Columbus, The Ohio State Univ. Press, 1941.

Root, Robert Kilburn: The Poetical Career of Alexander Pope. Princeton, Princeton Univ. Press, London, H. Milford, Oxford Univ. Press., 1938.

Roscoe, Edward Stanley: Robert Harley Earl of Oxford. London, Methuen & Co., 1902.

Shaftesbury, Anthony Ashley Cooper, Earl: Characteristics of Men, Manners, Opinions, Times. 4th. ed. London, 1727. 3v.

Shelley, Henry C.: Inns & Taverns of Old London. L. C. Page & Company, Boston, 1909.

Simon, Andre Louis: Bottlescrew Days: Wine Drinking in England During the Eighteenth Century. London, Duckworth, 1926.

Sitwell, Edith: Alexander Pope. New York, Cosmopolitan Book Corp., 1930.

Smollett, Tobias George: History of England From the Revolution in 1688 to the Death of George II. new ed., Philadelphia, C.Littell, 1828. 2v.

Southworth, James Granville: Vauxhall Gardens. Columbia University Press, New York, 1941.

Stephen, Leslie: Alexander Pope. New York, 1880

Stephen, Leslie: English Thought in the 18th. Century. New York, G. P. Putnam's Sons, 1927.

Stevens, D. H.: "Some Immediate Effects Of the Beggar's Opera," in Manly Anniversary Studies In Language and Literature, University of Chicago Press, Chicago, 1923.

Stoughton, John: Religion in England Under Queen Anne and the Georges. 1702-1880. London, 1878. 2v.,

Straus, Ralph: The Unspeakable Curll. New York, Robert M. McBride & Co., London, Chapman & Hall,Ltd., 1928.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stryienski, Casimir: The Eighteenth Century. New York, G. P. Putnam's Sons, [1916]

Sydney, William Connor: England and the English in the 18th. Century. Edinburgh, John Sraut, [1892]. 2v.

Sykes, Norman: Church and State in England in the 18th. Century. [London], Published for the Historical Association, by G. Bell and Sons, Ltd., 1930.

Sypher, Wylie: Guinea's Captive Kings: British Anti-Slavery Literature of the XVIIIth. Century. Chapel Hill, University of North Carolina Press, 1942.

Thomson, Mrs. Katherine (Byerly), under pseudonym of Grace & Philip Wharton, new-ed. by J. H. McCarthy: The Queens of Society. J. W. Jarvis & Son, London, 1890. 2v. Chapter on Sarah, Duchess of Marlborough.

Thomson, Mark A.: A Constitutional History of England 1642 to 1801. Methuer & Co. Ltd., London, 1938

Thompson, Charles John Samuel: The Quacks of Old London. New York, London, Paris, Bretans's Ltd.,[1928].

Tindal, Nicholas: The Continuation of Mr. Rapiu's History of England, From the Revolution to the Present Time. London, T. Osborne etc., 1759.

Towens, William McCullogh: History of Cabinets From the Union With Scotland to the Acquisition of Canada & Bengal. London, Allen & Co., Ltd., 1894. 2v.

Torrey, Charles Cutler: The Apocryphal Literature, A Brief Introduction. Yale University Press, New Haven, 1945.

Traill H. D., ed.: Social England. New York, G. P. Putnam's Sons, London, Cassell and Co., Ltd., 1901. v. 4 & 5.

Trevelyan, George Macaulay: England Under Queen Anne. Longmans, Green and Co., London-New York-Toronto, 1931. 3v.

Trevelyan, George Macaulay: England Under the Stuarts. Methuen & Co., Ltd., London, 1930. ( in A History of England ed. by Sir Charles Oman).

Trevelyan, G. M.: The Two Party System in English Political History. Oxford, Clarendon Press, 1926.

Trevelyan, G. M.: England Under Queen Anne. London, Longmans, Green & Co., 1934. 2v.

Turner, Edward Paymond & Megaro, Gondence: The Cabinet Council of England in the 17th & 18th. Centuries 1622-1784. Baltimore, Johns Hopkins Press, 1932. 2v.

Turberville, A. S.: The House of Lords in the XVIIIth Century. Oxford, Clarendon Press, 1927.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Turberville, A. S.: English Men & Manners in the Eighteenth Century. Oxford Clarendon Press, 1926.

Turberville, A. S., ed.: Johnson's England. Clarendon Press Oxford, 1933. 2v.

Turner, E. R.: "The Excise Schene of 1733." English Historical Review, XLII, January 1927, PP.34-57.

Vasari, Giorgo: Lives of Seventy of the Most Eminent Painters, Sculptors, and Architects. ed. E. H. and E. W. Bloshfield & A. A. Hopkins, Charles Scribner's Sons, New York, 1913. 4v.

Wagner, Leopold: London Inns and Taverns. London, George Allen & Unwin, Ltd., [1924].

Ward, Adolphus William: Great Britain and Hanover. Oxford, Clarendon Press, 1899.

Warner, Robert Townsend: Winchester. London, G. Bell and Sons, 1900.

Webb, Sidney & Beatrice: English Local Government From the Revolution to the Municipal Corporations Act. Longman's, Green, and Co., London, New York, Calcutta, and Bombay, 1908.

Weed, Katherine Kirtley: Studies of British Newspapers and Periodicals From Their Beginning to 1800. Chapel Hill, University of North Carolina Press, 1946.

Wertheim, Barbara: The Lost British Policy. London, United Editorial, Ltd.,1938.

Wilkens, W. H.: Caroline the Illustrious. new ed., London, Longmans, Green, & Co., 1904.

Wilkinson, W. Walker: Political Ballads of the Seventeenth and Eighteenth Centuries. Longmans, Green, Longman, and Roberts, London, 1860, 2v.

Williams, Basil: The Whig Supremacy, 1714-1760. Oxford, Clarendon Press, 1939. ( in The Oxford History of England, ed. by G. N. Clark).

Winchester College Archaeological Society: Winchester: Its History, Buildings and People. Winchester, P. & G. Wells, 1913.

Winstanley, D. Arthur: The University of Cambridge in the Eighteenth Century. Cambridge University Press,1922.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Winstanley, D. Arthur: Unreformed Cambridge: A Study of Certain Aspects of the University in the 18th. Century. Cambridge, The University Press, 1935.

Wilson, Arthur McCandless: French Foreign Policy During the Administration of Cardinal Fleury. Harvard University Press, Cambridge, 1936.

Wordsworth, Christopher: Social Life at the English Universities In the 18th. Century. Cambridge, Deighton Bell, and Co., London, George Bell and Sons, 1874.

Wright, Thomas: Caricature History of the Georges. John Camden Hotten, London, [1868].

Wyman, Walter: The Bubonic Plague. Washington, Government Printing Office, 1900, Public Health Bulletin No.7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.