

**UNUSUAL POETRY IN ENGLISH
OF THE ROMANTIC ERA**

1789–1837

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UNUSUAL POETRY IN ENGLISH OF THE ROMANTIC ERA, 1789–1837

This is not a catalogue for the incipient, or even the advanced collector, private or institutional, whose interest in British Romantic verse is largely restricted to the traditional ‘major poets’ Wordsworth, Coleridge, Byron, Shelley, Keats, Burns, and Blake, nor to those whom their contemporaries would perhaps have added to that category (Moore, Clare, Campbell, Scott, and Southey), none of whom, I regret to say, are seriously represented here, although we include some specimens of a few, and many texts that relate to them, through source, imitation, or direct critical reference. What we do offer, within the publication dates indicated – an approximation of the ‘Romantic Era’ between the outbreak of the French Revolution and the accession of Queen Victoria – are specimens, nearly all in first or significantly enlarged editions, of poets and poetry usually regarded as ‘minor’, but in some measure appealing beyond their mere resort to the press of the period: distinguished, that is, by their contribution to the evolution and progress of the Romantic movement itself, from its rejected Augustan roots to its decline into mid-nineteenth-century regularity and sameness. We sought in particular volumes exhibiting topical originality or appealing eccentricity, and simple readability (not so easy a criterion as one might think), and those of overlooked merit – ‘forgotten’, or seriously underestimated works deserving of revived appreciation. The last qualification is of course the most demanding, and the most dependent on personal opinion, which I can only hope some readers find excusable, up to a point – for while I am fully aware of my critical limitations with regard to the irrecoverable literary past, I can at least claim to have examined every volume listed below with the ambition of being surprised and impressed – and if not altogether disappointed (as is often inevitable), ready to justify what has seemed to me a fair estimate of what might be found in its pages.

The present selection from our hitherto uncatalogued stock has been made after a year’s re-examination of some five hundred titles, choosing less than a third of those we have accumulated as what we trust are the most interesting, significant, and appealing of what we began with – the obligatory write-ups are long enough individually, and enough is enough at one go. Our choice for this list has reflected in many instances affinity with the prime movers of the ‘Romantic Progress’ – inevitably Wordsworth, Coleridge, Southey, Leigh Hunt, Burns, Scott, Shelley and Keats, and above all Byron, often as what might be called ‘ana’, but also by considerations of provocative topics, rarity, condition, and simply the excellence of the verse, in terms of meaningful content, artistic technique, and originality.

Our principal debt in cataloguing has been to the bio-bibliographical labours of the late Prof. J. R. de J. Jackson (referred to throughout as 'Jackson'), kept up after his death in 2011 by the University of Toronto website covering the years 1770–1835, as well as his *Poetry of the Romantic Period* (1980) and *Romantic Poetry by Women* (1993), with their useful chronologies; and the *Oxford History of English Literature* volumes of W. L. Renwick (covering 1789–1815) and Ian Jack (1815–1832). We have also taken account of material in the Garland Press series of reprints by Donald H. Reimann (1978–79), previous notes on the recent collections of Simon Noel-Smith, Gerald Wachs (by Stephen Weissman), and James O. Edwards (Justin Croft, Simon Beattie, Christopher Edwards, Tom Lintern-Mole), listings in the *Cambridge* and *New Cambridge Bibliographies of English Literature, DNB* and *ODNB*, John Hayward's *English Poetry*, catalogues of the late C. R. Johnson (provincial imprints) and of the Kohler collections now at the University of California, Davis, and the online resources of Jisc Library Hub Discover (formerly COPAC), WorldCat, and OCLC (with varying trust). Nearly all of the books listed here are first editions, unless significantly revised and/or enlarged, and are mostly in fine or 'original' condition. Prices (often much lower than usual, or than hitherto asked for the same or similar copies) are nett.

Arthur Freeman

Winter 2024/2025

A HELPFUL SUGGESTION TO BYRON

1 [AGG, John (1783–1855)]. *The General Post Bag; or, News! Foreign and Domestic; to which is added La Bagatelle*. By Humphrey Hedgehog, Esq. London: J. Johnson, 1814. 8vo, pp. [8], [13]–123, [1], but clearly complete: see Harvard's collation online. Original boards, spine defective but holding, uncut.

First edition (of three, dated 1814–15), by the admirer, imitator, and forger of Byron (see *Bibliotheca Fictiva* (2024), nos. 744–744.1, for the faked poems in *A Farewell to England* and *The Ocean Harp*). A rather delightful collection of versified imaginary letters, dedicated by the prolific author to Byron himself, 'as one of the letters ... is addressed to your Lordship, and as the contents of several others may prove serviceable to you, as they may be formed into the bases of future practical effusions from your harmonious pen.' The letter in question, from Lord V—tia to Lord B—n (pp. 88–92): 'Dear B—n, it glads me to hear, / Of your rapid and glorious career'), offers the poet a new subject for his already prodigiously varied store of narratives, this one experienced by Lord V., who has been assailed 'in a thick forest, near Lucerne – / A gloomy spot, sublime, poetic', by 'the porter of bandit's cave' in possession of 'a marble vase, / With hieroglyphics on its base.' After a struggle (to the death of the villain), Lord V. wrests this 'Grecian urn' from him and finds inside a human heart 'transfixed with many a wound', with a Greek legend he deciphers as "'Twas woman slighted / Who thus her faithless swain requited'. The correspondent offers Byron this tale as a certain best-seller: given his famous name and a bit of 'harmonizing' polish, it will 'put *Childe Harold* out of joint', and 'live out twelve editions – for 'your lordship's poems must be had, / And when ten purchase them for reading, / A thousand buy to shew good breeding!' The 'fame entire' he relegates to Byron, 'But if you make some money of it, / I'll not object to share the profit'.

No, the episode thus hawked does not resurface in a later canto of *Don Juan*, but Agg had tried. Of this first printing Jisc records only BL, Bodley, Cambridge, and Manchester; OCLC lists others in the USA, mostly reprints (I despair of distinguishing these).

£600

WITH THE WONDERFUL 'JENNY WHISKY'

2 ALLAN, Robert, of *Kilbarchan, Renfrewshire* (1774–1841). *Evening Hours: Poems and Songs*. Glasgow: David Robertson, 1836. 8vo, pp. xii, 217, [11], original green patterned cloth, front flyleaf absent.

Only edition of Robert Allan's only collection, although – as a radical activist and weaver-poet, and friend and fellow Burns acolyte of Robert Tannahill of Paisley – he had circulated and occasionally published his own verse for some thirty years, to considerable local esteem. Discouraged by this volume's lukewarm critical reception, he chose to emigrate, at the age of sixty-seven, to Massachusetts, but caught a chill during a lay-over in Newfoundland, and died six days after landing in New York.

If you can tolerate Scottish dialect verse at all, beyond Burns, the poetry of *Evening Hours* is (or was to your cataloguer) something of a revelation for pure readability, wit, and the use of arresting rhyme and the *mot juste*, whether in English or Scots. Traditional favourites such

as ‘The Covenanter’s Lament’ or ‘That Life’s a Faught’ [= struggle], or the poems on Queen Mary, may please most anthologists, but if I can choose one longer and wonderfully sharp narrative ballad, it would be ‘Jenny Whisky’:

I courted ance a bonnie lass,
They ca’d her Jenny Whisky;
She was the fairest i’ the street,
An’ aye was blythe an’ frisky.

But some folk said she wasna guid,
An’ never wad be better;
At best she was an ill-bred jade,
A curse to wha might get her.

And so on, for ‘twa-three years’ and forty-one more stanzas, as devilishly amusing as anything of the kind that I have unearthed in a year of sampling.

£300

THE UBIQUITOUS ‘SAILOR’: A WORKING-CLASS AUTOBIOGRAPHY

3 ANDERSON, Edward (1763–1843), ‘many years Master of the Brig *Jemima*, in the Lisbon Trade.’ *The Sailor, a Poem*. Leeds: Printed for the Author by G. Wilson, [1805–06?]. Small 8vo, pp. 72; disbound, but a fine copy.

Apparently the rare first edition of what has been called, if debatably, ‘probably the first purpose-written labouring-class autobiography of the Romantic period’ (Kevin Binfield, in Eugene Stelzig, ed., *Romantic Autobiography in England* (2009), p. 162), or at least the first complete version of the text, a phenomenon of prolific provincial printing in the new century. Anderson was a shepherd on his family farm near Weaverthorpe, North Yorkshire, who went to sea at eighteen, survived various perils (shipwrecks, West Indian piracy, capture by French privateers and extended imprisonment in France, etc.), captained a ship in the trade with Portugal, and after settling down at Liverpool as a merchant became caught up in the Primitive Methodist revival, and devoted much of his post-nautical life to backing good causes (anti-slavery, drink, prostitution, monopolies). He ‘first began to write in verse’ in about 1803, as he tells us in the preface to the present edition, and published successive editions of *The Sailor* and its sequels during the period 1804–07, although the sequence of printings – at Newcastle, Leeds, Thirsk, Prescot, Stockport, and possibly Liverpool at least, plus Hartford, Connecticut, many of them undated – has yet to be untangled. Multiple ‘twelfth editions’ at Hull and Prescot survive, and others in the 1820s and as late as 1869 and 1878, for the narrative proved highly popular. Jackson dates the British Library’s imperfect Newcastle edition earliest, as [‘1800?’], which seems impossible, in terms of composition (see above), and our Leeds edition next, as [‘1805?’], the bibliographer of Stockport printing Robert Glen pointing out that the Leeds text, in three ‘books’, laments Nelson’s death at Trafalgar (21 October 1805), and ‘contains a number of informative notes [clearly provided by Anderson himself] that furnish information on the life of Anderson that is apparently available nowhere else.’ The ‘1800’ Newcastle version, incidentally, runs to only two books and 48 pages, with no preface or notes, and may indeed

be treated as a preliminary draft, if not an incomplete piracy, whatever its true date may be; the odd printing at Thirsk (pp. 44) may be related to it. Our Leeds version, located by Jisc at Trinity College Cambridge, Bodley, NLS, Edinburgh University, and York Minster (with WorldCat and OCLC adding no others), may or may not be the immediate textual source of all the other 72-page printings noted by Jisc, although Glen assures us that the footnote matter here is 'available nowhere else.'

£800

AN OUTRIGHT MYSTERY: LOSS OF WIFE, CHILD, AND 'MY ALL'

JAMAICA AND THE BAHAMAS, SHIPWRECK AND RETURN –

ONE OTHER COPY RECORDED

4 [ANONYMOUS AND UNATTRIBUTED]. The Return of Peace. A Poem. London: Printed for the Author [by T. M. Vize] ... and sold by William Stewart ... and by the Author's Friends, in general, [July 1802]. Small 4to, pp. [6, including half-title and dedicatory note, dated 15 October 1801], 17, [5], with the imprint of 'Thomas Vize' at the end. Recent leather-backed marbled boards and label.

Only edition, an unyieldingly anonymous effusion 'written many Months ago, but ... hitherto withheld from Publication through Motives of the *highest Delicacy* [owing to] the private Misfortunes of their humble Author', and further obscured with hyphens and asterisks at odd intervals in some lines. 'Thro' War's effects', he reveals, 'I left my native, happy home; / Tho' since, alas! too sadly crost, / I mourn each earthly comfort lost; / And Reason frantic, oft, and wild, / a PARTNER wails and ONLY CHILD', the last miseries being re-evoked as 'my loss of Fortune, Partner, Child – my all!'. The author seems to have voyaged to Jamaica, with a stopover in Barbados where he declined a 'very liberal offer' of employment; on his homeward passage in the brig *Adventure* (of 16 guns) he suffered a near shipwreck near New Providence Island in the Bahamas and spent ten happy weeks recuperating at Nassau (to 16 March 1800), where he published a grateful poem 'by a Shipwreck'd Stranger' in the *Bahama Gazette* (23 January 1800, reprinted at the end of the present volume). The publication seems to be of extreme rarity: it is not in Jackson or Jisc, and OCLC records only a copy at Aberdeen University, seemingly misdated '1801': see Robert Woof, *William Wordsworth, The Critical Heritage, 1793–1820* (2001), item 174.

£450

VERY RARE AND PROVOCATIVE JUVENALIAN SATIRE, CORRECTED IN MANUSCRIPT

5 [ANONYMOUS AND UNATTRIBUTED]. An Imitation of the Eighth Satire of Juvenal, addressed to the rising Nobility and Gentry of the United Kingdoms. London: Printed for T. Cadell and W. Davies, 1804. 8vo, pp. [4], 94, *95–*96, 95–168. Recent half calf, marbled boards, faint ink stamp of the Mercantile Library, Philadelphia (dispersed). Corrected in manuscript (see below).

Unrecorded preliminary version of a rare Juvenalian ‘imitation’, applying the far shorter eighth *Satire* (the Latin text of which is provided below the English on each page) to modern events at home and abroad, castigating the French overthrow of monarchy, English appeasement of the ‘monster’ Napoleon, theatrical responses to these and other social issues in London (these strongly hint at the author’s involvement with the stage), and containing allusions to many contemporaries, notably the ‘imperial’ Pitt the Younger, as a near counterpart of Bonaparte for arbitrary authority. A surprising apology for the impostor John Hatfield (executed for forgery, 1803), seducer of the ‘Maid of Buttermere’ – a Lake-country beauty, celebrated by Wordsworth and Coleridge – appears near the end:

Shall Hatfield perish ’cause his soul gave scope
To wed fair Mary with a false-lur’d Hope;
Who pledg’d his promise, vagrant, insincere,
And pluck’d the flow’r the pride of Buttermere.

But although the present ‘Imitation’ is both fluent and skilful, if curiously rambling in its targets (the above lines on Hatfield are followed by a long passage on George Hardinge, Byron’s ‘waggish Welch judge’ and Pittite politician, which I simply cannot explain), its origins are obstinately obscure. It seems not to be in any way related to the long-suppressed collaboration of Wordsworth and Francis Wrangham on a different ‘Eighth Satire of Juvenal’ imitation (1797), unpublished in full until 1997, after contemporary indifference. Our version is demonstrably of its published date: a homeward-bound ship is urged to avoid the coast of France, where ‘[Lord] Elgin pensive waits / Till Gallia shall unbar her Goaler’s [*sic*] gates’ (i.e. 18 May 1803 – October 1806), and remains very rare, Jisc listing only one copy (at Bodley), to which OCLC adds two, at UCLA and Stanford. Our particular copy bears significant annotation: at p. 135 a couplet (mentioning ‘P–tt’) is introduced in a fine, minute hand between lines 10 and 11, and is added *literatim* in print to the UCLA copy (digitized by Google); and at p. 40, the same hand has recopied and transferred the first two lines on the page to the foot of the text, a revision likewise followed in the UCLA copy. Other insertions, on pp. 6–7 and 118–19, remain unchanged in print: the least we can say is that there are two states of the 1804 publication, hitherto unrecognized as such.

£800

ANONYMOUS AND HITHERTO UNIQUE

6 [ANONYMOUS AND UNATTRIBUTED]. *The Delusions of Hope, a Poem.* London, Printed by R. Taylor ... sold by T. Cadell and W. Davies, 1806. 8vo, [4], 53, [1].

Only edition of a (to me) bewildering, plotless, but poetically competent evocation, in ninety-three quasi-Spenserian stanzas (plus interspersed digressions) of – at the outset – the grave of the guileless, innocent Maria, victim of a ‘foul seducer’, and – at the end – eight otherwise unlinked stanzas on the evils of the slave-trade, and miseries of the transported Africans. The matter between is resolutely rambling and reflective, with virtually no explanatory detail or

attempt at narrative sequence. What anyone made of this poem in 1806 I cannot begin to imagine, for despite the imprint there seem to be no reviews, and Jisc and OCLC record only the BL copy, which is inscribed 'Presented to the Honble. Sir A. Cochrane R. B. [i.e. Alexander Inglis Cochrane, the future admiral (1758–1832) famous for burning Washington, DC] with respectful deference by the author' (Cochrane was knighted in March 1806). Our copy – also a present, inscribed 'to Lucy Mille[s?]' with the author's respectful good wishes' – bears the bookplate of Alexander Cochrane's younger brother Sir Thomas (1789–1872), likewise admiral as of 1825, suggesting an otherwise unlikely family relationship with our anonymous versifier. Priced as a rarity,

£500

7 [ANONYMOUS AND UNATTRIBUTED]. *The Fantoccini; or, the Great Public Puppet-Show, as Exhibited by Signior Tintaraboloso. Described in a poetical epistle from Griffith Llewellyn to his cousin, Rice Ap Shinkins, with illustrative notes, historical and critical, by the Curate of Aberistwith.* London: R. Edwards for Maxwell and Wilson, 1809. 8vo, pp. ix, [4], [10]–91, [1], stitched in later wrappers, uncut.

Only edition, with a facetious preface by 'Rice Ap Shinkins', describing a bewildering puppet-show (*fantoccini*) featuring the historical figures of Alcibiades, Mark Anthony, the Roman senator and demagogue Publius Clodius and citizen Cincinnatus, and Machiavelli, with learned references in the notes to Alexander Leighton's mid-c17 persecution, Andrew Marvell's honest parsimony, Hugh Latimer's sermons, gladiators ('the bullies and prize-fighters of Rome'), and a 'Hibernian Wedding' of Ireland and England. The same mysterious author lays claim to the equally anonymous and rare *Battle of the Blocks*, also of 1809 (on the duel between Lord Castlereigh ('Lord Castaway') and George Canning ('Mr Canting')). Jisc lists copies of *The Fantoccini* only at BL, Cambridge, Cardiff University, and the National Library of Wales – of these OCLC noting only Cambridge. A prime candidate for explication of an enigmatic text!

£400

A LEGAL CLASSIC: PORSON 'KNEW IT BY HEART'

8 [ANSTEY, John], as John SURREBUTTER, *pseud.*, 'special pleader and Barrister at Law'. *The Pleader's Guide: a Didactic Poem in Two Books, Containing the Conduct of a Suit at Law, with the Arguments of Counsellor Bother'um and Counsellor Bore'um, in an Action betwixt John-a-Gull and John-a-Gudgeon, for Assault and Battery, at a Late Contested Election.* London: Cadell and Davies, 1796. Tall 8vo, pp. viii, [2], [4]–79, [1]. [Bound with:] ANSTEY, John. *The Pleader's Guide, a Didactic Poem in Two Books ... Book II.* London: Cadell and Davies, 1802. 8vo, pp. vi, ²[iii]–vi, 90. Half leather and cloth, spine and top hinge worn but sound.

First editions of both parts, a satirical favourite of the legal profession in its time, in both the UK and the USA; Richard Porson, the great classicist, is said to have known it entirely by heart. Frequent nineteenth-century reprints of *The Pleader's Guide* are not uncommon today, although still sought-after, but these separately-issued first printings appear to be rare in commerce, and this is a presentation copy, inscribed 'From the author / to Henry Bosanquet Esqr'. The pseudonymous satirist, himself a distinguished attorney, was the son (and latterly editor, 1808) of the poet Christopher Anstey.

£600

THE VERY RARE CRYPTO-BYRONIC 'PIRATE':
AN ANONYMITY IDENTIFIED

9 [BADNALL, Richard, *junior* (1797–1839). *The Pirate, a Poem in Three Cantos*. [Macclesfield: J. Wilson, Printer], 1818. 8vo, pp. 69, [1], [i]–xviii, uncut; original brown wrappers, back wrapper torn, two leaves (proofs?) from the terminal 'Miscellaneous Poems' (pp. xxx–xvi [revised] and xvii–xviii) employed as stiffeners to the wrappers. The text on p. xviii is signed between the last line and 'FINIS', 'Rich: Badnall Jun:,' clearly the author, as we now know (*teste* Jackson/Toronto, citing this very copy from entries in booksellers' catalogues of 1923 and 2012), although Jisc, WorldCat, and OCLC still list the work as 'anonymous'.

Badnall was the eldest son of a prosperous silk manufacturer and banker of Leek, Staffordshire, but was himself later bankrupted as a financier, and became a lifelong pursuer of fiscal redemption, through the silk trade and railway development, ultimately unsuccessful in both. This poem and its 'miscellaneous' addenda, which at the age of just twenty-one preceded his troubles by eight years, was published anonymously in nearby Macclesfield by the printer of the local newspaper, and is a most interesting text on several counts. Clearly inspired by, if not virtually imitated from, Byron's *Corsair* (1814): even the names are Byronic, with the hero 'Harold' and villain 'Gonsalvo' (cf. *Corsair*, line 154), the plot translocating Byron's Mediterranean pirate isle to Fara in the Orkneys, and tracing the fate of shipwrecked Harold, his betrothed but kidnapped Emma, and a wicked outlaw chieftain, into a legendary *dénouement*. But Badnall's ceaselessly Byronic punctuation – the usual overabundance of hyphens accompanied here by doubled and trebled exclamation points – is rather tiresome, although the metrical variation is both ingenious and inventive, and the narrative itself remains readable, on and off, to the obligatory, if tragic, conclusion. Mercifully, the small volume ends with a selection of shorter lyrics that would grace any anthology of the era, notably the uncompromising damnation of 'The Suicide', with its bitter refrain 'Where will thy ruin'd soul abide – / Thou lost – thou wretched! Suicide!', and (among other amorous sallies) the light-hearted, deliberately anti-gallant 'To Phillis *****'. Best and simplest, perhaps, and remarkable indeed for a nineteen-year-old, are the verses 'To my Taper', beginning

SEE my Taper gently waning –
Former brightness cannot save;
Fault'ring – dying – no complaining –
So may I sink into my grave!

See it trembles – now it dies –
All its wonted splendour vain;
From the wreck, I turn my eye;
The moon beams on my window pane!

So when I lose the vital spark –
So when the longing soul is free –
From all that's dismal! – all that's dark –
May heavenly beams enlighten me!

Badnall published only one further poem, likewise a lovers' tale in three cantos, *Zelinda* (set in Persia, and in a more regular measure) in 1830. *The Pirate*, which has attracted no critical attention I can discover, was published (privately?) by the printer of the *Macclesfield Courier*, John Wilson, and is known to Jisc, WorldCat, and OCLC only from 'local association' copies at the British Library and New York Public, to which ours adds its uniquely informative attribution.

£800

BYRON IN THE AFTERLIFE

10 [BAYNES, Edward Dacres (1792–1864)]. *Childe Harold in the Shades: an Infernal Romaunt*. London: Thomas Hookham, 1819. 8vo, pp. [iii]–viii (apparently wanting half-title), 80; later cloth, front hinge chipped but firm.

First edition of what Chew (p. 110) dismisses as 'a stupid piece', but rare, the author's first poem, imagining Byron's post-mortem travels, encountering disemvowelled Southey, Wordsworth, Campbell, and Crabbe, and his 'friends' Leigh Hunt and Coleridge (as well as Dr Johnson and Chaucer), among 'the shades of those bards who in these degenerate days have discovered some claim to praise, and then of those whom infernal justice hath for their bad verses condemned to a suitable punishment' (*Argument*). Baynes subsequently had a far-flung military and political career, serving in the governments of Malta and Jamaica, and as President of Montserrat from 1841; he died in Antigua in 1863. OCLC and WorldCat locate five copies in the USA (Harvard, Yale, Columbia, NYPL, and Texas, and one in Germany), but there appear to be none in the UK.

£1200

THE 'ADMIRING' BOOK THAT INFURIATED WORDSWORTH

11 BAYLEY, Peter (1778–1823), *solicitor and playwright*. *Poems*. London: William Bulmer for William Miller, 1803. 8vo, pp. [8], 208, [1], original boards, early reback, uncut.

First and only edition of the twenty-five-year-old Eton and Merton (Oxford) graduate's first book, reflecting an 'admiration' for the 1798–1800 *Lyrical Ballads*, but also, in 'The Fisherman's Wife', *parodying* Wordsworth's 'The Idiot Boy', the longest poem by the latter in the pioneering volume, and (as Wordsworth himself charged, and many agreed) *plagiarizing* from 'Tintern

Abbey' and elsewhere in that famous source. In vehement retaliation, Wordsworth joined with Coleridge and Southey (probably the only occasion on which the principal 'Lake poets' worked together in print) in a 'ferocious' notice in the *Annual Review*, reviling Bayley as a thief and ingrate. Wordsworth also complained in letters to Walter Scott, and six months later to Thomas de Quincey, again calling Bayley (whom he never met) 'a wretched creature', who 'after pillaging [the poems in *Lyrical Ballads*] in a style of plagiarism I believe unexampled in the history of modern Literature ... has had the baseness to write a long poem in ridicule of them, chiefly of 'The Idiot Boy', and, not content with this, in a note annexed to the same poem, has spoken of me, *by name*, as the *simplest*, i.e. the most contemptible of all poets'. And the usually unruffled complainant specifically identifies the most offending pieces, naming 'Evening in the Vale of Festining' as 'a wretched parody throughout of *Tintern Abbey*'.

Bayley, be it said, was sufficiently chastened to publish nothing else of his own in verse for the next fourteen years, although at least one recent critic has argued (unconvincingly, to me) that Wordsworth reciprocally 'plagiarized back' Bayley's lines, in c. 1805, while recomposing *The Prelude* (Michael Wiley, 'Romantic Amplification: The Way of Plagiarism', *ELH* 75 (2008), 219–40; see also David Chambers, 'Twisted in Persecution's Loving Ways', *Wordsworth Circle*, 24 (1993), 256–61). An uncommon Romantic notoriety, apparently from the Bulmer collection of Professor Peter Isaac, now mostly at Durham University, with a letter to him (8 November 1969) from the Wordsworth authority Robert Woof, unable at that date to explain the above 'half-attack' by Bayley on 'The Idiot Boy', and its consequences.

£800

BLOOMFIELD ON JENNER AND SMALLPOX

12 BLOOMFIELD, Robert (1766–1823). *Good Tidings; or, News from the Farm*, a Poem. London: Printed for Vernor and Hood, 1804. 4to, pp. 37, [3], a fine copy in original blue-grey printed wrappers (detached, spine gone), uncut and partly unopened.

First edition, first issue, of the eulogistic verses of Bloomfield, celebrated 'farm labourer and shoemaker poet' of *The Farmer's Boy* (1800, Hayward 212), on the success of Dr Edward Jenner's program of vaccination against smallpox, and dedicated to Jenner, as 'the discoverer of the [cow-pox] vaccine inoculation'. Romantic poets, notably Wordsworth and Coleridge from their rural/rustic experience, played an important part in Jenner's heroic campaign to render vaccination acceptable, even semi-compulsory, in the face of hostile, often hysterical pseudo-medical opposition, but none more than self-taught Robert Bloomfield – whose own father had died of smallpox when he was a year old, poisoning his later view of pastoral felicity: see the excellent article by Tim Fulford and Debbie Lee, 'The Jenneration of Disease: Vaccination, Romanticism, and Revolution', *Studies in Romanticism*, 39 (2000), 138–63. Jenner, himself a minor poet of some distinction, was well aware of how helpful Bloomfield's contribution could be, and encouraged it – somewhat to Bloomfield's embarrassment, at first – at every stage of composition and circulation. For the bibliography of *Good Tidings*, see the Earl of Cranbrook

and John Hadfield in *The Book Collector*, 8 (1959), 170–79, identifying three issues of the first edition. This is the first, a completely unsophisticated copy.

£280

THE FARMER'S BOY

13 BLOOMFIELD, Robert. *The Farmer's Boy; a Rural Poem, in Four Books.* London: Thomas Bensley for Vernor and Hood, et al., 1800. 8vo, pp. xvi, 102, lightly foxed throughout, but entirely readable.

First octavo edition of Bloomfield's first and most famous book, following the quarto of the same year (Hayward 212), with the long biographical preface by Bloomfield's first patron, Capel Lofft. 25,000 copies of the text were sold in the first two years of its circulation, and 100,000 by 1830.

£300

14 BLOOMFIELD, Robert. *Wild Flowers; or, Pastoral and Local Poetry.* London: Vernor, Hood, and Sharpe, 1806. 8vo, pp. x, 132, with eight plates; contemporary speckled calf, a fine copy, with bookplate of H. Bradley Martin. First edition.

£150

15 BLOOMFIELD, Robert. *Wild Flowers; or, Pastoral and Local Poetry.* London: Longman, et al., 1812. Small 8vo, pp. x, [2], 132, with seven plates; contemporary tree calf, front hinge scraped but holding. Later edition, but a presentation copy, inscribed on verso of title 'To Mr. Walter Jackson from the Author, May 19. 1813.'

£180

16 BLOOMFIELD, Robert. *The Banks of Wye; a Poem. In four Books.* London: Printed for the Author, 1811. 8vo, frontispiece and pp. vii, [1], 134, [2], contemporary tree calf, spine gilt, bookplates of H. Bradley Martin and J. O. Edwards. First edition, fine copy.

£150

17 BLOOMFIELD, Robert. *May Day with the Muses.* London: Printed for the Author, 1822. 8vo, pp. viii, 100, original boards and label, uncut, bookplates of Simon and Judith Nowell-Smith and J. O. Edwards. First edition, a fine copy.

£130

18 BOOKER, Luke (1762–1835). *The Hop-Garden*, a Didactic Poem. Newport: H. P. Silvester, [1799]. 4to, pp. [8], 118, [2], title-page decorated with light green circular border of hops. [Bound with:] **BOOKER, Luke**. *Malvern, a Descriptive and Historical Poem*. Dudley: Printed by J. Rann. 1798. 4to, pp. [xii], 124. Later calf-backed marbled boards.

Both first editions, fine copies. *The Hop-Garden* is perhaps the scarcest of Luke Booker's provincially-issued poems, with only one copy at auction since 1893 (2016, £478). *Malvern Hills* is better known, but in same year Joseph Cottle, the Bristol publisher, issued his own poem under the same title, with Longmans of London, which must have confused early readers. An attractive pairing.

£600

SORROWS

19 [BOOTHBY, Sir Brooke (1774–1824)]. *Sorrows Sacred to the Memory of Penelope*. London: William Bulmer, 1796. Large 4to, engraved frontispiece ('The Apotheosis of Penelope Boothby', by Henry Fuseli) and vignettes in the text of her portrait (by Kirk after Sir Joshua Reynolds) and her memorial; pp. 89, [1]. Contemporary smooth mottled calf, hinges cracked but holding, bookplates of Roger Senhouse and the bookseller-poet Peter Scupham. This copy was catalogued by an English bookseller as 'on consignment' eleven years ago, priced £950, and (forgetfully?) still offered by him online at the same figure. We mention this to reassure our readers that *all* the books listed here are in our sole possession, and have been so for some time.

Only edition; a good copy of a celebrated specimen of Bulmer's fine printing, sometimes said to be the first work with steel engraved plates. The Boothbys' beloved six-year-old daughter, dead of a fever in 1791, has received what may be the youngest entry in *ODNB*, as an 'artist's model' – or, in the words of Rosemary Mitchell, 'the classic Romantic child, representative of an Edenic innocence', and (quoting Anne Higonnet, *Pictures of Innocence* (1998)), 'absorbed in childhood', and emblematic of 'what we have lost and what we fear to lose'. The artistic and literary response in the 1790s to Penelope's untimely death 'reveals the impact of Romantic ideas on constructions of childhood as a period separate from adulthood, and blessed with innocence and openness to natural and spiritual truths. It also illustrates the effect of Romanticism on perceptions of death, as the memorials to Penelope reflect an increasingly individualized and partially secularized response to the experience of loss.' Before his marriage in 1784, Brooke (later Sir Brooke) Boothby had been a member of the literary circle of Anna Seward, Thomas Day, Erasmus Darwin, and the Edgeworths at Bath, and a personal friend and acolyte of Jean-Jacques Rousseau. The loss of Penelope is said to have caused the separation of her parents, and 'pecuniary indiscretions' on Boothby's part led to a subsequent lifetime of Continental wanderings and death at Brussels or Boulogne in 1822. *Sorrows*, which contains a section of additional 'miscellaneous poems', many of them mournful as well, remains his only volume of original verse.

£400

WILLIAM LISLE BOWLES (1762–1850)

Despite the comparative mediocrity of his later (and longer) volumes of verse, and the distracting quarrel with Byron over the influence of Pope on English literature (based on Bowles's disparagements in his ten-volume *Life and Works* of 1806, which still dominates many discussions of the editor's career), the importance of William Lisle Bowles at the true dawn of the Romantic era of English poetry remains unquestioned, although rarely acknowledged, on two key counts. First, as a reviver of the subsequently ubiquitous sonnet form, after its long hibernation from Milton through the late Augustans (although Charlotte Smith (1784) is often credited with that breakthrough, and see my note on Thomas Le Mesurier, below). But even more important, I would suggest, was Bowles's undeniable contribution to the new language of the era, the deliberate simplicity and 'natural', rather than artificially 'poetic' diction, that Wordsworth would call for in the 1800 preface to *Lyrical Ballads* (1800), as 'fitting to metrical arrangement a selection of the real language of men in a state of vivid sensation'.

Critical estimates of Bowles's voluminous poetical *oeuvre*, however, especially that of his earliest years of productivity in the formative 'Romantic era', have varied profoundly between his own extended century and ours. Coleridge, at the age of just seventeen, famously hailed Bowles's 1789 *Sonnets* (originally just fourteen 'fourteeners', in sixteen pages of text, rising to thirty sonnets and sixteen other poems in a sixth edition of 1798) as the fortuitous means of having rescued him from an 'injurious' youthful obsession with metaphysics and theological controversy, and declared himself deeply beholden to their 'genial influence ... so tender and yet so manly, so natural and so real, and yet so dignified and harmonious'. He refers to the author elsewhere as 'the bard of my idolatry' when young. Wordsworth said that he too read through a version of the collection at one go, pausing on a London bridge while his companions awaited him, and Southey and Lamb were also admirers, the former admitting that he had modelled his own writing on 'the sweet and unsophisticated style of Bowles', the latter congratulating Coleridge on dedicating a sonnet to that 'genius of the sacred fountain of tears'. And even Byron, with whom Bowles later quarrelled harshly over his critical estimate of Pope, in *English Bards* called Bowles 'the great Oracle of tender souls'. Concentrating on the perceived novelty of his language above all, Bowles's editor and biographer of 1855, George Gilfillan, called him unequivocally 'the father of modern poetry, since not only was he first in the field, but since his sonnets inspired the more powerful muse of Coleridge'. (Coleridge himself, be it noted, not only claims (in the first chapter of *Biographia Literaria* (1817) to have made 'more than forty transcriptions' from his own copy of Bowles's *Sonnets*, 'as the best present I could offer to those who had in any way won my regard', but corresponded with his new hero, 'and with almost equal delight did I receive the three or four following publications of the same author'. And notwithstanding a certain later coolness in appreciating by 1817 'the general style of composition that was at that time deemed poetry', Coleridge added unwaveringly that 'Bowles and [William] Cowper were, to the best of my knowledge, the first who combined natural thought with natural diction; the first who reconciled the heart with the head'.

But tastes alter, and in our time the reputation of Bowles's poetry, if not his undeniable contemporary influence has suffered merciless reappraisal by the likes of the late Donald Reiman (my old friend, but a harsh judge of *minora sidera*). 'It is fair, I believe, to say', Reiman wrote in 1978), 'that never has an inferior talent been so egregiously overpraised by a poetic genius in his years of mature judgement ... instant disillusionment awaits the scholar-critic who turns to Bowles's sonnets after reading Coleridge's ... though it may be asked why, if Bowles is such an incompetent poet, critic, and thinker, he occupies a substantial place in the Romantic

Context, I can answer only that literary history ... repeatedly plays similar strange tricks with merit and mediocrity'. But perhaps this hostile critique, rather than a measured attempt to appreciate the reception of comparative originality in its own era, is an instance of its own (temporary) underappraisal. Bowles's early writings, simply enough, pleased their most talented literary contemporaries; let us remember that, and give them a further rehearing.

20 BOWLES, William Lisle, of Trinity College, Oxford. *Sonnets, Written Chiefly on Picturesque Spots, during a Tour. ...* The second edition, corrected with additions. Bath: Printed and sold by Richard Cruttwell, 1789. 4to, pp. 31, [1], disbound, half-title signed 'Sarah Frowd', and on verso, in her hand, a sonnet '[occ]asioned by the Perusal of the following Sonnets' (see below), and a MS insertion (authorial?) of one word of no. 17, at p. 27.

This is the first of two editions of 1789, enlarged and slightly revised from the effectively unprocurable *Fourteen Sonnets, Elegiac and Descriptive* (one hundred copies printed at Bowles' cost of £5; six survivors located by Cecil Woolf in 1958 at the British Library (Ashley), Bodley (Jennings, lacking half-title), National Art Library (Dyce), Winchester College, Bath Municipal, and John Hayward (present location unknown to us)), to a total of twenty-one sonnets in five hundred copies – **the version that Coleridge (see above) procured, treasured, and transcribed for friends.** If I were to recommend just one sonnet to the modern reader, redolent of the melancholy and resignation in the face of profound sorrows – a bitterly broken engagement, domestic estrangement through self-exile, the deaths of a father, a close Oxford schoolmate, and later a fiancée on the eve of their marriage – that Coleridge would find sympathetically compelling, it might be what editors later titled 'The Influence of Time on Grief', dated (in our second edition of 1789) 'July 18th 1787':

O TIME! who know'st a lenient hand to lay
Softest on sorrow's wound and slowly thence,
(Lulling to sad repose the weary sense)
The faint pang stealest unperceiv'd away;
On Thee I rest my only hope at last,
And think, when thou hast dry'd the bitter tear
That flows in vain o'er all my soul held dear,
I may look back on many a sorrow past,
And meet life's peaceful evening with a smile –
As some lone bird, at day's departing hour,
Sings in the sunbeam, of the transient shower
Forgetful, though its wings are wet the while: –
Yet ah! how much must that poor heart endure,
Which hopes from thee, and thee alone, a cure!

The elegant holograph sonnet by 'Sarah Frowd', on the verso of the half-title, has been trimmed at the fore-edge, losing the initial letters of most line, but is almost entirely reconstructable: the 'perusing' author celebrates Bowles as rivalling Petrarch's sonnets: where 'Isis' banks partake Vaucuse's fame' she concludes, '[Nat]ure and Truth alike to each decrees / [H]er highest Meed, the Tear of Sympathy'. Cecil Woolf (*Book Collector*, 7 (1958), 286–94), no. 1 (note).

£1200

21 BOWLES, William Lisle. Verses to John Howard, F.R.S, on his State of Prisons and Lazarettos. Bath: R. Cruttwell, 1789. 4to, pp. 4, 17, [1], lacking half-title; modern morocco-backed marbled boards.

First edition of Bowles's second book of verse, celebrating the philanthropic travels and career of the great prison reformer John Howard (1726–1790), in the same year as Howard's own *State of the Prisons in England, and An Account of the Principal Lazarettos of Europe*. Bowles concludes with the pledge that Howard's work, 'by Charity and Mercy done ... shall live alone / Immortal as the Heav'ns, and beauteous bloom / To other worlds, and realms beyond the Tomb', but he can hardly have anticipated the imminent death from typhus of his hero, at the age of sixty-three, while conducting further research in the Ukraine – although Bowles lost no time in elegizing that too. The present text ends, coincidentally enough, with three pages of verse 'On the Death of Mr. [Henry] Headley', a young Trinity College poetical friend, prematurely dead of consumption in November 1788. Woolf 2.

£850

22 BOWLES, William Lisle. The Grave of Howard, a Poem. Salisbury: E. Easton, 1790. 4to, pp. [2], 11, [1], lacking half-title, disbound.

First edition. Howard died on 20 January 1790 in Kherson, Ukraine, and was buried nearby, though with far more ceremony than he himself desired and requested ('Howard, it matters not, that far away / From Albion's peaceful shore thy bones decay'). Woolf 3.

£450

23 BOWLES, William Lisle. Verses on the Benevolent Institution of the Philanthropic Society, for Protecting and Educating the Children of Vagrants and Criminals. Bath: R. Cruttwell, 1790. 4to, pp. 27, lacking half-title, errata slip affixed to verso of title, disbound.

First edition. Bowles continued his early commitment to philanthropic causes with this salute to the Society (founded in September 1788), with special concern for its 'object of Compassion' for Infancy, in 'its Innocence and Helplessness'. Manuscript corrections on pp. 12 and 25 are presumably authorial. Woolf 4.

£450

24 BOWLES, William Lisle. Monody, Written at Matlock, October, 1791. Salisbury: E. and J. Easton, 1791. 4to, printed on light blue paper, pp. [iv], 20, disbound. First edition, fine. Woolf 7.

£350

25 BOWLES, William Lisle. *Sonnets (Third Edition) with other Poems.* Bath: R. Cruttwell, 1794. 8vo, pp. [8], 121, [1]. Contemporary smooth calf, rubbed, top hinge worn but sound, early bookplates of Charles Wells and 'Rev. Mr Bowles' (the author?).

Woolf (no. 1, note) says that this first octavo version was printed in 750 copies, and extends the numbered sonnets to 27 – among them at least five mourning the sudden death of his beloved Harriet Wake of Knoyle, on the eve of their intended wedding (see below) – with sixteen 'other poems' added (including the three previous titles above, the 'Monody written at Matlock' (1791), and the anti-slavery effusion, 'The African').

£600

26 BOWLES, William Lisle. *Sonnets and other Poems ... fourth edition.* Bath: R. Cruttwell, 1796. 8vo, pp. 128, contemporary mottled calf, hinges cracked but holding. A reprint of the canonical third edition, with the errata corrected (Woolf 1 (note)).

£220

27 BOWLES, William Lisle. *Elegiac Stanzas, Written during Sickness at Bath, December 1795.* Bath: Printed by R. Cruttwell, and sold by C. Dilly, London, 1796. 4to, pp. 14, [2], lacking half-title but with terminal blank; modern marbled boards, bookplates of John Sparrow and J. O. Edwards, a fine copy.

First edition of two in 1796, a hitherto largely unappreciated lament in twenty-four quatrains that may provide the true key to Bowles's prevailing melancholy, which surfaces again and again in his early verse, but is rarely if ever traced to its personal sources. Even his generally sympathetic Victorian editor, George Gilfillan, took it for granted that 'the events of this gentleman's private and professional life were of no particular interest' (*Works*, i:xvi), and certainly did not warrant prying into when painful, and his early C20 biographer and best critic, Garland Greever, is content to emphasize the serene and productive industry of his long life after 1805, when – in his forty-second year – ecclesiastical preferment and married tranquillity may have rendered the disappointments of his youth all but forgotten.

But the early verse tells a different tale, and in December 1795 the episode of severe illness at Bath when 'freezing palsy creeps o'er all my frame', the ghostly apparition he records of 'my [unnamed] buried friend' was anything but consoling. Following the thwarted engagement (c. 1785–88) to a niece of Sir Samuel Romilly, broken off because of her own and her parents' doubts of his prospects, Bowles had sought solace in travel, but suppressed specific mention of his lost love from the 'sorrows of mankind' and 'pleasure flown' through 'Youth and Hope's delusive dreams' of the sonnets of 1789. And for some time he let philanthropy and social concerns replace the self-indulgence of grief, until finding renewed joy in the company of Harriet

Wake, daughter of the incumbent of Knoyle, Wiltshire, whose 'whisper'd vow of faithful love' he received, and whom he expected to marry by 1792. But Harriet died suddenly in March 1793 of a fever, and *Elegiac Stanzas* is almost entirely devoted to an imagined visitation by her 'Phantom' or 'Spectre' to his bedside – not altogether reassuringly, for her 'fest'ring visage' and 'hideous mace / That hath pierc'd all on which life seem'd to lean' (he was later to revise 'hideous' to 'lifted') at first terrify the invalid, before he can appreciate her 'prevailing influence' of 'resign'd Content': 'I see thee come half-smiling to my bed', he recollects, to 'hold my drooping head', and 'dry with thy dark locks the tender tear'. This is a powerful and moving memorial, like the sonnets of 1792–93 (notably nos. 21, 24, and 25) added to the 1794 collection above. Bowles's first biographer Gilfillan, be it noted, does not even mention Harriet Wake by name, and the fact that Bowles married her sister Magdalen four years later (and remained contentedly wed for a further half-century) may have led readers to underestimate the sincerity of his grief in 1796.

Elegiac Stanzas ends with sixteen lines 'On Leaving Winchester School' (where Bowles's teacher, encouraging his literary ambitions, was Joseph Warton), prior to matriculation at Trinity College Oxford, where the Poet Laureate Thomas Warton continued tutelary attentions). This farewell was 'written in the year 1782', and seems to be Bowles's earliest published verse. **The original quarto edition is a rare book:** Jisc records only two confirmed copies, at the British Library and Bodley, to which WorldCat and OCLC (after weeding out reprints) adds Cambridge in the UK, NYPL, Harvard, Yale, Huntington and Stanford in the USA, and McMaster in Canada. Woolf 8.

£1800

28 BOWLES, William Lisle. *Hope, an Allegorical Sketch, on Recovering Slowly from Sickness.* London: Dilly, Cadell & Davis, and Cruttwell, at Bath, 1796. 4to, unbound sheets as issued, with stitching present but loose, pp. [6], 18, uncut.

First edition, following the second printing of the above, when Bowles's six-month confinement seemed to him at its end. His mourning for Harriet Wake appears now to be diminished, as the revival of 'Hope', in the imagination of a 'fairy sprite' has (he thinks) banished 'the grisly phantoms of the night' hitherto so oppressing, and he regrets the prospect of return to society and creativity somehow less melancholy than before – if perhaps unsentimentally so. Woolf 9.

£280

29 BOWLES, William Lisle. *Sonnets, and other Poems ...* seventh edition. To which is added *Hope*. London: T. Cadell and W. Davies, 1800. Two volumes, 8vo, frontispiece to each volume, pp. ix, 180; [8], 165, [1], a fine set in contemporary polished calf gilt, signature of 'Sarah Benynge 25th July 1801' on both titles. Woolf 1 (note).

£180

30 BOWLES, William Lisle. *The Picture: Verses Written in London, May 23, 1803, Suggested by a Magnificent Landscape of Rubens, in the possession of Sir George Beaumont.* London: William Bulmer, 1803. 4to, pp. 20, small marginal tears in last leaf, no text loss. Later pink boards. First edition, the first of Bowles's longer poems celebrating the visual arts. Woolf 15.

£120

31 BOWLES, William Lisle. *The Spirit of Discovery; or, the Conquest of Ocean. A Poem, in Five Books, with Notes, Historical and Illustrative.* Bath: R. Cruttwell, 1804. 8vo, frontispiece, pp. [2], xxii, [4], 254, contemporary half calf, marbled boards, spine label chipped.

First edition, Bowles's longest poem, on the progress of maritime and terrestrial discovery, from the Ark to Alexander the Great, Vasco da Gama, 'the first circumnavigator' [*sic*] Francis Drake, and the 'miserable end' of Captain Cook. Woolf 16.

£150

PARODY OF A SEMINAL BALLAD

32 [BÜRGER, Gottfried Augustus]. *Miss Kitty: a Parody on Lenora; a Ballad, Translated from the German by Several Hands.* Edinburgh: George Reid, 1797. 8vo, pp. 29, [3, including blank D4], uncut and unopened, later calf-backed marbled boards, a fine copy.

Only edition, with the parody and 'the first translation' into English of Bürger's Gothic ballad of 1773–74 (in a mock-antique rendering) on facing pages. The anonymous secondary author, bent only on amusing a few friends, and having printed 'but few copies', here promises that 'if it should move neither mirth nor approbation' among a 'dispassionate public', then 'he will not have the folly to extend their number'. His fears seem to have been realized, as this survival is rare indeed.

But the original of 'Lenora' or 'Lenore' had a profound effect on the development of Romantic literature throughout Europe, and was a strong influence on the English ballad-writing revival of the 1790s. According to German language scholar John George Robertson, it 'exerted a more widespread influence than perhaps any other short poem in the literature of the world. ... No production of the German "Sturm und Drang" – not even Goethe's *Werther*, which appeared a few months later – was more stimulating in its effects on other literatures than Bürger's *Lenore*; this ballad did more than any other single work towards calling the Romantic movement in Europe to life' (*History of German Literature*, 1902). British translators included William Taylor (March 1796), followed by Walter Scott, Anna Laetitia Barbauld, William Robert Spencer, Henry James Pye and John Thomas Stanley, James Beresford and Dante Gabriel Rossetti (by 1844), Frederic Shoberl, Julia Margaret Cameron and John Oxenford. Gérard de Nerval, who was obsessed with the ballad, published five translations in

French, two in prose and three in verse, and Coleridge's 'Christabel' clearly betrays its influence, while Shelley transcribed the full text in his youth, and 'Monk' Lewis, Dickens (in *A Christmas Carol*), and Bram Stoker allude to it as a familiar analogue to their own tales of the supernatural. And of course Edgar Allen Poe mourned Bürger's heroine by name as well. Our curious stillborn volume, however, is the only near-contemporary parody I can call to mind.

£320

33 [BUNBURY, Henry (1750–1811), *caricaturist and humorist* = 'Geoffrey Gambado']. *Tales of the Devil*, from the Original Gibberish of Professor Lumpetz, S.U.S. and C.A.C. in the University of Snoringberg. Bury St Edmunds: G. Ingram and T. Egerton, 1801. 4to, four full-page caricatures by Bunbury, pp. 57, [1], title-page mounted, modern calf-backed marbled boards; intermittent water-stains throughout to the plates and edges of some text.

First edition of Bunbury's only volume of whimsical verse, a send-up of neo-Gothic poetic fiction like 'Monk' Lewis's *Tales of Wonder*, to which Bunbury also contributed. This sequence of tales treats the lazy Earl Widgeon's encounter with the Devil and the Phantom of Funkingberg, of the compulsive angler Simon Sniggle of Houndsditch, and of the legendary Wallachian hero 'Hospodar' – the last here bearing a facetious MS note (presumably by Bunbury himself) that 'This Tale is taken from [Thomas Heywood's] *The Hierarchie of the Blessed Angels*, Page 600'. Despite the staining, a rare curiosity among parodies (like *Northanger Abbey*) of the Gothic mania made fashionable by Walpole and Radcliffe, *inter alios*.

£500

ENGLISH BARDS AND SCOTCH REVIEWERS

A SET OF THE GENUINE 1809–10 EDITIONS, PROGRESSIVELY CORRECTED

34 BYRON, George Gordon, *Lord Byron*. A set of the first four 'authorized' and textually significant editions of the most important literary satire of the Romantic Era, viz.:

(1) [Anonymous]. *English Bards and Scotch Reviewers. A Satire*. London: James Cawthorn, [1809]. 8vo, pp. [iii]–vi [lacking half-title], 54. Slightly later half straight-grain black morocco, cloth boards. First edition, with misspellings on pp. 5 (two) and 14, as widely noted; the watermark evidence is undependable here (see Randolph, p. 14). Wise (i:19–23) describes an evidently complete version of the original printing (1000 copies) as omitting the short preface on pp. v–vi, and argues for its precedence as a 'first issue' (although "'issues'" is perhaps hardly the right word', Wise admits), but Randolph rejects the distinction altogether, terming those copies lacking the preface merely 'incomplete'. The text runs to 696 lines.

(2) *English Bards and Scotch Reviewers; a Satire*. By Lord Byron ... Second Edition, with Considerable Additions and Alterations. London: James Cawthorn, 1809. 8vo, pp. vii, [1], 85, [1],

title-page trimmed at (blank) top edge; bookplates and stamps of Nottingham Public Library (deaccessioned); contemporary marbled boards, rebacked with calf. The text now runs to 1050 lines, with misspellings on pp. 22 ('crouds') and 80 ('Abedene'), and a new preface and postscript. Randolph, p. 16, observes that 'the genuine second edition is scarcer than either the first or third editions'.

(3) *English Bards and Scotch Reviewers; a Satire*. By Lord Byron ... Third Edition. London: James Cawthorn, 1810. 8vo, pp. vii (including half-title), 85, near-contemporary cloth. The text remains at 1050 lines.

(4) *English Bards and Scotch Reviewers; a Satire*. By Lord Byron ... Fourth Edition. London: James Cawthorn, 1810. 8vo, pp. vii (including half-title), 85, [3]; early half leather, marbled boards rehinged, label and stamps of Nottingham Public Library (deaccessioned). The last edition authorized by Byron, the text remaining at 1050 lines – although a subsequent Cawthorn printing of the 'Fourth Edition', dated 1811, revises lines 741–44, as corrected in correspondence, to six lines, raising the total to 1052.

£1200

PRIME AND RARE BYRONIANA,
WITH AN UNKNOWN GESTURE OF SYMPATHY FOR KEATS

35 [BYRONIANA]. *Beppo in London, a Metropolitan Story*. London: Published by Duncombe [newspaper listings of 18 February 1819 specify 'for the Author'], 1819. 8vo, pp. [iv], 44, recent leather-backed boards.

First edition (a 'second edition', otherwise unrecorded, was advertised in the *New Times of London*, 7 May 1819, no doubt a reissue), by an anonymous satirical imitator of Byron, who identifies himself only as 'in the Temple' (stanza 71), and promises 'another book ... to those who patroniz'd this very scrawl / And deem the price [2s. 6d.] particularly small'. He undertakes to replace Byron's semi-autobiographical tale of Beppo's voyage from Venice, shipwreck, enslavement, rescue by pirates, profitable exploits, and return to Venice (where his wife has awaited three years with a consolatory partner), substituting his own entirely unrelated mock-narrative. This takes the equivocal hero, in 129 eight-line stanzas, from his Mediterranean habitat to the trading centres of Dunkirk, Paris, and Vienna, and after side trips (like Childe Harold's) to Greece, Turkey, and Spain, finally to lively London (stanzas 69–128), with his 'Carthaginian darling' (also named Laura, like Byron's compromised heroine).

Here Beppo's further adventures and ultimate imprisonment as an overspent debtor are recounted in detail, with particulars of his lodging in Pall Mall ('at the delightful house of Mr. SHANDY'S'), his doings about town, and above all his contacts, as an allegedly alien visitor, with the contemporary literary scene. These involve the booksellers and publishers Longman, Murray, and Sherwood, Neely and Jones, for the latest best-sellers (including Lady Morgan's *France*, Thomas Moore's *Fudge Family*, 'Tom Shuffleton's' amatory poems 'à la Little', i.e. Moore again, books by the Hallams, Charles and Mary Lamb, John Wilson Croker, the

‘rhyming Brothers’ James and Horace Smith, and ‘the fascinating rabble / Of gentle Lakers, who, like timid spaniels / Delight in shallows muddily to dabble.’ Beppo consumes the latest works of Byron himself, ‘who writes on ev’ry thing, and well on all’ (although the fourth canto of *Childe Harold* ‘goes but slowly off, ’twixt me and you’), Scott’s *Rob Roy*, Porson’s semi-erotic *Eloisa en déshabille*, ‘Bob Southey’ (as ‘Master Hafiz, of Dromore’), the satires ‘published by Brother Duncombe [among them *Beppo in London!*] in such oceans’, and even Hannah Glasse for gastronomy and Cruickshank for ‘*Walks in London*’, which ‘leave behind them / All topographic works’. He of course ‘takes’ the *Morning Chronicle*, the scandal-mongering *Post*, John Scott’s *Champion*, the *Courier* (which Beppo ‘lov’d the most’), and periodicals such as the Hunts’ *Examiner* (here credited, I think, with a hitherto unnoted lifetime allusion to Keats as a ‘delicious youth’),* Thomas Wooler’s *Black Dwarf*, and Murray’s and Gifford’s *Quarterly Review*.

All this is of course itself a satirical exposé of middle-brow literacy in the heart of the Romantic era, but it resonates with credibility, and can doubtless yield more particulars than I can appreciate from the many disguised citations. *Beppo in London* seems to be rare, WorldCat locating only ten institutional copies of the original in Britain (3) and the USA (7).

* ‘They took in the Ex[amine]r, forsooth, / That prints, at times, so slavishly deistical, / Which fights so manfully about the truth / And loves all sort of Poetry that’s mystical; / But chiefly that of the delicious youth, / Whom late the Quarterly knock’d down so fistical, / Merely because the writer grew unwary – / Gifford should know *humanum est errare!*’ This must refer to the notorious review in the *Quarterly* for April 1818 (though not out before September: see Macgillivray, *Keats*, K11), accusing Keats in *Endymion* of being ‘a copyist of [Leigh] Hunt ... but ten times more tiresome and absurd’. But of course the reviewer was John Wilson Croker, not William Gifford.

£1500

36 COBBOLD, Revd Richard. *Valentine Verses; or, Lines of Truth, Love, and Vertue.* Ipswich: Printed and sold by E. Shalders, 1827. Large 8vo, engraved portraits and frontispiece, pp. xviii, 262 and one hundred full-page lithograph plates (one folding), composed and executed by Cobbold himself, illustrating each poem. With occasional minor off-setting, but a fine copy in contemporary polished black morocco gilt.

First book of verse by the prolific artist and novelist (1797–1877), best known for *The History of Margaret Catchpole, a Suffolk Girl*, and the much-quoted *Biography of a Victorian Village* (1860). Cobbold was the twentieth of twenty-two children of a wealthy Ipswich brewer, to whom this volume – illustrated with his own naive lithographs and sold to benefit his deceased mother’s favourite charities – is dedicated. Although the *ODNB* entry by our late friend John Blatchly notes that Cobbold ‘came to be embarrassed by the critical reception of both poems and pictures’, they nonetheless remain somewhat charming and unpredictable, in a handsome copy presented thirty years later to the sister of his 1827 printer and publisher.

£200

HAYWARD 251

37 COLERIDGE, [David] Hartley. Poems ... vol. 1. Leeds: F. E. Bingley, 1833. Tall 8vo, pp. viii, 157, [3]; original boards, recently rebacked with a calf spine and label, uncut.

First edition, first issue, of the only book of verse by Samuel Taylor Coleridge's precocious but wayward and unstable, if not alcoholic, eldest son, all published (despite 'Vol. 1', which is omitted from the title-page of the second issue). Here nearly forty well-regarded sonnets and other 'Thoughts and Fancies', including the memorable and moving 'Expertus Loquitur', 'To my Unknown Sister-in-law', and 'The Forsaken to the Faithless', are dedicated by Hartley to his 'Father and Bard revered, to whom I owe / Whate're it be, my little art of numbers' – a collection canonized by Hayward in his *English Poetry* (no. 251, perhaps partly as a kind of homage to the literary mystique of the Coleridge family), but individually impressive, if unevenly, on its own.

£350

A ROMANTIC TOUCHSTONE FROM THE CURRER LIBRARY

38 COLTON, Revd C[harles Caleb]. Hypocrisy, a Satire. London: Printed [by Thomas Smith, Tiverton] for Taylor and Hessey, 1812. 8vo, pp. iv, 296, finely bound in contemporary smooth polished calf, g.e., bookplate of Frances Mary Richardson Currer, the most distinguished female English bibliophile of her era.

First and only early edition of Book One ('which I could wish to be considered as introductory'), all published, despite the sub-heading on p. 1, 'in Three Books'. Colton (1777–1832), educated at Eton and King's College Cambridge, was rector of Prior's Orton, Tiverton, and a canon of Salisbury, but was most noted as a sportsman, inveterate gambler, and literary eccentric (celebrated for his 1820 *Lacon; or, Many Things in Few Words, Addressed to Those who Think*), an early critic of Byron, and a friend of 'Walking' Stewart. He twice fled his creditors for America, settled at Paris, and in 1832, faced with dangerous surgery for a painful disease, committed suicide at Fontainebleau.

Hypocrisy, although abandoned after its 'introductory' Book One, is a scathing, consciously Popean 2600-line satire in crisp rhyming couplets, with extensive discursive prose footnotes (far outweighing in quantity the verse itself), assailing the clergy in England, its political establishment, wealthy and fashionable society, and (most usefully, for latter-day readers) contemporary literature, and the arts. Among Colton's rare heroes are George Washington, Milton, and Shakespeare; literary disquisitions on poets and their critics – 'wild Wordsworth' and 'soaring Southey bold' – take in Amos Cottle, T. J. Matthias ('dull'), William Hayley ('one of our most successful rhymers', but better in prose), Scott, Crabbe, and Burns (all warmly praised), Bloomfield, Gifford (as the translator of Juvenal), Francis Wrangham, and Capel Lofft. While not a very rare book, this is a handsome and evocative copy of a very interesting text, well worth promotion to major status as a Romantic touchstone.

£350

SIX-PENNY SCARE, WITH 'THE PROSTITUTE'

39 **CORRY, John** (c. 1762 –1838), *Irish biographer, local historian, miscellaneous writer 'of astonishing versatility'* (Jackson). *The Gardener's Daughter of Worcester; or, the Miseries of Seduction. 'T. Newling, Salop' for Carmante and Whitrow* [London] et al., [1802–1816?; Bodleian Library dating]. 8vo, tinted frontispiece, pp. 36; neatly bound in modern black morocco gilt.

Only edition, a moral prose tale of the naive Lucy's misadventures in the metropolis, including her seduction by one Captain Flash, her descent into depravity, and her suicide from 'a quantity of laudanum' with her evening tea. Warnings about the temptations of the stage, 'the elegant amusement of dancing', and vanity of dress – all tending to 'female ruin' – precede a terminal four-page poem, 'The Prostitute, an Elegy', which adds the case of poor Emma, who 'untaught by virtue, was by vice betray'd' [and] 'through vile gradations of pollution pass'd / And in the public street expir'd at last'. This title not in Jackson, and rare.

£350

THE YOUNG 'ANTI-ROMANTIC' CRITIC'S MOST SIGNIFICANT BOOK OF SATIRIC VERSE

40 [**CROKER, John Wilson** (1780–1857), *politician, critic, editor, 'but will probably be remembered primarily, in literary circles, as the anonymous author of a damning review of Keats's Endymion'* (ODNB)]. *The Amazoniad; or, Figure and Fashion: a Scuffle in High Life. With Notes Critical and Historical, Interspersed with Choice Anecdotes of Bon Ton* [Cantos 1–3]. Dublin: Printed by John King, 1806. 12mo, pp. 70, some contemporary pencilled identifications; a fine copy in modern half morocco, cloth sides, spine sunned.

Croker's first extended book of verse, following the theatrical critique of his *Familiar Epistles* of 1804, *An Intercepted Letter* (also 1804), and the outrageous *Cutchacutchoo* (1805), but (strangely indeed) **altogether overlooked** in Louis J. Jennings's *Croker Papers* (1885) and the standard biography and bibliography of 1940 by Myron F. Brightfield, and hence **unmentioned in DNB and ODNB**.

Published anonymously in Dublin during Croker's first practice of law there, before his ascendancy in the Tory administrations of Portland, Perceval, and Peel, when he distinguished himself with his service in the Admiralty and elsewhere, friendship with Wellington and George IV, participation as founder in the Athenaeum Club (1824) and nearly one hundred contributions to the *Quarterly Review* (1809–53), in which he upheld the traditional values of Augustan verse against the tide of Romanticism (Byron exempted, as an heir of Dryden and Pope). The *Amazoniad* was restored to Croker's canon only in 1969, in the original *CBEL*; it was edited by Donald Reiman in a Garland reprint of 1979, and studied for the first time in detail by Andrew J. Garavel in 'A Dublin "Rape of the Lock": John Wilson Croker's "Amazoniad", *Eighteenth-Century Ireland*, 29 (2014), 108–29. Garavel describes the text as 'a *cri de coeur* against modern society, [which] expresses the nervous apprehension of a traditionalist

sensibility confronted with factionalism in Ireland, the indifference of England, and sedition as imported from France', a Popean mock-epic, and 'one of the last examples of the form in English, an indication of its author's aesthetic, as well as political, conservatism'.

Croker's deliberately misleading references to expected censure by the equally anonymous pamphleteer of *Familiar Epistles*, i.e. himself, no doubt helped to delay the attribution of the *Amazoniad*, which is no longer questioned. The bibliography, however, is somewhat complex: our copy of Cantos 1–3, which bears contemporary annotations identifying most of the disemvowelled names in the text, matches a 'Second Edition, with Additions' of the same year (see below, or the UCLA copy, digitized on Internet Archive) up to the middle of p. 37 (line 70), when supplementary or revised lines take the second canto from 304 lines to 338; the third canto is further reset and enlarged, the first edition terminating on p. 70 with line 394, the revised text at p. 73, line 450. Of the first edition Jisc locates four copies in England and Ireland (Bodley [cited by Jackson], Cambridge, and two at Trinity College Dublin (the BL has only the second edition), and OCLC adds Texas, Princeton, Newberry, and what appears to be an incomplete copy at Illinois. Subsequently Croker added an independent fourth and fifth canto (*The Amazoniad: Part the Second*, also Dublin: John King, 1806, pp. 72), with which copies of the second edition may sometimes be bound (e.g. BL 11641.b.59, according to Jackson/Toronto), but I find no record of a 'full' five-canto printing before Reiman's.

£2200

41 CROKER, John Wilson. *The Amazoniad; or, Figure and Fashion: a Scuffle in High Life. With Notes Critical and Historical. Interspersed with Choice Anecdotes of Bon Ton* [Cantos 1–3, with 'Second Edition, with Additions' at head of title]. Dublin: Printed by John King, 1806. 12mo, pp. viii, [9]–73, [1], recent cloth-backed marbled boards. Also rare: see above for the revisions to the prior printing.

£800

SCIENCE FICTION IN VERSE, BY A BRONTË SCEPTIC

42 DEARDEN, William (1803–1889) '*the Bard of Caldene*'. *The Star-Seer: a Poem, in Five Cantos*. London: Longman, Rees, et al., and Halifax: Leyland & Son, 1837. 8vo, pp. [xvi], including blank leaf before half-title, **with three-line presentation inscription from Dearden**, 173, [1]. Original brown pebbled cloth, a fine copy.

Only early edition, based on a 'traditionary story' from the Vale of Caldene, of a learned and worthy astrological student Harold of Mount Oswald, 'two or three centuries ago', who discovers that he was born under the influence of comet or 'natal planet' that returns to Earth every five years or so, and that there exists 'a lovely being who was also subject to its influences, and whose destiny was mysteriously interwoven with his own'. Resolving to seek her, he wanders – disguised as a palmer, in the Kirklees forest of West Yorkshire – and finds and woos her in an ancestral grotto, although their bliss is interrupted by a royal call to arms against Spain. Here he serves heroically, while secretly joined by his betrothed 'Editha of Kirklees'

in the guise of an armoured soldier, but is surrounded by enemies and seems to be slain; she goes home to mourn, only to learn that he has survived, and they marry 'with great joy and splendour' at Mount Oswald. But the fatal comet now revisits Earth, and on its departure at sunset Harold realizes that 'the doom of his loved one is sealed', and inexplicably drawn, he himself, 'armed with a mysterious weapon', enters the chamber where Editha lies sleeping, falls insensible on her bed, and awakens to find that he has stabbed her to death. 'What became of him none could tell', the 'Proem' concludes, 'but on the night of the murder, a dreadful tempest arose ... and the Oswald Tower and all it contained fell from a rocky height into a yawning chasm, which immediately closed over the engulfed ruins!'. The poem itself, in all its versified love, confusion, and unforeseen horror, embroiders that 'traditional' plot with various excursions and reflections, but ends in a narrative mist, with forty-eight pages of further prose notes.

William Dearden of Heptenstall, a provincial schoolmaster and writer of some ten books of verse, was an acquaintance of Wordsworth, Coleridge, and Southey, from his wife's connections with property at Keswick, but is perhaps best known as the poetical friend of Branwell Brontë, whom he obstinately credited with the authorship of *Wuthering Heights*, in a long-term dispute with Elizabeth Gaskell's standard biographical attribution to Emily Brontë. Rare.

£380

CHARLES DIBDIN'S RAREST WORK?

43 [DIBDIN, Charles (1745–1814), *musical composer, dramatist, and actor*]. *The Lion and the Water-Wagtail: a Mock-heroic Poem, in Three Cantos, by Castigator*. London: Sherwood, Neely, and Jones, 1809. 8vo, pp. [4], 142, [2], some leaves loose, but complete. Original boards, rebacked with paper, uncut.

Only edition of an allegorical satire on party politics, following the scandal of the Duke of York's troubles with Mary Ann Clarke and his resignation as Commander in Chief of the British Army ('I write, by indignation spurred, / A poem to explain a word'). Authorship has usually been attributed to the immensely prolific songwriter, theatrical collaborator, and sometime novelist Charles Dibdin (BL catalogue, Jisc, Jackson/Toronto), which would make this his last lifetime publication in print, but an entirely unprecedented work with no similarity to anything otherwise known to be his (ODNB observes that 'a full list of plays he wrote and/or composed is impossible, and even Dibdin himself was uncertain of the exact number', while CBEL and NCBEL completely omit listing him – although Jackson provides ten entries for his poetry, three of them posthumous). The final leaf here advertises (as 'in the Press, and speedily will be Published, by the same Author'), 'The Patriots Planet-Struck; or, Expulsion Anticipated: a Poetical Effusion', but I can find no record of this title elsewhere; the same pseudonym, 'Castigator', is however applied to a silver-fork three-decker novel of 1812, likewise published by Sherwood, Neely, and Jones. Whoever wrote *The Lion and the Water-Wagtail*, the original appears to be very rare indeed, despite its familiar London imprint, Jisc recording only the BL and Cambridge copies, and WorldCat and OCLC adding none.

£400

MARY SHELLEY'S GENDER-BENDING LITERARY FRIEND

44 [DODS, **Mary Diana** (c. 1790–c. 1830), writing as 'David Lyndsay']. *Dramas of the Ancient World*. Edinburgh: William Blackwood, 1822. 8vo, pp. [vii], 278, contemporary half-leather, neatly rehinged, marbled boards.

First edition of the first book, collecting eight closet verse-plays, by the cross-dressing poet, playwright, and admirer of Byron's *Manfred* and *Childe Harold* (although s/he declares in the preliminary 'Advertisement' that 'my dramas were written long before Lord Byron's [*Sardanapalus* and *Cain*] were announced'). Living as a married man from the mid-1820s ('Walter Sholto Douglas', illegitimate child of George Douglas, sixteenth Earl of Morton), and long-term close friend and confidant(e) of Mary Wollstonecraft Shelley, she/he is the rediscovered subject of the late Betty T. Bennett's *Mary Diana Dods: a Gentleman and a Scholar* (1995), as a new star in the late-Romantic firmament.

£2200

WEST INDIAN VERSE BY A NEAR-NATIVE

IDYLLIC SCENERY AND 'THE DEATH-DOOM OF THAT WHITE RACE' –
'REVOLT TRIUMPHANT'

45 DUNBAR, **Robert Nugent** (1798–1866), of *Antigua and Saint Vincent*. *The Cruise; or, A Prospect of the West Indian Archipelago. A Tropical Sketch, with Notes Historical and Illustrative*. London: James Cochrane, 1835. 8vo, pp. xii, 95, [1], recent calf-backed marbled boards, occasional stamps of the Philadelphia Mercantile Library (dispersed).

First edition, the first of Dunbar's four volumes in verse, evoking the scenery and 'romance' of the West Indian islands, from long-standing personal experience. Although born near Exeter and dying in Paris of Asiatic cholera, Dunbar's family had owned property in Antigua since the early c18, and after an upbringing in England with some published verse in his late 'teens, he emerged as one of the earliest serious poets of that still-colonial area. This narrative, in ninety-seven Spenserian stanzas, presents a shipboard and exploratory overview of the Antilles from Curaçao, Barbados and Trinidad, through Saint Vincent, Saint Lucia, Dominica, Guadeloupe, Montserrat, Saint Martin, Saint Kitts and Nevis, to Saint Thomas in the Virgins (with Tortola and Virgin Gorda), and finally Cuba, Puerto Rico, and Jamaica. Most stopovers are expectably idyllic, with the obvious exception of 'Haiti's once smiling land – fruitful no more', where 'phantoms of horror flit along thy shore':

Thine annals have a lesson for mankind!
Here first were forged the Ethiop's bitter chains;
And here the avenger, Heaven, the death-doom sign'd
Of that white race, whose earth-polluting stains
No stream might wash but their own welling veins.
Revolt triumphant strode through blood and fire...

The prose 'Notes' are knowledgeable, literate, and informative on their own, and were 'highly valued in [Dunbar's] day' (Jackson).

£800

46 DUNBAR, Robert Nugent. *The Caraguin, a Tale of the Antilles*. London: John Macrone, 1837. 8vo, pp. [8], 108. Full purple straight-grain morocco, very slightly rubbed, a fine copy.

First edition, composed and dated from 'Antilles, November 1836'; an original tale of one Guzman, a noble 'Caraguin' or native of Venezuelan Caracas, and his beloved Amy, a 'young Calypso of the Isles', set in the recent decade of 1820–30. As in Dunbar's earlier *The Cruise*, the prose notes – historical, social, and knowledgeably botanical, with much on the native religious mysteries of 'Obeah' witchcraft – appealed strongly to Dunbar's transatlantic readership.

£350

47 [DUNBAR, Robert Nugent]. *Illustrations of the Beauties of Tropical Scenery, and Sketches of Objects, with Notes Historical & Explanatory*. London: Robert Hardwicke, 1863. 8vo, frontispiece engraving of Columbus, pp. [12], 129, [3], some foxing throughout, but a sound copy in original gilt-decorated green cloth.

First edition – a deliberate exception to my dating limitation, as the new West Indian poetry supplements the above, and reprints a much shortened version of *The Cruise*.

£220

AN UNACKNOWLEDGED BENCHMARK OF ROMANTIC VERSE

48 DYER, George (1755–1841), 'heathen' activist of political reform, journalist and historian of Cambridge University. *Poems*. London: Printed for the Author; and sold by Longman and Rees, 1801. Tall 8vo, pp. [10], lxxix–lxxxiv, 332 (frequently described with the erroneous collation '[i]–lxxxiv, 332', but as the BL cataloguing notes, 'the pagination begins at p. lxxix, being preceded by a title-page, an advertisement leaf advising that the introductory essay [pp. i–lxxiii] has been cancelled'). Contemporary half calf, marbled boards, slightly worn, hinges scraped but holding.

First edition of a famously significant and complicated book. A kind of *paterfamilias* to the earlier generation of major Romantic poets – Dyer was present when Wordsworth met William Godwin, enthused at the 'Pantisocracy' project of Southey and Coleridge, helped distribute the latter's *Fall of Robespierre*, subscribed to Leigh Hunt's *Juvenilia* and later wrote for Hunt's *Reflector* – his own prolific output as a poet comprised *Poems, Consisting of Odes and Elegies* (1792), *The Poet's Fate* (1797), *Poems* (1801), *Poems and Critical Essays* (1802), and *Poetics* (1812). His expository critical writings, however, were more than occasionally bizarre, giving private amusement to friends such as Charles Lamb, and inviting some condescension from the censorious younger Coleridge.

The present collection – announced as 'in progress' as early as 1796 – was intended to commence with a long preface, expressing Dyer's prescriptive notions for 'modernist' poetry. But in December 1800, on the cusp of publication (by Bensley in five hundred copies 'for the Author' and Longman and Rees), the ever-impetuous Dyer abruptly decided to cancel (and burn) almost the entire preliminaries to his poems, having discovered, as Lamb reported, 'that

in the very first page of said preface he had set out with a principle of criticism fundamentally wrong, which vitiated all his following reasoning' and 'must be expunged, altho' it cost him £30', for (as he answered his friends' remonstrations) 'it's of real consequence that the *world* is not *mised*' (Lamb to Thomas Manning, 27 December 1800; it must be remembered that Wordsworth's famous 'Preface' to the revised *Lyrical Ballads* had not appeared in print until October 1801). So Dyer did destroy, it seems, all but one copy of the 'misleading' Preface, which (as has been well-known since 1882, when its text was rediscovered bound with Charles Lamb's copy of 1801, and passed to the British Museum) he gave to Lamb. Lamb showed it to Coleridge, and both then annotated it less than admiringly: see the full account of this tortuous episode in Harriet Jump's excellent "'Snatch'd Out of the Fire": Lamb, Coleridge, and George Dyer's Cancelled Preface', *Charles Lamb Bulletin*, new ser., 58 (1987), 54–67, and online.

The 1801 edition, thus castrated, nonetheless remains relatively rare, with Jisc recording just five copies of the foreshortened original in Great Britain (BL, Bodley, Cambridge, National Library of Wales, and the London Library), and OCLC adding seven in the USA (Columbia (the source of the Hathi Trust digital reprint), Cornell, New York Public (Pforzheimer), Harvard, Brown, Arizona State, and University of Chicago (Wachs Collection)). Turning to its preserved contents, perhaps the most attractive and evocative longer poem in the book, addressed to an unnamed neophyte poet with extended practical and literary advice, is 'The Redress', footnoting with enthusiasm not only traditionally favoured authors like Pope, Mason, Gray, 'Peter Pindar' and Anstey's *New Bath Guide*, but Michael Wodhull (as a poet), Thomas Brand Hollis (as an antiquary), and 'a volume entitled *Lyrical Ballads*', 'the ingenious Robert Southey' and his *Joan of Arc*, Samuel Rogers's *Pleasures of Memory*, Campbell's *Pleasures of Hope*, and 'a volume of poems, the joint production of Coleridge, Lloyd, and Lamb', containing the 'lyric lays [which] paint the domestic grief, or social bliss'. These citations alone (and we may note that 'The Redress' is *omitted* from Dyer's re-edited selection of verse in his 1802 two-volume reprint) render Dyer's 1801 *Poems* something of an (unacknowledged) benchmark of early Romantic critical verse, no doubt (as Jump suggests) reflecting the direct influence of Dyer's younger friend and long-term admirer Charles Lamb.

£1200

49 DYER, George. *The Poet's Fate, a Poetical Dialogue; the Second Edition.* London: G. G. and J. Robinson, 1797. 8vo, pp. viii, 48, recent half calf, cloth boards ('bound by Bodley for S[imon] N[owell]S[mith], 1971'), bookplates of Simon and Judith Nowell-Smith, and J. O. Edwards.

Second edition, in which the accompanying prose notes on individual poets prove to be more interesting perhaps, than the poetical text – particularly the discussion of the *Baviad* and *Maeviad* by 'Gyffard' (pp. 28–29), and the account of the 'Pantisocracy' project of Coleridge and Southey, with further praise of Wordsworth, Lamb, and Charles Lloyd (pp. 26–28).

£350

A CLASSIC OF RADICAL, COMPASSIONATE,
SOCIO-POLITICAL POETRY

THE SECOND KNOWN COPY

50 [ELLIOTT, Ebenezer (1781–1849)]. Corn Law Rhymes. The Ranter. Written and Published by Order of the Sheffield Mechanics' Anti-Bread Tax Society. Sheffield: Printed for the Author, 1830. 8vo, pp. [1–3] 4–12, first and last leaves (on cheap paper) slightly browned, but a good copy in recent wrappers. Only edition, unavailable physically to Jackson, of an extremely rare and important ephemeron by the 'Corn Law Poet': the independent first printing, at his expense, toward his progressively collected 'Corn Law Rhymes' of 1831–33.

'The Ranter' presents the versified reflections of a thoughtful Sheffield minister, Miles Gordon, 'the preacher of the plunder'd poor', as he confronts the grim realities of contemporary life in his dying extremities, and ushers in Ebenezer Elliott's celebrated 'Corn Law Rhymes' of the following years. Keith Charles Chandler, in his MA thesis on Elliott's poetry of 1984 (Sheffield Hallam University), regards it simply as the 'first edition of the Corn Law Rhymes, contain[ing] only "The Ranter"', to which 'in the two succeeding editions in 1831 further poems were added, and in the collected works of 1833 still more' (p. 106) – the combined sequence of which constitutes the peak of outrage and protest against the social injustice of the Hanoverian government, in the era of post-Napoleonic peace and prosperity.

As Donald Reiman remarks in his Garland edition of Elliott's selected verse, the young poet's literary tastes 'came full circle by the end of his life', moving from an earlier association with Crabbe, Wordsworth, and his lifelong friend James Montgomery, in his relatively serene work of 1801–20 (praised by Southey as well), 'to an appreciation of Byron, Shelley, and Keats, as socio-political issues became more pressing'. But Elliott's latter-day fame as a devotedly reform-minded satirist (despite his own rising wealth as an ironmonger/industrialist) derived from his denunciation of the 'bread tax', the exploitation of child and adult labour, the punitively low wages of the working classes, and the suppression of free trade, which gained him a popularity never before approached, and – if somewhat timebound within his century – a new stature in print.

Elliott's 'appreciation' of his peers was in effect incidental to his latter-day literary concerns: by 1836 Wordsworth, Elliott's early model for humanitarian and linguistic simplicity (whose portrait of 'The Solitary' in *The Excursion* was (as Fulford, below, shows) recast by Elliott in his own radical Sheffield preacher Miles Gordon in 'The Ranter'), could write that 'none of us' (meaning Coleridge, Southey, Byron, Shelley), have done better than he has in his best ... he is an extraordinary man' (Tim Fulford, *Wordsworth's Poetry 1814–1845* (2019), chapter 6, 'Wordsworth and Ebenezer Elliott: Radicalism Renewed'). Four years earlier Carlyle, following the publication of the enlarged *Corn Law Rhymes* (singled out by Ian Jack in *OHEL's English Literature 1815–1832* as 'the most successful volume of verse to be published at this time'), had volunteered a laudatory notice for the *Edinburgh Review* by describing Elliott (inaccurately) as 'a middle-aged Mechanic, at least poor man of Sheffield', but (fairly enough) as 'a Radical, yet not without devoutness; passionate, affectionate, thoroughly in earnest', one whose 'rhymes have more of the sincerity and genuine natural fire than anything that has come in my way of late years' (Keith Morris and Ray Hearne, *Ebenezer Elliott, Corn Law Rhymer & Poet of the Poor*

(2002), p. 32). Among Elliott's posthumous eulogists, incidentally, we might add the unlikely pairing of the venerable ex-classicist Walter Savage Landor, the American 'fireside' abolitionist John Greenleaf Whittier, and his countryman James Russell Lowell.

Chandler's 1984 thesis draws particular attention to *The Ranter*, as 'in the context of Elliott's verse as a whole ... interesting for its language, its local setting, but primarily for its overtly political and critical ends, where the language is Biblical in form, yet defiant in tone, allying the anger of the shorter rhymes with recourse to divine authority for his claims. Within the form the simple, musical rhythm of the rhymes is absent, and it is virtually a political tract in rhyme, which is at once rhetorical and abrasive' (pp. 146–47). Nonetheless, *The Ranter* remains inspiringly readable on its own, and this exceptionally rare original printing, with Elliott's prose notes on the last leaf, is located by Jisc only in the Goldsmith's Library of Economic Literature (at Senate House, University of London) – the other listings in Jisc, WorldCat, and OCLC deriving only from digital reproductions of that copy. As late as 1949, in by far the best bibliography of Elliott to date, the compilers of *Ebenezer Elliott (the Corn-Law Rhymers) 1781–1849* (Sheffield City Libraries and Rotherham Public Library, [1949], a copy of which accompanies this) were unable to locate a copy, but conjectured (correctly) that the text in question 'contains no poem but *The Ranter*'.

The ensuing 'collected editions' of the Corn Law Rhymes, in their earliest issue at Sheffield particularly, are also, as far as we can ascertain, almost unprocurably scarce, their explosion into popular print in London and elsewhere commencing only by the end of 1831 or by mid-1832. This little rarity is a find I feel grateful to have unearthed.

£4200

51 ELLIOTT, Ebenezer. *The Splendid Village: Corn Law Rhymes and other Poems.* London: Benjamin Steil, 1833. 8vo, engraved portrait, pp. vii, [4], 12–284, [2], contemporary purple marbled cloth, a fine copy.

First edition (a remainder was reissued in two subsequent assemblies in 1824, but this is the original edition and issue), an early collection of Elliott's 'Corn Law Rhymes' as they stood after the Sheffield and two London printings of 1831, preceded here by the two-part 'Splendid Village' (or 'The Wanderer Returns'), a desperately grim narrative of the decline into poverty, misery, incivility, and crime of the lower classes of a rural village, as observed by a returning sailor, who finds his surviving relations hanging on by a thread, his former love murdered by her fled husband, and her grave unmarked – after which he simply goes back to sea and self-exile in North America. Earlier poems make up the latter part of the volume, but if any reader today can remain unshaken and unmoved by the verse of 'Caged Rats' (to choose just one of the fervent 'Corn Law' outpourings), I wouldn't want to meet him or her.

£550

52 ELLIOTT, Ebenezer. Autograph note signed, one page 8vo, mounted on card; Sheff[ield], date torn away at top, but before 'June next', and November 1833, when the poem in question was indeed published by *Tait's*.

To the editor of the monthly *Tait's Edinburgh Magazine*, one of Elliott's regular publishers, submitting his poem 'Win-hill, or the Curse [of God]' (praised by Elliott's early biographer Phillips (1850) as 'one of the noblest amongst many instances throughout his writings of the mastery this poet exercises over the mightier elements of the minstrel's art'). 'My children like it, so I conclude it is not without merit. I wish I could have kept the politics out, but they would be in'. An uncommon autograph.

£350

NOT IN JACKSON

53 ESPENER, Isabella, of Barton, 'widow of the late Mr. Charles Espener, Woollen Draper, of Kingston-upon-Hull'. *Sentimental Poetry, Acrostics. &c.* Hull: J. Hutchinson, 1824. Small 8vo, pp. 47, [1], [10, subscribers' list, mostly local, with one MS. addition], contemporary boards.

No doubt the only edition of a touchingly amateurish collection issued by subscription 'in the hope that [the poems] may be made the innocent means of obtaining a little pecuniary relief'. In her preface Mrs Espener explains that she had originally intended to publish a 'prose narrative' of her life, with 'many serious and severe reflections', but that she 'ha[d] been advised, for the present, to suppress' it; the present copy of the resulting 'little metrical ornaments' designed to accompany it is offered herewith. Some hint of what the author might have regarded as 'serious' enough to suppress is perhaps to be found in the longish poem 'A Picture of Dame Scandal', and in 'Lines on First Entering My Present Habitation' ('A quiet conscience need not fear / To face a frowning world'), but one can only guess. Neither the author nor any work by her is recorded in Jackson; this copy bears an inscription from a reader in Barton [i. e. Barton-upon-Humber, North Lincs., ten miles north of Hull], passing it along to a Mrs Peplewell in 1827.

£250

54 [ETON COLLEGE]. *Poetry of the College Magazine*. Windsor: [Privately Printed] by Knight and Son, 1819. 8vo, pp. 104.

Only edition, an anonymous selective extract of verse from the manuscript numbers of the Eton College *Magazine*, one of two 'publications' by the boys of 1818–19, originally circulated only 'on the walls of the College' under the editorship of Walter Blunt (1802–1868) and Winthrop Mackworth Praed (1802–1839), 'the whole of [the contents] the exclusive production of Etonians' (Blunt's preface, dated 23 May 1819). The *College Magazine* was the immediate precursor of its sequel *The Etonian* (October 1820 through July 1821), often celebrated as 'perhaps the most remarkable schoolboy magazine ever produced' (introductory notice to Praed's 1886 *Poems*); but while Praed himself, the future poetic star of the *Etonian*, contributed no verse to this memorial anthology, important neophyte poets like Henry Nelson Coleridge (nephew and editor of *STC*), John Moultrie, and George William Howard

(Viscount Morpeth) made their debut in these pages. This copy is **richly annotated by one J. R. Townsend, with his bookplate and signature dated 1820**, no doubt a fellow Etonian, identifying all contributors, and filling in nearly all the blanked proper names.

£300

**ONE COPY ONLY RECORDED:
THE WHIMSY OF A WEST-COUNTRY PRIEST**

55 G***, W., A. M.** A Journey to Horfield. Printed [amateurishly, at Bristol?] in the Year 1791. Small 8vo, pp. 8, disbound, inner blank margin frayed.

Only edition, the only other copy recorded being at Cambridge University Library, shelfmark Adv.e.75.2. A charming and naive autobiographical lament by a cleric from Bristol, summoned to preside at a church service at Horfield, a traditionally down-market suburban parish (its Anglo-Saxon source-name means 'filthy open land', and it was still known in the C18 as a haunt of thieves and vagrants). With two friends, the narrator takes a coach at eight AM on a winter Sunday, with 'a stomach sick' and leaving behind 'a scolding wife', and arrives at Horfield Green, 'a place as cold, as wild, as bleak, / As Newfoundland, or Derby Peak', to find the church yard 'soaked with wat'ry swamp', a damp surplice, a weak and dusty pulpit, a prayer-book 'of dull print-letter', and a battered Bible. His congregation of 'three ancient dames' and 'two grey head dons' sat nodding aloft, with just one attractive 'maiden fair', and the rest farmhands who 'stare'd and listen'd now and then.' The dull sermon and unmusical psalms over with, he finds that the absent churchwarden had failed to provide refreshment ('no dinner near', 'a mile at least to cup and chear'), and the Ostrich Tavern, 'the only place to stop and dine', had to suffice – but mercifully a loin of veal with ale, wine, and cider was forthcoming and 'allayed the grumbles of the day'. So 'Horfield farewell': the priest's fee was only twelve shillings, and 'I fifteen spent ... to teach sad boars on Ignoramus Green.'

By contrast, our less than satisfied poet devotes the rest of his verse to an encomium of the Clifton district of Bristol, to which they return, praising its sweet air, prospective views, private gardens, commerce by land and sea, and welcoming social atmosphere (even to club life, 'for evening chat o'er wine or bubb', and the testimony of named individuals ('friend Goldney', who is 'an non-pareil', 'sickly William' now made 'pure and well'), concluding with a kind of advertisement for immigration – as if to make up for the damnation of pathetic Horfield:

Here fix your nest, here lies the happy ground,
The hill of health, snug, safe, and sound.

A previous bookseller has pencilled in a optimistic price of £850; ours (based mainly on rarity) is

£450

LIVELY SATIRE FROM TWO REMARKABLE SCOTS

56 [GARDEN, Francis, *Lord Gardenstone* (1721–1793), and James Thomson CALLENDER (1758–1803)]. *Miscellanies in Prose and Verse*. Edinburgh: J. Robertson, 1791. 8vo, pp. 240. Contemporary half calf (spine worn but sound, marbled boards (rubbed), vellum corners).

Anonymous first edition, by the endearing pig-loving magistrate and philanthropist Gardenstone, founder of the ideal village of Laurencekirk, and his muckraking younger drinking companion from Kelso. The individual entries are unsigned and their attribution uncertain, but ‘the Remarks on English plays ... and those other Remarks on Modern publications’ (pp. 145–92 and 230–40) are certainly Gardenstone’s. Callender, a satirist and political journalist, began his literary career by ridiculing Samuel Johnson, and (after exile to America in 1793, for published sedition) supported Jefferson against Washington’s Federalist Party and slandered Alexander Hamilton in print; was imprisoned for (yet again) sedition; turned against Jefferson, exposing the latter’s famous relationship with his slave Sally Hemings, and – unforgiven, ostracised, and ruined – drowned himself at Richmond, Virginia, in 1803. He may himself have edited this lively if contentious volume, whose poetry – the majority of the contents – is above all ‘witty’ and often irreverent, treating classical topics and literary history with a light touch throughout. Highly readable specimens such as ‘On the Progress of Virginitie’, ‘On the Peculiar Disadvantages of a Modern Poet’, ‘The Present State of Parnassus’, ‘On the Frivolity of Poetical Ambition’, and the extended ‘The Newspaper, or a Peep at the Literary World’ abound, a good sample of their content being the following incipit (from ‘On The Loss of Ancient Literature’):

The fathers of our church, ’tis widely known,
Damn every kind of learning but their own.
Did not Tertullian’s worse than brutal rage
Curse and belie Menander’s sacred page?
And did not Gregory his power exert
To burn the noblest monuments of art?
Before her saints, Rome saw her Livy fall,
And Tully perish’d to make way for Paul;
And Pindar’s elegies, and Sappho’s odes,
For some old monk’s more pious palinodes.
Polybius, Plutarch, Sallust were destroy’d,
That Polycarp and Co. might fill the void.
Four-fifths of Tacitus we seek in vain,
He, too, was dull, indecent, and profane;
Attested miracles which were not true,
And hated (who could wonder?) every Jew.

This first edition of *Miscellanies in Prose and Verse* seems be comparatively rare: in the rearranged, ‘corrected and enlarged’ second edition (see below) the preface notes that ‘the first Edition of this Miscellany was not intended for Sale’.

£450

57 [GARDEN, Francis, *Lord Gardenstone*, and James Thomson CALLENDER]. *Miscellanies in Prose and Verse, including Remarks on English Plays, Operas, and Farces, and a Variety of Modern Publications. By the Honourable Lord Gardenstone. The Second Edition, corrected and enlarged.* Edinburgh: J. Robertson, 1792. 8vo, pp. 335, [1]; contemporary tree calf, a fine copy.

Revised and rearranged, published after the death of Lord Gardenstone and the departure from Great Britain of James Callender, whose only other work of verse issued in Edinburgh was *The Rights of Asses*, an eleven-page pamphlet of 1792. The considerable additions here feature an essay 'On the New Settlement at Botany Bay' (noted in Ferguson, *Australia*, no. 136), a glowing short review of 'The Novels of Smollett', a scathing notice of Boswell's new *Life of Johnson* ('I own I grudged my two guineas'), an extended biography of George Buchanan (a great favourite of at least one collaborator), and new evaluations of Shakespeare, play by play, Philip Massinger, Young's *Night Thoughts*, David Hume, and Allen Ramsay. Poems hitherto uncollected include 'Prologue, on the Falling of the Gallery of Dumfries Theatre, on the 14th June 1780', 'The Fairy Queen', a long verse paraphrase, and the witty 'Strut, a Character', a vindictive reader whose 'total pleasure of his life / Arises from inflicting pain'. Lowe-Arnott-Robinson 3766.

£400

THE TANNER'S ASS:

'MY CASE, UNDOUBTEDLY, IS KNOWN IN HEAVEN'

58 GAUTHERN, William, of North Newton, near Banbury, Oxfordshire. *The Tanner's Ass: His Appeal to Truest Daylight, and the Most Christian Feelings. A Poem Dedicated to the Community at Large.* Banbury: Printed for & sold by the Author, 1818. 8vo, pp. 100, scattered foxing, original blue-grey printed boards, bearing a variant of the title, and the price of three shillings; spine perished, but otherwise sound, uncut.

Only edition of an exceptional little masterpiece of whimsy turned moral reprobation: a monologue, in tetrametric verse, 'spoken' from beginning to end by a working donkey, whose master for the last five years has been a local tanner of Gauthern's North Newton, who feeds him with hay-straw and houses him, but brands him painfully with the letter 'R', punishes him with starvation when he wanders or 'prankishly' kicks, and sometimes overloads him with baggage and riders, all the way to Birmingham and back. His complaint here, however, is principally about the punitive withdrawal of nourishment: as a mere beast of burden he has no redress (before the 'Friend's Law') for such abuse ('If Man and Ass could but agree / On terms of good philanthropy / It might be done for public good', etc.), and he appeals to God Almighty (and Christian charity) for judgement on his plight, for (p. 94)

My case, undoubtedly, is known in heaven,
As well, perhaps, as Master's little leaven,
This is my great, and chiefest consolation,
That God omniscient, knows his whole creation;
And whether mine's Man's faith, or that of Asses,
I think, God is not partial unto faces.

I can find out nothing about the author, nor have noted any other publication attributed to him. Jisc lists only Bodley, BL, and Aberdeen University, with WorldCat adding Yale, Indiana, and Stanford. The printed board binding must be rare.

£500

A PRECOCIOUS, ACCOMPLISHED, SUPPRESSED, AND
OVERLOOKED ROMANTIC SATIRIST: EDWARD GOULBURN

59 GOULBURN, Edward (c. 1787–1869). A small but representative collection of his three remarkable poetical works, in print and manuscript, with accompanying materials, as described in my thus far unpublished bio-bibliographical essay on his talents and career, available on our website (<https://afrb.co.uk/>). I apologize for not recapitulating that (free) resource, or attempting to summarize it herewith, but it occupies nearly fifty pages of sometimes hortatory and lavishly documented text, and while easily scanned and skimmed by any reader who wishes to access it, requires independent consultation. Here I list only what is now available, assembled in aid of my unforeseeably extended study.

GOULBURN, Edward, *of the Royal Horse Guards*. *The Blueviad, a Satyrical Poem*. London: J. Maynard, 1805. 8vo, folding frontispiece of the author astride a racehorse, pp. 119, [1], later boards, uncut. First and only edition.

GOULBURN, Edward. *The Blueviad, a Satyrical Poem*. London: J. Maynard, 1805. Another copy, lacking the frontispiece, with near-contemporary note on endleaf reading ‘This book was purchased at the sale of Richd Heber Esqr Decr 1836’, and MS bookplate of Geoffrey Tillotson, Oxford, 1831. Contemporary half calf, marbled boards. See my online essay, pp. 2–14.

GOULBURN, Edward. *The Blueviad, a Satyrical Poem*. By Edward Goulburn Esqr. Horse Guards. London: Printed for J. Maynard, Pantou [Street], Hay-Market. 1805. By Barker & Son Great Russell St[reet] Covent Garden. Manuscript on paper, copied from the printed original in the hand of Goulburn’s fellow Horse Guards cornet, William Richardson, after 27 February 1806 (see my online essay, pp. 13–14), small 4to, pp. [2], 87, [1], with blanks at end, contemporary stiff vellum.

GOULBURN, Edward. *The Epwell Hunt, or Black Collars in the Rear*. W. Perry, Printer, Market Place, Warwick. Manuscript on paper, transcribed in an unidentified hand from the printed original (which is now known only from copies at Bodley (Vet. A6 d.987 (2)), the Warwick County Record Office, and Yale). 8vo, pp. 36, front flyleaf signed ‘T[homas] W[ebb] Edge’ [of Strelley Hall, Notts., 1746–1844], paper stock watermarked 1805. Contemporary marbled wrappers. For the text, see my online essay, pp. 14–18, and for this MS, p. 17.

GOULBURN, Edward. *The Epwell Hunt*, by Goulburn. *The Raby Hunt*, by Martin Hawkes. *The Merton Hunt*. [Broadway, Wilts.]: Typis Mediomontanis, excudit Jacobus Rogers, 1847. 8vo, pp. [2], 24, uncut and unopened, original boards. Edited by and printed

for Sir Thomas Phillipps; Holzenberg/Horblitt, *The Middle Hill Press*, no. 466. For Phillipps's interest in the event, see my online essay, pp. 17–18. *The Raby Hunt* is by the politician Martin Bladen Edward Hawkes, first published in 1804, and *The Melton Hunt* is by Phillipps himself.

GOULBURN, Edward. *The Epwell Hunt; or, Black Collars in the Rear.* Epwell, December 7, 1807. [Broadway, Wilts.]: Typis Medio-Montanis, 1847. Folio, pp. [2], 6, printed from the same setting of type as the octavo, with some changes to the titling; Middle Hill boards. Holzenberg/Horblitt, *The Middle Hill Press*, no. 467.

GOULBURN, Edward. *The Epwell Hunt; or, Black Collars in the Rear* 7th September [sic] 1807 ... edited by Paul Morgan. Shipston-on-Stour, 1984. Small 4to, frontispiece, pp. x, 18, original printed wrappers. With a useful introduction by Paul Morgan, reprinting his own copy of the original, now at Bodley, collated with Yale's. The titular 'September' is a typographical error for 'December'.

[**GOULBURN, Edward**]. *The Pursuits of Fashion. A Satirical Poem ...* the third edition. London: Printed for J. Ebers, 1818. 8vo, pp. vii, [2], vi–viii, 124, contemporary diced calf, neatly rebaked. First edition, third issue, as the three 'editions' of 1810 differ only in their title-page designations, the text itself being of a single setting. For an account of the publisher Ebers's mistreatment of Goulburn's original submission, and the subsequent much-restored 'fourth edition' of 1812, see my online essay, pp. 18–19 and following, taken from the superior text as digitized by Google.

Offered as a group, together with various modern reference texts, at £4500. And we might add, if out of alphabetical sequence, the following as 'Goulburniana':

60 FENWICK, R[obert] O[rde] (1787–1855). *The Goblin Groom; a Tale of Dunse.* Edinburgh: Alex. Laurie, 1809. Tall 4to, pp. [10], 120, [1]. Contemporary half green morocco, cloth boards.

The only early edition of the only book by an Etonian from Leamington, Northumberland, resident after service in the Dragoons in France and Bath, which has been taken latterly as 'combin[ing] elements of fantasy and romance with a touch of whimsical humor, making it a delightful read for fans of fairy tales. Fenwick's lyrical writing style and vivid descriptions bring the magical world of Dunse to life, captivating readers with its charming characters and enchanting landscapes. Set against a backdrop of mythical creatures and mystical events, 'The Goblin Groom' stands out as a unique and engaging work of fiction. R. O. Fenwick's ability to seamlessly blend genres and create a compelling narrative sets this book apart from traditional fairy tales.' I quote this encomium from an anonymous online blurb for a reprint, but must record (alas) Jackson's judgement that this tale of a demonic gallant (suspected to be the reincarnation of Friar Rush) and the catastrophe of a drunken feast where everybody but he perishes, followed independently by a fatal pursuit of a spectral fox, is – rather more modestly – simply 'a parody of Scott's *Marmion*', an adventure story 'set in the distant past, replete with antiquarian lore, supernatural events, chivalric derring-do and lovers' anxieties'. Like Scott's 1807 fantasy, each canto begins with a verse epistle to a friend (in this instance 'Walter Marrowfat' and 'Benjamin Buffett', the gardener and butler of the Duke of B[ucloug]h), and the whimsical dedication 'to those admirers of English Poetry who wish it to be restored to the 'Old Style of Pathos', seems to ram home the ridicule. Among the equally

odd prose 'Notes' to the saga are lengthy extracts from allegedly ancient Latin sources, irrelevant references to Scott's *Minstrelsy of the Scottish Border*, and another to the invention of Baked Alaska by 'that learned philosopher and prince of culinary perfection, Count Rumford'. The parodic intent seems to me beyond doubt.

The link with Henry Goulburn has not hitherto been remarked, but Fenwick was the 'accomplished fellow satirist' praised at some length in *The Blueviad*, p. 87, as 'a gen'ral fav'rite, and a gen'ral friend', who (unlike most of Goulburn's less than modest prattlers, 'knows when to JOKE, and when to END' (see online essay, pp. 10–11).

£600

61 [GRAHAME, James (1765–1811)]. *Poems in English, Scotch, and Latin*. Paisley: J. Nielson, for the Author, 1794. Tall 8vo, pp. 140, a fine copy in recent calf-backed marbled boards, uncut, bookplates of J. L. Weir and J. O. Edwards.

Grahame's rare first book, issued anonymously, and without a dedication, because 'dedications I hate', and 'I have no friends among the great'. His most popular poem, *The Sabbath* (1804 ff.) was praised by Scott, and his collaborations with James Montgomery on *The West Indies and Poems on the Abolition of the Slave Trade* remain notable, but Byron chose to award him a 'gratuitous sneer' (T. Bayne in *DNB*) in *English Bards and Scotch Reviewers*. Grahame's earliest writings are conspicuously rare, this one going altogether unnoted in the (needlessly) revised *ODNB*. It is distinguished by several witty passages on contemporary poets and poetic principles – e.g. a stellar unrhymed quatrain titled 'An Improvement on the Art of Poetry, Suggested and Exemplified':

Rhyme should not be degraded so as to
Chime on the syllable last of the verse:
Sure, if to set your best foot foremost be
Your rule in th'art of life – why not in this?

£450

62 [GREENWOOD, William]. *The Bar, with Sketches of Eminent Judges, Barristers, &c., &c., a Poem with Notes*. London: Hurst Robinson and Co., 1825. 8vo, pp. vi, [2], 160. Recent half calf, marbled boards, uncut, a fine copy.

First edition, professing to represent 'things unattempted yet in prose and rhyme' – but a footnote on p. 9 qualifies that Miltonic claim, asserting that 'in 1819 a series of [prose] "Criticisms on the Bar" [by John Payne Collier, here unidentified] appeared in the *Examiner* newspaper, which were afterwards published in a volume. The present work [Greenwood alleges] was almost entirely written before the "Criticisms" fell into the author's hands', but as the judgments in it 'happen frequently to coincide nearly with the author's', and contain 'other traits of character ... which had escaped the author's observation', the imitator has 'availed himself [of such details] in retouching his "Sketches"'. In other words the 1825 critique in *The Bar* is at least partly a versification of Collier's rash second book, which he later regretted profoundly, as 'fatal' to his prospects in the legal profession: see our *John Payne Collier: Scholarship and*

Forgery in the Nineteenth Century (2004), i:81–86. It would be interesting to assess just what the appropriated Collierian details may be, in Greenwood's adaptation/imitation, which is footnoted generously throughout. Four copies on Jisc; WorldCat adds only Johns Hopkins (*Bibliotheca Fictiva* 1153–1154).

£550

THE GULLIVERIAN 'EO-NAUTS'

63 [GULLIVER, Lemuel, *pseudo-editor*]. *The Eo-Nauts, or the Spirit of Delusion. A Serio, Comico, Logical, Eulogical, Lyrical, Satirical Poem, with Notes, Geographical and Critical, of Various Commentators.* Edited by Lemuel Gulliver, Esq, and dedicated to the Mayor of Bristol. London: C. Chapple, 1813. 8vo, pp, vii, [1], 48, with an unsigned but delightful coloured folding plate caricaturing the female 'Spirit of Delusion' with a crowd of petitioners from Dublin, Cork, Glasgow, Liverpool, and Hull, offering scrolls of 'chimerical enterprises', involving foreign trade and imaginary routes from China and the East Indies to Africa, the Ganges to the Nile, and a tunnel between Scotland and Ireland; and with a half-page slip bearing a 'Description of the annexed Plate' mounted on the title-page. Contemporary leather-backed boards, newly rehinged.

Only edition, the 'editor' – calling himself the descendent and heir of Swift's Captain Lemuel Gulliver and signing the preface as of 'Lilliput Hall, near Brobdignag, Northamptonshire' – having discovered and purchased the anonymous source manuscript at a nearby inn, because it mentioned *Laputa*, 'of which my ancestor was the discoverer'. The text, tantalizingly contemporary and political in its ridicule, has been repeatedly attributed – absurdly – to Elizabeth Susanna Davenport Graham (1762/3–1844, the author of the children's book *A Voyage to Locuta: a Fragment by Lemuel Gulliver Jun.* (London: J. Hatchard, 1818), apparently on the basis of the similar pseudonym, but *The Eo-Nauts* clearly remains anonymous at present. Jisc lists copies with the plate (and possibly the explanatory slip, which goes unmentioned) at BL and Cambridge only, and one missing the plate at Chetham's Library, while OCLC lists a microform only at Yale; the Hathi Trust reproduces another copy at New York Public, with only one-fifth of the folding plate.

£850

64 [HALHED, Nathaniel Brassey (1751–1830), *orientalist and MP.*]. *Imitations of Some of the Epigrams of Martial. Part I.* London: Printed for R. Faulder, 1793. 4to, pp. [2], 41, [1]. [Bound with:] [HALHED, Nathaniel Brassey]. *Imitations of Some of the Epigrams of Martial. Part II.* London: R. Faulder, 1793. 4to, pp. 43, [1]. Two volumes in one, Latin text facing fanciful English adaptations; modern marbled wrappers.

First and only editions (continued in 1794 by 'Parts III and IV'), of these satirical up-datings of Martial, written by an extraordinary figure. Halhed was a well-born, independently wealthy graduate of Harrow and Christ Church, Oxford (where he collaborated with the young Richard Brinsley Sheridan on a farce, and on bawdy imitations like the present, billed as

‘translations’ from the imaginary Greek); he was sent to India in 1772–78, where he forwarded Warren Hastings’s orientalist policies with learned summaries of ‘Gentoo’ law, and on his return, serving in the Commons, campaigned repeatedly on Hastings’s behalf against Burke, Foxe, and others, in the notorious trial of 1788–95. His parliamentary career foundered in 1795 on his naive support of the self-proclaimed prophet Richard Brothers, opposing Brothers’s conviction as a criminal lunatic in motions that failed to be seconded; he likewise put faith in the millenarian Joanna Southcott’s prophecies – until, shortly before her death in 1814, she announced herself pregnant with a divine child. But Halhed’s long (if controversial) devotion to native Indian literary culture and religious interdependence with Middle and Near Eastern biblical tradition remains of some enduring historical significance.

The present copy of Halhed’s Martial adaptations is **annotated by a near-contemporary reader** (passages dated 1836, 1837, and 1840 eliminate Halhed himself), offering some intermittent alternative ‘translations’, and contains some forty additional blank leaves that bear further specimens of satire from the Latin of Martial, Buchanan, and others (unidentified).

£250

THE ADMIRABLE AND UNIDENTIFIED ‘HARRY HAWK’S-EYE’

65 HAWK’S-EYE, Harry, *pseud.* *A Bird’s-Eye View of Foreign Parts, and a Look at Home.* London: [Samuel Manning and Co., London House Yard, St Paul’s] for Effingham Wilson, Royal-Exchange, 1831. 8vo, pp. [4], 147, [1], with errata slip [eleven entries] inserted before half-title. Original grey-brown boards, printed spine-label, rebaced with light grey paper, later (printed) paper spine-label. Jisc records copies at BL, Cambridge, Bodley, Glasgow, Edinburgh, St Andrews, and NLS (3). WorldCat lists only New York Public (Pforzheimer) in the USA, and OCLC adds none.

First and only edition. The remarkably consistent facility of versification, and sprinklings of wit, literary judgement, and cultural sensitivity throughout, make this text eminently readable from start to finish, and beg the unsolved question of its authorship. Permit me an extended tribute.

The poem opens with a dream in which Harry imagines a visitation from the goddess Fame, who ‘like lightning, burst upon my sight’, and grants him her favour – if he will go travelling ‘like Dante’, and ‘keep a journal / Celestial, purgatorial, and infernal’. ‘With freedom write’, she instructs him, in poetic form – though not like the verse of Robert Montgomery, the late Robert Pollock, or the lazy Coleridge: on occasion ‘use / An extra foot or so’, but avoid the ‘Laureate’s casting line’ [in Southey’s *Vision of Judgement*], ‘which caught my eyes, / As I was napping in the distant skies’, and when rhyming, always prefer sound to sight (the echo ‘roam/home’ to the visual ‘come/home’). Fame refuses to be questioned by the poet (‘we females like the last [word]’) and vanishes.

Next in the dream comes Queen Mab in her cricket-drawn carriage, who turns out to be Fame herself in disguise, and promises that if he follows the above advice ‘you’ll sell the book’, for even John Murray ‘will nod his paper head’, and the ‘blunt-knifed *Quarterly* shan’t

quarter you', while 'William Jerdan shall present his hand' and Felicia Hemens, Thomas Moore, Thomas Haines Bayly, Samuel Rogers, and Laetitia Landon will accompany him to 'the promised land' of critical approval.

Since then the author has passed fifteen months abroad, and can share his 'purchased knowledge / In that renowned but most expensive college' of foreign travel. He has chosen 'a metre for the best' – not the 'octave rhyme – all brevity and ease, / Too like a donkey's gallop', but 'the heroic' [couplet], with the occasional 'six long feet' of an Alexandrine substituted for the pentameter rhyming line. He has prepared his extended journey by seeking pistols to carry, but finds them pointless ('shoot and you'll be shot'), and leaves home on 16 September 1829, with a English carriage and a wife ('but on the theme of marriage / I never speak, though 'I've drawn a prize, and thank my lucky fate'). First to Dover, via Canterbury (with reflections on Chaucer and on Thomas Becket's tomb and fate), where he calls to mind friends 'with whom the soldier's mess was shared for many a day' and dilates on war, Wellington's post-military career, the decline of patriotism, and the 'gathering storm / Which thunder's o'er thy head "Reform – Reform!"'). The party embark on a steam-paddler and in three hours (!) are in Calais (thoughts of Hogarth, Sterne, Queen Mary's heart), and hasten to Paris.

'How changed in feature and the moving scene, / Since fatal eighteen-hundred-and-fourteen', Paris now swarms with alien troops on horseback and dowdy English crowds, amongst which he – apparently aged thirty-five – is ashamed to be numbered. Travellers move on to Fontainebleau (here an incidental thrust at Leigh Hunt, as Fortune's 'matchless man', is somewhat surprising) and there follows a *contretemps* when the 'weighty widow of the Duc de Berri' creates a shortage of post-horses. Other incidental inn-related deceits ensue, on the way to Dijon, Dole, Auxonne, and Polignac – although episodes with 'infants taught to beg, / And parents minus fingers, arm or leg', including a slighted beggar's violent rebuke, are thoughtfully given. At the last stopover, however (amid filthy accommodation, sour bread and 'coffee gritty as the bed-room floor', our poet confronts 'a glorious pair of eyes', whose 'step was silent as a ray of light'. 'Like day she smiled, with eyes as dark as night: / There dwelt the spell, a mystic half and half / Of melancholy mixed with elfin laugh. / She spake no word – betrayed no speaking sign, / But ever as she moved, her eyes were fixed on mine.' He admits to being instantly transported, but adds 'don't take alarm, / I'm married too – and most particularly good, / Temptations rise and smile, and are withstood'. Even so, 'Remembrance still is haunted by the look, / And now I try to lay the spirit in my book'.

The journey continues to the heights of the Jura Mountains, where the travellers – poet, wife, elderly retainer 'Pierre', and a barely described 'boy' – remain for some thirty-eight pages, 'observing all, each feature wild or droll'. Beyond the pass at Champagnole to 'Morey's Glen' (it's now October) he experiences a near disaster with the carriage on a mountain road (imagining in 'the public eye' the headline 'the poet and his lovely bride / Were dashed to death'), and a nasty customs encounter at the Swiss border, the officials 'searching a woman like a common thief'. But scenery remains 'sublime', requiring a long exegesis of comparative rapture in description. He finds Geneva disappointingly vulgarian, 'triste', and overrun by English visitors gambling and purchasing watches, Ferney (passed by) and Lausanne evocative of not only of 'vain Voltaire', but Rousseau, Byron, Gibbon, and Mme de Staël. He notes the Swiss passion for cleanliness, dwells much on the River Orbe, journeys on to Neuchâtel and Bex, with a glance at Byron's Chillon, and negotiates the Simplon pass (leading to a long digression in praise of Napoleon's achievements, other than mere conquest).

Harry passes the winter in Italy: Domodossola, Baveno, and the Borromean Isles of Lago Maggiore – far too luxuriously maintained as terraced resorts, in spite of the poverty and penury around them. He dismisses guide-book descriptions (‘May Heaven forgive your tongues for endless lying!’), especially and repeatedly Mariana Starke’s flowery accounts of what she may or may not have seen in person, and (for good measure) ‘the fatal poetry of [the engraver Samuel] Prout’, whose ‘language mocks the lesson of our youth, / For fiction seems more beautiful than truth.’ He proceeds via Aroma to Milan, where he and ‘Laura’ (now so named, pp. 89, 112) make a ‘stay’ for some time in grand rooms (‘the style Italiano – / Silk – stucco – dogs – and grand piano’). There is more here on Napoleon and his Arch, but also Leonardo’s ‘Last Supper’, and La Scala. Then Brescia (where nosy priests impudently ogle and pester unaccompanied woman – including his wife?), Lago di Garda, Verona, Padua, and at last Venice, ‘proud Neptune’s throne, / Which even in decay must stand – alone. But Venice ‘in now under the Austrian government – we need say no more’, and the poet’s tour as reported ends here, abruptly enough, at that yet unvisited, ‘ocean-born’ destination, ‘the wished-for vision of my early days.’ The envoi is stirring indeed, and I make no apology for quoting it all:

In virtue – crime – in beauty – daring – might –
 Thy record is a solitary light:
 Alone – unlike to all – thou made’st the deep
 A cradled home to nurse thy infant sleep;
 And when thou wok’st to manhood’s power and wrath,
 Thy paths were channelled on the ocean’s froth,
 O’er which thy armies swept in dread array
 To do thy bidding – conquer – rule – or slay!
 Thy law was mystery – thy vengeance black –
 Thy Council silent as the bloody rack –
 [long prose note here, citing Byron]
 Dark as thy dungeons ranged beneath the sea;
 Whene’er thy hour arrive, e’en such shall be
 Thy final doom – thou wert not born of earth –
 Thy grave shall be the waves which gave thee birth.

By no means have fifteen months of travel elapsed by this date, but ‘here we pause awhile’, and fast-forward to ‘a look at home’, leaving a continuation of the tour to a supplement, if called for by readers (as evidently, and regrettably, it was not) in 1832. Meanwhile, ‘this homeward-bound digression’ pictures the lukewarm reception of the wanderers on their return (‘some think you fatter, some pronounce you thinner’), and closes with a rapid overview of the domestic novelties, as observed after absence: civic feasts costing £500 ‘while thousands are starving in Ireland’, improved postal service, thanks to Francis Freeling (‘Thank Freeling for the daily double knock / At eight or nine, instead of twelve o’clock’), the new and ‘most beautiful thing in the world’, St James’s Park, thanks to Beau Nash, and a hitherto wanting National (Picture) Gallery, an extended London Bridge, and renovated St Paul’s Cathedral. There are new literary reviews ‘which cut each other’s throat’, new theatricals (although Covent Garden ‘smells of profit more than beauty’), new ‘*omnibi*’ for public transport, and ‘bazars’ – which constitute unfair competition with shops, ‘a sort of robbery of one to relieve another’. And in

the interim (as ‘thundered o’er our heads’ in 1829: see above) ‘We’ve got Reform – God bless our glorious Bill!’, although the last reflection for ‘this our eighteen-hundred-thirty-one’ is again on the Irish, ‘starved by dearth. / Is this our charity? England for shame!’

Despite Harry Hawks-Eye’s anticipation of fame and favour when published by Colburn or Longmans, as promised by ‘Fame’, *A Bird’s-Eye View* was reviewed condescendingly in the *Athenaeum* (1831), p. 600: ‘a rambling series of travelling reminiscences’, ‘clever certainly, but so flippant that we hope he is also young, so that he can become more clever and less flippant’; a ‘freshman’, with ‘a great deal to learn before he can take a degree’, including advice ‘to know himself, and keep his lines of the same length’. In the *Metropolitan Magazine*, vol. 2, p. 47, one paragraph only was somewhat kinder, but the reader today, I hope, will be kinder yet: this a quite wonderful volume of Romantic-era verse, unquestionably worthy of revival and reconsideration as a small masterpiece on its own, regardless of its anonymity, which I cannot penetrate. For my part, it justifies many hundreds of hours in search of such reassuring discoveries, and I hope others will share my opinion and pleasure.

£1500

HEBER’S CELEBRATED PALESTINE:
AN UNLUCKY LOSER’S NEGLECTED ALTERNATIVE

66 [HEBER, Reginald]. [ANONYMOUS]. Palestine. A Poem; in Blank Verse. Written for the Prize at Oxford in 1803. London: Printed for the Author [by T. Curson Hansard, Peterborough Court, Fleet Street, 1806]; and sold by Messrs. F. C. & J. Rivington, St Paul’s Churchyard, and Hatchard, 190, Piccadilly. 8vo, pp. 31, [1], recent wrappers, bookplate of J. O. Edwards.

First and only edition. Reginald Heber (1783–1826), half-brother of the legendary bibliophile Richard Heber, poet and hymnist (‘Holy, Holy, Holy’ and ‘From Greenland’s Icy Mountains’), and later Bishop of Calcutta, famously won the Oxford Commencement Poetry Prize in June 1803 (not, incidentally, the ‘Newdigate Prize’ as is often asserted: the latter was instituted only in 1806) with the assigned topic ‘Palestine’, which he composed at the age of nineteen, with some assistance from the family friend Walter Scott. Published at Oxford in 1803 (a rare pamphlet: the 1809 reprint (see below, with an added ‘fragment’ of ‘The Passage of the Red Sea’) is frequently misdescribed as the first edition), it gained instant popularity as ‘the most successful and popular piece of religious verse of the first half of the [19th] century’ (Heber’s biographer Arthur Montefiore), a parallel life as an oratorio, and has been called ‘almost the only university poem that has maintained its honours unimpaired, and entitled itself, after the lapse of years, to be considered the property of the nation.’

But one unlucky loser of 1803 may have demurred, for the present extremely rare survival of an (anonymous) rival submission reached the press in 1806, evidently to no such glittering welcome. ‘The writer of this Poem’, reads the ‘Advertisement’ in its eight-line entirety, perhaps of an age similar to the victorious author, ‘disclaims all intention entering the lists with Mr. Heber, the successful candidate. He is well satisfied with the decision of the University. He only wishes the gratify himself and a few friends by its publication. Several alterations have

been made to it, since it was first written, and a few lines have been added.' Alas for those who might indulge in a comparison, the only copy hitherto identified remains at Bodley (press mark 14770.e.23), and although Jackson records that institutional survival, Jisc, WorldCat, and OCLC do not.

£800

67 HEBER, Reginald. *Palestine, a Poem. Recited in the Theatre, Oxford, DCCCIII.* To which is added, the *Passage of the Red Sea, a Fragment.* London: Longmans, 1809. Slender large 4to, pp. [6], 32, 8, [2], contemporary half calf, marbled boards, with bookplates of Simon and Judith Nowell-Smith, and J. O. Edwards. A fine copy of the grand first 'public' printing of Heber's famous prize poem.

£600

68 HEBER, Reginald. *Europe: Lines on the Present War.* London: J. Hatchard, 1809. 8vo, pp. [iii]–viii, 32, disbound in folding marbled-board case, bookplates of Simon and Judith Nowell-Smith, and J. O. Edwards. First edition, 'composed in the Park of Dresden' during Heber's journeys abroad in the years 1805–06, and his second book of verse, following *Palestine*.

£180

69 HEBER, Reginald. *Poems and Translations.* London: Longmans, 1812. Small 8vo, pp. vi, [2], 180, contemporary half calf, marbled boards.

First collected edition, commencing with 'Palestine', and dedicated to his older half-brother, the bibliophile Richard Heber, 'as a tribute of gratitude to the talent, taste, and affection which he has uniformly exerted in encouraging and directing the studies of his brother.'

£220

70 HERBERT, William. *Helga, a Poem, in Seven Cantos.* London: John Murray, 1812. Tall 8vo, pp. [viii], 299, [5], contemporary crimson straight-grain morocco richly gilt, g.e.

Helga is the best-known original poem of the classicist and translator, 'of which the scene [is] laid amongst the Scandinavians ... and will, I hope, be found to contain a faithful picture of the manners and superstitions of the period which it represents'. Son of the first Earl of Carnarvon, and later Dean of Manchester, Herbert provided 'the first adequate illustration of ancient Scandinavian literature to appear in England' (*ODNB*), for which Byron (ever the fellow aristocrat) praised him in *English Bards and Scotch Reviewers* as 'wield[ing] Thor's hammer, and

sometimes / In gratitude thou'lt praise his rugged rhymes'. Other translations from German, Danish, and Portuguese poems attest to his exceptional command of languages in an exploratory age. First edition, a **very fine copy in an exemplary binding of the Romantic era**.

£220

BYRON'S GREAT FRIEND, BEST MAN,
TRAVELLING COMPANION, CO-AUTHOR, EARLY EDITOR,
AND EXECUTOR: HIS OWN FIRST BOOK

71 [HOBHOUSE, John Cam]. *The Wonders of a Week at Bath: in a Dogrel Address to the Hon. T. S—, from F. T—, Esq. of that City*. London: [A. J. Valpy for] James Cawthorne, 1811. 8vo, pp. [4], 83, contemporary diced calf, spine sunned, but a fine copy, printed on remarkably thick paper.

First and only early edition. While Hobhouse had earlier contributed fifteen lines to the first edition of Byron's *English Bards* (1809) and included nine poems by his friend in his anthology *Imitations and Translations from the Ancient and Modern Classics, Together with Original Poems Never before Published* (1809, issued while the two were together abroad), this comic evocation of Bath society – replete with identities both named and initialled, and marketed just prior to his familiar account of their travels in Albania, Greece, and Turkey, was his first independent work. As poetry it did not altogether impress his travelling companion (who wrote to Hobhouse questioning their mutual proliferation of new verse and prose as 'firing on the public with a double barrell'), but Hobhouse himself hardly boasted of it, comparing the week-long journal in couplets only to the output of the local virtuoso, Edward Mangin. But 'Byroniana' so early and unusually handsome is not easily come by.

£550

TWO VERY RARE CRITICAL POEMS
BY BYRON'S CENSORIOUS FRIEND

72 HODGSON, Francis. *Childe Harold's Monitor; or, Lines Occasioned by the Last [i.e. second] Canto of Childe Harold, including Hints to other Contemporaries*. London: Printed for J. Porter, 1818. 8vo, pp. [4], 97, [1].

First and only contemporary edition. Best known for his close early friendship with Byron at Cambridge (although seven years older), his extended correspondence, and futile efforts to reform the wayward poet's religious indifference, classicist Hodgson's literary critical bent was stridently traditional, spurning the 'scribblers of the day' even to Cowper and Crabbe, but particularly Wordsworth, Southey, Coleridge, and Scott, and this poem repeatedly urges his friend 'Harold' (accused of indulging, if not *imitating* Wordsworth – hardly a credible charge! – his 'muse/ Gathering poor scraps that Coleridge might refuse') to shun their influence and modernist propensities, topical and stylistic. 'Poetic Harold to the fight I dare ...

Not as a captious censor have I sung / The blots, the brilliance, of my native tongue, / To all a Monitor – to *one* a Friend / Unknown, ambitious of no loftier end / Than Harold's genuine glory – and in this, / Involve, Oh Mercy! Harold's genuine bliss.' Samuel Chew (in the still-unsuperseded *Byron in England* (1924), p. 107) characterizes Hodgson as merely 'loyal to the dying classical school', but 'with friends like this ...'. Jisc records seven copies, at BL, Cambridge, Bodley, Manchester, Edinburgh, Glasgow, and NLS, OCLC adding only Rice in the USA. [Bound with:]

[**HODGSON, Francis**]. *Saeculomastix; or, The Lash of the Age We Live in, a Poem in Two Parts, by the Author of 'Childe Harold's Monitor'*. London: J. Porter, 1819. 8vo, pp. 116. First and only edition, unnoted by Chew or Byroniana bibliographers, this immediate successor to *Childe Harold's Monitor* continues its satire of contemporary affairs and their literary responses without re-emphasizing Byron's role in them, concentrating instead on the shortcomings above all of Southey (as both poet and 'critic, dull and cold', the heir of Richard Blackmore in 'tedium'), but also 'mystic' Wordsworth and Coleridge, and again, surprisingly, 'Cowper's careless muse'. Hodgson's one concession to the moderns is his qualified praise of Henry Hart Milman's new poem *Samor, Lord of the Bright City* (and its predecessor *Fazio*), while 'the fulsome pretensions to originality, advanced by the Water Poets of the Lakes, are no more effectively urged than in the *Biographia Literaria* of Mr. Coleridge. The truth is, they have a quaint idea of saying common things, and a common way of saying quaint things, on which their *reputations* rest' (note 46, pp. 69–70). As to literary 'style', Hodgson professes to quote the poets themselves (as in the preface to *Lyrical Ballads*) on their conceit: "The style of poetry is that of prose!" / Wordsworth asserts – and by his practice shows'. A remarkable reactionary text, not to my knowledge discussed critically by recent Romanticists.

Two volumes bound together in modern leather-backed cloth, with later editions of Barrett's *All the Talents* and the 'Whistlecraft' *Prospectus and Specimen of an Intended National Work*, plus *The Pleader's Guide, a Didactic Poem in Two Books* (Book II only, 1802); handstamps of the Nottingham Public Libraries (deaccessioned in 2024). Jisc records copies of *Saeculomastix* at Bodley, Birmingham, and Manchester; OCLC adds none.

£3200

HODGSON'S BEGINNINGS

73 HODGSON, Francis. *Lady Jane Gray, a Tale, in Two Books, with Miscellaneous Poems, in English and Latin*. London: T. Bensley, 1809. Tall 8vo, pp. xvi [wanting half-title], 352, [1]. Contemporary calf, neatly rebacked, text lightly foxed throughout.

First and only edition. Hodgson's first publication, while still at Cambridge, had been a translation of Juvenal, which 'brought him the attention and friendship of Byron' (Jackson), but this was his first book of original verse – not in any way Byronic, or critical as above, as a glance will confirm.

£200

AMIABLE PARODIES OF CONTEMPORARY POETS:

BYRON, SCOTT, WORDSWORTH, COLERIDGE, SOUTHEY, AND 'SELF'

74 HOGG, James (1792–1862), *'the Ettrick Shepherd'*. The Poetic Mirror; or, The Living Bards of Britain. London: Longman, Hurst, et al., 1816. 8vo, pp. viii, 275, [1], contemporary calf, hinges scraped but quite sound.

First edition of a celebrated spoof, originating in Hogg's youthful ambition to create an anthology of representative poems by his major contemporaries. On their general refusal to allow reprints, he substituted skilful parodies of Byron ('The Guerrilla', in forty-six Spenserian stanzas, Scott (two, with 'Wat o' the Clench' in three cantos), Wordsworth (three, all 'further extracts from 'The Recluse'), Coleridge (two, 'Isabella' and 'The Cherub'), Southey (two, one 'The Curse of the Laureate'), John Wilson (three), and of course James Hogg himself – 'The Gude Graye Katt', in mock-Scots dialect.

£400

75 HOGG, James. The Queen's Wake, a legendary Poem. Edinburgh: Andrew Balfour for George Goldie, 1813. 8vo, pp. [8], 352, [1], contemporary polished calf, hinges worn but holding, internally fine.

First edition of the poem that established Hogg's reputation as a leading Scottish author, telling of the return of Mary Queen of Scots to Scotland after her long sojourn in France, and a welcoming poetic competition among the minstrels of Scotland – described by Hogg as a 'wake' – held in her honour at Holyrood Palace.

£250

76 HOGG, James. The Poetical Works, in Four Volumes. Edinburgh: Archibald Constable, 1822. 8vo, 4 vols, pp. [8], 381; [1], [8], 351, [1]; viii, 383, [1]; vii, [4], 359, [1], contemporary smooth calf, blindstamped and gilt, some slight scraping to spines and a half-inch closed split to the top hinge of volume one, but a fine fresh set.

First collected edition (volume one dedicated to Princess Charlotte, volume two to Byron, volume four to the poet John Grieve), with which 'his reputation as one of the leading poets of his generation ... was confirmed. Like Burns, Hogg questioned and subverted aspects of the Scottish Enlightenment, and created a space in which the allegedly "marginal" and "primitive" culture of the old Scottish peasantry could speak with eloquence and power, [and] like Burns, Macpherson, and Scott, Hogg made a distinctive Scottish contribution to European Romanticism' (Douglas Mack, in *ODNB*). A handsome set of the then definitive recension.

£250

HOLE'S ARTHUR

77 **HOLE, Richard** (1746–1803), *antiquary, translator of Macpherson's 'Ossian' into heroic couplets (1772)*. *Arthur; or, The Northern Enchantment, a Poetical Romance in Seven Books*. London: G. G. J. and J. Robinson, 1789. 8vo, pp. xvi, 253, [3]. [Bound with:] **HOLE, Richard**. *Remarks on the Arabian Nights' Entertainments, in which the Origin of Sinbad's Voyages, and other Oriental Fictions, is Particularly Considered*. London: T. Cadell, 1797. 8vo, pp. iv, 258. [2]. Two volumes bound in one, both first editions, both presentation copies, the first inscribed, no doubt by a family member, 'John Hole / ex dono autoris', the second 'donum autoris'. Contemporary mottled calf, rubbed but sound, fine fresh copies.

'Hole's major work, *Arthur*', writes David Hill Radcliffe in *ODNB*, 'is a romance epic in seven books which in places imitates Homer, Virgil, Ariosto, and Spenser. But *Ossian* is the presiding influence in the first Arthuriad to recreate the manners and belief systems of fifth-century Britain. In an original story Arthur's Britons, allied with the Irish, repel a horde of invading Saxons and Scandinavians. Supernatural forces figure largely as Merlin, whose daughter is betrothed to Arthur, is pitted against Urda and the Weird Sisters, who assist Hengist. The historical and geographical setting suggests that the Exeter poet was attempting to do for west Britain what Macpherson's *Ossian* had done for Scotland'. The poem drew mixed reviews: 'Nathan Drake objected to Hole's imitation of Ariosto, Egerton Brydges to his use of couplets, and Robert Southey ... to the departures from the 'Arthur' of legend. Yet Southey's own ethnographic epics probably owe something to a childhood reading of Hole's romance. If his heroic couplets and Shandean wit belonged to the last age, Hole's imaginative reconstructions of exotic places and pagan beliefs anticipated much later romantic fabling'.

The second (prose) work here represents Hole as a critic of Oriental fiction, his thesis being that many specimens reflect a genuinely historical basis.

£550

ANOTHER AND THE SAME

78 **HOLE, Richard**. *Arthur, or, the Northern Enchantment, a Poetical Romance, in seven Books*. London: G. G. J. and J. Robinson, 1789. 8vo, pp. xvi, 253, [1], flyleaves inscribed 'H. Ellicombe / from the Author', and 'Richard Ellicombe / The Bequest of his Mother'. [Bound with:] **HOLE, Richard**, *trans.* *Homer's Hymn to Ceres, translated into English Verse*. Exeter: B. Thorn, 1781. 8vo, pp. 84. Contemporary mottled calf, hinges cracked but stitching sound.

First edition of both texts. Hole, the witty rector of Farringdon, Devonshire, was by inclination a specialist in the byways of superstition and its place in the reconstruction of traditional history. He began his literary career with a 'translation' of Macpherson's forged *Fingal* (whose antiquity he found 'pretty clearly ascertained' by the testimony of the Scandinavian Edda (*Arthur*, p. xv), even if the given sources were inauthentic), followed by a version of the Homeric hymn to Ceres (see above).

£350

ANGLO-AMERICAN LEIGH HUNT'S RARE AMERICAN PIRACY

79 HUNT, Leigh (1784–1859). *The Descent of Liberty, a Mask ... To which is Prefixed an Essay on the Origin and Nature of Masks: and a Memoir of the Author*. Philadelphia: Harrison Hall, [1816]. Small 8vo, pp. [xvi], 126, original printed boards, incorporating the year-date '1816', rebacked, some uncut edges roughly opened but text intact.

The very rare first American printing, evidently based on the 1815 London original or its 1816 reprint, but with the 'Memoir of the Author, written by himself' (pp. 1–11) newly supplied from its appearance in the *Monthly Mirror* for April 1810. The *Mask* itself, a kind of dramatic commentary in verse and prose on the downfall of Napoleon, was written by Hunt as a diversion while in the Surrey county gaol from 1813 to 1815 for libelling royalty, with the encouragement and some textual contributions by his then-devoted visitor Lord Byron.

Bearing in mind Leigh Hunt's family origins as the son of American loyalists, his own lifelong struggles with British authority take on a significance rarely evoked as such, and might well apply to this relatively early title. Luther A. Brewer, whose unparalleled Leigh Hunt collection remains in the library of the University of Iowa, possessed Hunt's gift to Byron of the 1815 first edition, and reported (in his still-standard 1932 bibliography) the existence of the present Philadelphia reprint – like all early American printings of Hunt's works, a piracy – but adds (p. 66) that 'I have not seen a copy'. Since acquiring the Brewer collection in 1934, however, Iowa has repaired that omission, but the only other copy now located by WorldCat or Jackson seems to be that at Harvard, which Harvard's own online catalogue describes as lacking two leaves. Is ours the sole known exemplar to preserve the informative printed covers?

£600

A HOARD OF JAMES HURDIS

80 [HURDIS, James] (1763–1801). *The Village Curate, a Poem*. London: J. Johnson, 1788 [I must anticipate my date-limitation by a year for this relevant entry]. 8vo, pp. [2], 144; a fine copy in contemporary mottled calf; spine and top hinge rubbed but sound.

The first of some twelve editions (by 1812) of a highly acclaimed autobiographical celebration, in blank verse, of the 'little paradise' of the Wealden landscape of Burwash, as well as the duties that come with ordination, denouncing the indolence of otherwise 'pampered Priests'. It acknowledges a literary debt to his (future) friend Cowper's *The Task*, and commences rather oddly with four lines literally copied from the opening of *Paradise Lost*, uncited as such, perhaps pardonably.

£400

81 [HURDIS, James]. Adriano; or, the first of June, a Poem. By the Author of the Village Curate. London: J. Johnson, 1790. 8vo, pp [4], 105, [1], contemporary polished calf. First edition of Hurdis's second book, following the popular and critical success of the above. His tangled career as a poet, ecclesiastic, Oxford professor, self-publisher, and socio-political controversialist 'verging on the deranged' (*ODNB*), as well as his personal life – with five sisters and two wives – remains a subject of biographical scrutiny.

£220

82 HURDIS, James. Tears of Affection, a Poem Occasioned by the Death of a Sister Tenderly Beloved. London: J. Johnson, 1794. 8vo, pp. vi, [7]–89, [1], recent half vellum, marbled boards, bookplates of Simon and Judith Nowell-Smith. First edition, 'the first poetical publication to which I have ventured to affix my name', although the terminal 'proposals' list twelve works 'by the same Author' available from Johnson. Catherine Hurdis was the poet's favourite of five cohabiting sisters, to whose (for him) ineradicable memory this blank verse memorial, composed over 'a miserable winter' in 1792, is devoted.

£220

83 HURDIS, James. Poems, by the Author of The Village Curate and Adriano. London: J. Johnson, 1790. 8vo, pp. vi, [2], 254, [2], folding diagram between pp. [68] and 69. First edition, consisting of the 'simple story' of 'Elmer and Ophelia', and the longer 'Panthea', based on the *Cyropaedia* of Xenophon, plus two other 'trifling' poems. 'The poems contained in the following volume', writes Hurdis, 'the author has been advised not to publish', for fear that they 'might detract from the character he has already acquired [with *The Village Curate* and *Adriano*]. But to this good advice he has been so rash as not to listen.' [Bound with:] **HURDIS, James.** Tears of Affection, a Poem Occasioned by the Death of a Sister Tenderly Beloved. London: J. Johnson, 1794. 8vo, pp. vi, [7]–90, [4]. Another issue of the first edition above (both versions incorporate 'The Bouquet, a Collection of Scattered Pieces by the Same Author' at pp. 61–90). [Bound with:] **HURDIS, James.** The Village Curate ... the Third Edition, Corrected. London: J. Johnson, 1792. 8vo, pp. [1], 144. [Bound with:] **HURDIS, James.** Adriano ... the Second Edition. London: J. Johnson, 1792. 8vo, pp. [4], 105, [3]. [Bound with:] **HURDIS, James.** Sir Thomas More: a Tragedy ... the Second Edition. London: J. Johnson, 1792. 8vo, pp. 132.

Four collections by Hurdis bound in one, contemporary half calf, marbled boards, extremities worn but sound, good copies.

£300

THE AUTHOR'S OWN PRESS IN BISHOPSTONE

84 HURDIS, James. *The Village Curate, a Poem ... a New and Improved Edition (Being the Fourth)* Printed at the Author's Own Press. Bishopstone, Sussex, 1797. 8vo, pp. [4], 136, [4], contemporary calf-backed boards, worn but sound.

First printed in 1788 with some success (see above), this revised version was home-published and sold (Jackson's attribution to J. Johnson of St Paul's Churchyard as 'printer' is a simply a misreading of the title-page: Hurdis was his own printer and Johnson only his London distributor).

£250

85 HURDIS, James. *Poems ... in Three Volumes.* Oxford: J. Parker, 1808. 3 vols, 8vo, pp. xxii, [23]–224; [4], 199, [1]; [4], 203, [1], original pale blue boards and labels, spines and hinges somewhat worn but bindings intact, uncut, a fine set with the bookplates of John Sparrow and J. O. Edwards. First collected edition, with a biography and a dedication to Queen Charlotte by Hurdis's surviving sisters. Uncommon in original state.

£280

NON-FORGERIES BY 'SHAKSPEARE' IRELAND

86 IRELAND, William Henry (1775–1835). *Ballads in Imitation of the Antient.* London: T. Longman and O. Rees, 1801. 8vo, pp. [6], iv, [7]–201, [1], with five pages of MS notes on Ireland's career as a Shakespeare forger, by Alfred J. Waterman of Bristol (1911), and bookplates of Nathaniel Barton and J. O. Edwards; contemporary calf, front cover rehinged. First and only edition, addressed to 'the lover of antiquity', of the still-young forger's first book of 'original' verse, albeit mockingly imitative of imaginary Elizabethan/Shakespearean sources.

£450

87 [IRELAND, William Henry]. *The Cottage-Girl. A Poem, Comprising her Several Avocations during the Four Seasons of the Year ...* by H. C. Esq., author of 'The Fisher-Boy' and 'Sailor-Boy'. London: Longmans, [1810]. 8vo, frontispiece [often missing], pp. ix, [4], 14–115, [1], contemporary calf-backed marbled boards, top hinge cracked but holding. First and only edition, 'inexplicably rare' (*Bibliotheca Fictiva* (2024), no. 518).

£380

88 KNOWLES, James Sheridan (1784–1862). *A Collection of Poems on Various Subjects.* Waterford: Printed for the Author by John Bull, 1810. 8vo, pp. [6], 72. Original boards, uncut and partly unopened, spine perished but binding sound, a fine copy.

First and only edition of the first book by the Cork-born Knowles, from his late youth a protégé of Hazlitt (a family friend), and through him acquainted with Coleridge and Lamb. Abandoning medicine for the stage, he became by the 1820s a highly celebrated playwright (Hazlitt, in *The Spirit of the Age* (1825), pronounced him ‘the first tragic writer of the age’), if a far less celebrated actor, both in England and on tour in America. He enjoyed a long and tumultuous relationship with Macready, and in later life unexpectedly forged a new career as an itinerant Baptist preacher, an opponent of Cardinal Newman on transubstantiation, and – after his participation with Dickens, Forster, John Payne Collier, and others in the public purchase of Shakespeare’s birthplace (1847) – was thought to be intended for its custodianship, which he never took up. This little volume, printed at Waterford during his early acting career with the then-obscure Edmund Kean, includes dramatic fragments (one on ‘Vaccination’) that represent Knowles’ earliest efforts as such; it is located by Jisc in six copies (BL, Bodley, Cambridge, Manchester, Trinity College Dublin, and Edge Hill University, Liverpool, but none of these is listed by WorldCat, and those in the American libraries noted by OCLC are mostly, if not nearly all, digital reprints.

£600

AN (ANONYMOUS) CHANNEL ISLANDS POET,
AND PIONEERING SONNETEER

89 [LE MESURIER, Thomas, of Alderney (1756–1852)]. Translations Chiefly from the Italian of Petrarch and Metastasio, by *****, M.A., Fellow of New College. Oxford: J. Cooke, 1795. 8vo, pp. iv, 127, [1], contemporary calf-backed boards, slightly waterstained and scuffed, bookplate of Le Mesurier’s preparatory alma mater Winchester College (extruded as ‘duplicate’).

First edition, one of two early books of verse, issued long after their composition in the 1770s, by the lawyer, MP, and ordained Anglican divine from the governing family of Alderney, Channel Islands. Le Mesurier was educated at Winchester College and New College, Oxford (matric. 1774, BA and fellow 1778, MA 1782), called to the bar in 1781, but ordained in 1794. In 1800, aged forty-four, he married Margaret Bandinel, the twenty-three-year-old sister of Bodley’s (later) distinguished librarian, and in twenty-two years fathered fifteen children, fourteen of whom survived the death of both parents in 1822–23. Le Mesurier’s publishing career also began late, with the two modest volumes of poetry below, followed by no fewer than twenty doctrinal and controversial tracts (1805–23), many anti-Catholic or anti-schismatic. But the abandoned Muse garnered positive reviews in the *British Critic* and the *Quarterly Theological Review* (1795), for Le Mesurier’s verse is consistently adept, and his selection of Italian originals far from mechanical: each of the twenty-eight sonnets, in particular, stretches the usual span of the Romantic ‘Sonnet Revival’ to well before the supposed blossoming of 1784 by Charlotte Smith, or William Lisle Bowles’s 1789 collection – an anticipation I have not seen noticed elsewhere.

£300

90 [LE MESURIER, Thomas]. *Poems, Chiefly Sonnets, by the Author of Translations from the Italian.* Oxford: J. Cooke et al., 1799. 8vo, pp. xii, 72, [2], 'p. 73 being an erratic [sic] page not in the first issue' (Jackson: this refers to the errata leaf (present here), explaining that the author intended to capitalize all substantives, but was betrayed by 'Compositors [unfamiliar with] a Practice so entirely gone out of Use'). Contemporary marbled wrappers, very worn; book-labels of John Sparrow and J. O. Edwards.

First and only edition, commencing with (somewhat premature) farewells to youthful poetry, 'now that increasing years / Must force attention to more serious cares, / And all the mimic Dream of Childhood fled, / Each light Pursuit of airy Fancy bred, / Leaves calm Reflection to th'awaken'd Mind, / And yields to Judgment's sob'rer Laws' ('Irregular Stanzas on Leaving Winchester College' [in 1774]), followed by 'Stanzas on Removing from Oxford to the Inns of Court' [after 1778], which bids 'farewell my Muse: but not farewell / Stedfast Integrity, which nought can move'. If some of ensuing forty-eight 'Sonnets' that follow here go back to the 1770s, they are (as above) early or even anticipatory of the 'Romantic Revival': the great majority being traditionally Petrarchan love poems, often 'melancholy' from rejection by 'Miss C., since Mrs. C.', 'Mary *****' (twice), or 'the narrow Heart / That fail'd to read, or reading could not share / The pure, though burning Passion I repress'd' – presumably attachments inspired by premarital devotions at an unknown earlier period. A few, however, are demonstrably later, such as those lamenting the death of his brother Frederick (1783), or describing his own travels in northern Germany and Sweden and return to Oxford (1794); and most are genuinely attractive specimens of a much-abused autobiographical form and genre. The first line of no. XVI ('Much have I read in Tales of Barons bold') might remind one oddly of another sonnet by a young poet, some two decades later.

£400

'MONK' LEWIS'S SUPERNATURAL MISCELLANY

91 LEWIS, Matthew Gregory (1775–1818), *editor*. *Tales of Wonder ... in two Volumes.* London: W. Bulmer, 1801. Two vols, large 8vo, pp. [iv], 236; [iv], [237]–482, [2], contemporary polished calf, all four covers detached, internally fine.

First edition, a large paper copy lavishly printed by Bulmer, of 'Monk' Lewis's anthology of sixty ballads on a generally supernatural theme – originally conceived and advertised by Lewis in 1798 as 'Tales of Terror', but not to be confused with a subsequent and grisly imitation published under that disused title. The original material is by Lewis himself, by the young Walter Scott ('The Fire-King', 'Glenfinlas; or, Lord Ronald's Coronach' 'The Eve of St. John', and two translations from the German), while Robert Southey contributed 'The Old Woman of Berkeley', 'Bishop Bruno', 'Lord William', 'The Painter of Florence', 'Donica', 'Cornelius Agrippa's Bloody Book', and 'Rudiger'.

£450 (less than half the usual asking price of £1000–£1200, reflecting the punitive present cost of what used to be called 'rehinging')

A PSEUDO-BYRONIC ROMP, ADMIRIED BY BYRON

92 [LUTTRELL, Henry (c. 1765–1851)]. *Advice to Julia; a Letter in Rhyme*. London: John Murray, 1820. 8vo, pp. [4], 236. A fine copy in contemporary marbled boards, spine and corners in green morocco gilt, with the gilt device and large engraved bookplate of Robert Stewart, second Marquess of Londonderry (better known as Viscount Castlereagh, 1769–1822, the distinguished Anglo-Irish foreign secretary, Shelley's masked figure of 'Murder' after Peterloo).

First edition, of two published in 1820. See Alison Adburgham, *Silver Fork Society* (1983), pp. 36–38: Byron loved it, Moore liked it, Gifford and Samuel Rogers trashed it. The poet's 'Advice', by way of mock remonstrance, is addressed to a calculating, independent beauty who has captivated his friend Charles, formerly the epitome of a society idol in leisurely conduct, dress, privilege, diffidence, etc., and distracted him from his habitual 'duties'. These had related to the seasonal post-war London life centred on balls, feasting, gossip, Almack's and other clubs (endless flirtation), self-entertainment by way of boxing, fives, tennis, ice skating, dance (with details of food, wine, theatres, *musicales*, private routs, and the desperate attempts of hangers-on to emulate their 'betters'), an excursion to Paris (alternative seductions, casinos, heavy gambling, etc.), seaside and country diversions for sport (bathing, turf and gun), lordly patronage and extravagance, and ultimately the risk of financial ruin for the male spendthrift, or (for the pampered beloved) weary dismissal. A final resort to marriage, if hitherto considered dull and domestic, and 'settling down' is half-heartedly recommended. There are numerous passing references to poetry (Moore on boxing and (with Byron) amatory pursuits), book collecting (Lord Spencer's record-breaking purchase of the 'Roxburghe Boccaccio'), etc.

A third edition of *Advice to Julia* (based loosely indeed on Horace's 'Ode to Lydia') appeared in 1822 as *Letters to Julia in Rhyme*, sometimes referred to by contemporaries as 'Letters from a Dandy to a Dolly'. Luttrell himself (illegitimate son of the second Earl of Carhampton), was renowned – after abandoning a brief hereditary career in the Irish parliament, where he would have crossed with Castlereagh, the owner of this volume – as a dinner-table wit and supreme conversationalist (*teste* Byron, Scott, Moore, and Lady Blessington), and a lifelong pillar of the English society he cheerfully mocked. Sydney Smith famously remarked that 'his idea of heaven was eating *paté de foie gras* to the sound of trumpets'.

£1500

TWO (OR THREE) MAJOR TEXTS, ASSOCIATED ONLY BY TYPOGRAPHICAL DISTINCTION, BUT UNBREAKABLY SO

93 M'CREERY, John (1768–1822), *printer*. *The Press, a Poem*; Published as a Specimen of Typography. Liverpool: Printed by J. M'Creery, 1803. Large 4to on thick paper, two full-page engraved plates and other vignettes, including one of a printing press, pp. [4], vii, [3], 29, [1], 18, [2]. [Bound with:] SOTHEBY, William (1757–1833). *A Tour through Parts of Wales, Sonnets, Odes, and other Poems*. London: J. Smeeton for R. Blamire, 1794. Large 4to, thirteen full-page aquatint plates etched by Samuel

Alken after John ‘Warwick’ Smith, pp. [6 (lacking half-title)], 120. [Bound with:] **DAGLEY, Richard.** *Gems, Selected from the Antique, with Illustrations.* London: John Murray, 1804. Large 4to, pp. [6], 60, with nineteen engraved plates by R. Dagley. Three works bound together in contemporary half calf, marbled boards, some wear to binding extremities, but firm and intact, internally fresh and fine.

First edition of *The Press* (a continuation was added separately, twenty-four years later), M’Creery’s only poem, dedicated to his first patron William Roscoe, and once a icon of fine-print bibliophily, with its *encomia* of the progenitor ‘Guttemberg’, his followers at Mainz, Faust (the alleged inventor of moveable type) and Schoeffer, then ‘Spira’, Jenson, Aldus, and Caxton, and finally Benjamin Franklin (!), Baskerville, Bodoni and Didot, and Bulmer and Bensley in the present day, with many more printers cited in the prose notes. William Sotheby’s *Tour*, with other poems, was his first publication in verse (1790), here reprinted with some additions and a fine series of landscape aquatints by ‘Italian’ John Smith, for whose sole ‘emolument’, as the artist of the ‘masterly embellishments’ the new edition was prepared (Preface). A wealthy friend of many Romantic poets (Scott, Wordsworth, Coleridge, Moore, Southey), Sotheby made his mark principally as a translator – John Wilson, as ‘Christopher North’, called him ‘the best translator in Christendom’, and Jeffrey in the *Edinburgh Review* declared his Virgilian *Georgics* ‘the most perfect translation of a classic poet now extant in our language’ – but his original verse was less successful: Byron, with whom he fell out, remarked that Sotheby ‘has imitated everybody, and occasionally surpassed his models’.

It would be criminal to dismember this handsome volume, despite the bewildering independence of its contents, so we have priced it as appropriate for the text of M’Creery alone.

£350

A SPURNED IRISH VETERAN OF THE ALGIERS BOMBARDMENT

94 [**MACKEN, John** (?1784–1823)]. *The Harp of the Desert; Containing the Battle of Algiers, with [a very few] other Pieces in Verse, by Ismael Fitzadam, formerly Able Seaman on Board the — Frigate.* London: Whitmore and Fenn, 1818. Contemporary calf, hinges worn but sound.

First edition. Macken, a native of Enniskillen, claimed to have participated, as a young sailor, in the ‘Bombardment of Algiers’ (27 August 1816), which eventually freed thousands of European slaves held there under the Algerine Dey. That engagement is celebrated in this long poem, published by Macken in London under an odd pseudonym, at his own expense, and dedicated to its hero, Viscount Exmouth – who ‘snubbed him by ignoring the compliment, and the volume failed’ (*ODNB*). Macken however became a close friend of William Jerdan, and contributed much verse and criticism to Jerdan’s *Literary Gazette*, but his poetry gained few other admirers, and he returned to Ireland after 1821, dying in Enniskillen, aged thirty-nine, in 1823. OCLC records only three copies of *The Harp of the Desert*, at the British Library, National Library of Ireland, and Kansas; Jisc adds no more.

£350

THE POET OF 'SCOTLAND'S SKAITH'

95 [MacNEILL, Hector (1746–1818)]. *The Harp, a Legendary Tale, in Two Parts*. Edinburgh: Apollo Press (Martin & McDowell), 1789. 4to, pp. 4, 15, [1], verso of half-title inscribed 'From the Author – Hector Macneill'. Disbound, a fine copy.

First edition of Macneill's first published poem. Born in Edinburghshire, brought up on the banks of Loch Lomond, and after some sixteen years (c. 1760–76) spent working in the West Indies (St Kitts, Guadeloupe, Antigua, Grenada, later returning briefly to Jamaica in 1786), Macneill found literary fame with *Scotland's Skaith*, a long dialect ballad on the disastrous effects of drink, which underwent fourteen editions in a year (1795); this was succeeded by the similarly popular *Waes o' War*, selling ten thousand copies in a single month, and established him as a national poet, and (subsequently) novelist. Nor did Byron begrudge him praise in *English Bards*, grouping him with his heroes Gifford and William Sotheby as 'genuine sons' of Apollo, who 'feel as they write, and write but as they feel'. But Macneill's earliest publication, begun in Stirling before his second residence in Jamaica, and completed during 'a tedious passage home', offers a tale set in Saint Kilda, in the Hebrides, and remains uncommon.

£380

96 [MacNEILL, Hector]. *The Waes o' War: or, the Upshot o' the History o' Will and Jean, in four Parts*. Edinburgh: A. Guthrie, 1796. 8vo, pp. i, [5], 32. First edition. [Bound with:] [MacNEILL, Hector]. *Scotland's Skaith: or, the History o' Will and Jean ... together with some Additional Poems ... the second edition*. Edinburgh: Mundell and Son, 1795. 8vo, pp. [58], with three plates, an extensive subscription list, and a four-page glossary. Two volumes (with an unrelated third) bound in one, near contemporary half leather, marbled boards, rubbed and worn but sound.

£180

97 MacNEILL, Hector. *Politics; or, the History of Will and Jane: a Tale for the Times*. London: A. Paris, 1796. 4to, pp. [3]–23, wanting half-title, disbound. First and only edition, abandoning the dialect for plain English quatrains, though references back to the Scots of *Scotland's Skaith* are provided in footnotes.

£150

98 MacNEILL, Hector. *The Pastoral Lyric Muse of Scotland; in Three Cantos*. Edinburgh: George Ramsay, 1808. Tall 4to, pp. vii, 68, modern marbled boards, uncut. First edition, Macneill's evocation of 'the origin, continuance, [and/] or decline of the Pastoral State in the southern districts of Scotland' and 'the origin of its Poetry and Music'.

£180

99 [MacNEILL, Hector. *Town Fashions; or, Modern Manners Delineated, a Satirical Dialogue; with James and Mary, a Rural Tale.* Edinburgh: William Blackwood, 1810. 8vo, pp. [4], vi, 86, original drab boards and label, uncut; spine slightly worn, but a fine copy.

£150

100 [MacNEILL, Hector]. *Bygone Times, and Late Come Changes; or, A Bridge Street Dialogue, in Scottish Verse.* Edinburgh: William Blackwood, 1811. 8vo, pp. xviii, 77, [3], original boards and label, uncut, spine worn but binding sound. First edition, one of three published in 1811, which 'demonstrate [Macneill's] impatience with change in his latter years' (Sarah Couper in *ODNB*).

£120

LADY MANNERS'S COPY?

101 MANNERS, Lady Catherine Rebecca (1767–1852), *née Gray, later Lady Huntingtower, mother of Lionel Talmash or Tollemache, 8th Earl of Dysart*). *Poems.* London: Printed for John Booth et al., 1794. 8vo, pp. [vi], 152 (Jackson wrongly gives '[ii], 152'), contemporary brown linen boards with printed spine-label.

Second edition (revised from the quarto printing of 1793), allegedly her own annotated copy, with manuscript corrections of four words on p. 10, a six-line explanatory note on pp. 50–51, a one-word correction on p. 90, and another, with a four-line note on the reason for the 'alteration' on pp. 122–23, all in a distinctively neat upright hand, said by an earlier owner to be hers. Lady Manners's poetry here is often evocative of her homeland, and generous reviewers found much to praise, as did Hannah Cowley, whose complimentary verses on the long 'Ode to Solitude' conclude the following volume, Lady Manners's second and last work of verse, on the history of poetry itself, *Review of Poetry, Ancient and Modern: a Poem* (1799), which used to be notorious in the book trade for its survival in appealing 'original condition', stitched as issued (see below) or in near-mint boards and labels, from a substantial surviving remainder of uncirculated copies.

£400

102 [MANNERS, Lady Catherine Rebecca]. *Review of Poetry, ancient and modern. A Poem.* By Lady M*****. London: J. Booth, 1799. 4to, pp. [4], 30, stitched as issued, uncut.

First edition, 'addressed to a son', the amiable versified critique runs first from Homer, Pindar, Hesiod, Anacreon, Sappho, Bion of Smyrna and Moschus, to Sophocles and Euripides, Plautus, Terence, Menander, and Ennius, to the atheistic Lucretius, Catullus, Virgil, Horace, Ovid, Tibullus, Propertius, Lucan, 'gay Petronius', Juvenal and Persius, Statius ('beauties mixed with faults'), and Martial (now viewed 'with contempt'), and in 'declining Rome', Claudian, whose 'genius sunk to death-like rest'. Fast forward to Dante and Petrarch, Ariosto (at length), and then 'turn we to our native isle', with Chaucer, Spenser, 'peerless Shakespeare',

and lesser Jonson, Beaumont, and Fletcher. The ensuing ‘greats’ may surprise us slightly: Cowley, Denham, and Milton of course, but then Samuel Butler, Otway, Waller, and ‘exhaustless Dryden’, followed even more idiosyncratically by John Phillips (author of *Cider*), Edmund Smith (‘by intemperance lost’ to us), Rowe, Parnell and Garth, Addison, Prior, Congreve and ‘pensive’ (?) John Gay, James Hammond and Richard Savage, and the more obvious Swift, Pope, Thomson, and Young, Akenside, Churchill, Goldsmith and ‘Moral Gray’, Mason, and ‘enlightened’ Samuel Johnson. Here Lady Manners’s instructive pantheon concludes, prudently omitting near-contemporaries from Cowper onward (or perhaps all those after Warton’s 1774 *History of English Poetry*), and for a cultivated upper-class versifier herself, a revealing canon, deserving more attention than it has ever received.

£200

HOTTENTOTS, AND ‘A NONDESCRIPT’

103 MARSHALL, George (1751–1823), ‘late a Chief Officer in the Honourable East India Company’s Sea Service’. Epistles in Verse, between Cynthio and Leonora, in Three Cantos, Descriptive of a Voyage to and from the East Indies, with Several Occasional Pieces. Newcastle: Printed for the Author, by Preston & Heaton, 1812. Large quarto, frontispiece of ‘The Hottentot Family’ and eleven other plates, pp. [3]–212, [13], handsomely bound in contemporary half calf, marbled boards, a fine copy.

First and only edition of the Newcastle seafarer’s only book of verse, ‘the production of the juvenile years of a sailor, during his relaxation from professional duties’, and now published thirty-five years after completion – boasting a terminal subscribers’ list of 1800 names at a guinea apiece. The type is luxuriously large, with no more than sixteen lines of verse per quarto page. The other ‘occasional pieces’ (only two) include ‘On a Matter of Fact, which Happened in the East Indies, on the Coast of Coromandel’, a tale of near-suicide and a miraculous reunion of pledged lovers, and the text ends with a quite unrelated ‘Short Account of an Animal Found on the Coast of Malabar’ (with an illustration of it as ‘A Nondescript’, sharing characteristics of a sheep, a cow, and an antelope, and ‘about the size of a goat’.

£350

AN IDEAL ASSOCIATION COPY, MYSTERIOUSLY DOUBLED

104 MILNES, Richard Monckton (1807–1885). Memorials of a Tour in Some Parts of Greece: Chiefly Poetical. London: Edward Moxon, Dover-Street, 1834. 8vo, pp. viii, 167. Original boards, rebacked, uncut.

First edition of Milnes’s first book, a ‘collection of fragments’ in verse and prose, by the poet, politician, bibliophile, and first editor of Keats. It is dedicated to Henry Hallam as ‘an open testimony to the affectionate admiration with which I regarded one, whom I loved with the truth of early friendship’ – i.e. his fellow Cambridge ‘Apostle’ Arthur Henry Hallam, who had died suddenly in September 1833. Tennyson’s more memorable tribute to their mutual friend, *In Memoriam*, appeared only in 1850.

Two laconic inscriptions on the flyleaf and half-title ('Charles J Mac Carthy' and 'H E Milnes / from R M M') might pass unremarked – as they have done in the past – for they scarcely hint at, and all but mask the poignancy of this remarkable association copy. Henrietta Eliza Milnes ('Harriette') was the poet's beautiful and witty younger sister, for whom, from childhood on, 'Milnes ... felt an affection which was perhaps the deepest and most enduring of his life. When she married [in 1839] he was inconsolable ... he doted upon his sister with an exclusive affection which he never gave to any other woman' (James Pope-Hennessy, *Monckton Milnes: The Years of Promise, 1809–1851*, pp. 10, 103–04). Resenting Harriette's husband, the sixth Viscount Galway ('a furious everlasting hunter of foxes', wrote Carlyle, 'but good to all other things and men'), Richard himself remained unmarried until 1851, having failed to win the hand of the formidable Florence Nightingale a few years earlier, and having confessed to Sara Coleridge that he 'wished to be in love and could not' (p. 50). One thinks inevitably of Byron and Augusta Leigh.

Milnes wrote up his *Memorials* of his Greek tour (made in 1832 with Christopher Wordsworth and two friends) in early 1833 in Venice, reunited with Harriette and their mother, between escorting the ladies to parties; he found Harriette professing 'no wish to hear' him recite his new poems (pp. 63–64), but carried on stubbornly. Her reaction to the gift of the present copy is not recorded by Pope-Hennessy. But the signature on the flyleaf poses a curious puzzle. Charles MacCarthy was a young Catholic kinsman of Nicholas Wiseman: while a student at the English College in Rome in 1832, he formed a friendship with Milnes which 'continued intimate' all their lives, despite MacCarthy's later defection from his priesthood, feckless wanderings in Europe, money troubles – from which Milnes rescued him – and subsequent far-flung career in the colonies. The last, systematically furthered by Milnes, took MacCarthy from a kind of remittance-man purgatory as a customs officer in the Bahamas to a knighthood, and the Governorship of Ceylon, before his untimely death in 1864. The large surviving correspondence between the two men renders theirs 'the best-documented relationship in Milnes's career' (p. 46), but the 'true nature' of that relationship still puzzled Wemyss Reid, Milnes's official biographer, and Pope-Hennessy cannot quite explain it, although he calls MacCarthy Milnes's 'best and oldest friend' in the mid-century (*Monckton Milnes: The Flight of Youth*, pp. 192–93).

It is of course appealing to have a copy of Milnes's first book belonging to his two closest friends, female and male, but how and when did it travel between them? We know of no direct link between Lady Galway and Sir Charles (who predeceased her by twenty-seven years), and it is scarcely credible that Milnes would inscribe and then withhold a gift to his beloved sister, and/or re-employ it without cancelling the inscription, or that he would redirect a second-hand copy signed by MacCarthy to Harriette. But despite a vast amount of documentary material covering a multiply-distinguished public career, the private life of Monckton Milnes remains something of an enigma, even to his most recent and exhaustive biographer – who virtually ignores, for example, his subject's lifelong bibliophile penchant for 'curiosa', erotica, and esoteric sexology, often with piquant associations or provenance. This mysteriously inscribed little volume may or may not reflect secret relationships between the three principals – speculate as you wish! – but it is certainly just the sort of article Milnes himself might have seen fit to collect.

£800

'BOUNTYANA' IMPROVED BY COLERIDGE

105 MITFORD, Mary Russell (1787–1855). *Christina, the Maid of the South Seas*. London: A. J. Valpy, 1811. Tall 8vo, pp. x, 332, [2] (the 'Advertisement' is paginated incorrectly, omitting pp. vi-vii), contemporary speckled calf, rebacked, spine scraped but firm, internally fine.

First edition of Mary Mitford's second book of verse, 'founded on a recent discovery, by an American vessel [i.e. Captain Mayhew Folger's sealer 'Topaz' in 1808, reported only in 1810 by the *Quarterly Review*], of a small English colony, established by some of the mutineers of the Bounty', among them 'the gallant and amiable [Fletcher] Christian', 'in one of the numerous islands of the South Seas'. Although rarely acknowledged as such, this was apparently the earliest fictional representation of the 'Pitcairn Island story' (here entirely imaginative in detail), by 'a young and timid female' – later famous for the 'Our Village' series of tales – who thanks Captain [Thomas] Burney for 'friendly assistance', but was in fact poetically tutored in this project by Samuel Taylor Coleridge. Mary's father was an intimate of James Perry, editor of the *Morning Chronicle*, who persuaded Coleridge to look over and revise the manuscript of *Christina*, which Coleridge returned to her in March 1811. From references in her own letters, it seems that Coleridge made cuts, added some 'beautiful lines' of his own, and persuaded her to omit an invocation to Walter Scott.

£500

WITH PRAISE FOR 'KEAT'S EXTATIC LYRE' [SIC]

106 [MOORE, Francis, Physician, pseud. ('author of the celebrated *Work entitled Vox Stellarum, or a Loyal Almanack* [1818]?). *The Age of Intellect; or, Clerical Showfolk and Wonderful Layfolk. A Series of Poetical Epistles between Bob Blazon in Town, and Jack Jingle in the Country*. Dedicated to the Fair Circassian, with Notes Critical, Ethical, Satirical, Physiological, Craniological, and Astrological. London: William Hone, 1819. 8vo, coloured frontispiece by George Cruickshank, title in black and red, pp. xi, [1], [25]–172, [8]. Later full red crushed morocco gilt, uncut, a fine copy from the collections of Thomas Collingwood Chown and J. O. Edwards.

First edition, with a plethora of named and briefly complimented contemporaries – to mention only the literary ones, Thomas Moore (alias 'Little', 'Brown', 'Fudge', and 'Tom Crib') six times, pp. v, ix (intro), 28, 29, 75, 106; Byron twice (pp. 25, 106); Godwin, Southey, Scott, Coleridge (twice); Wordsworth's *Excursion* and Leigh Hunt's *Story of Rimini* (on p. 105) and the Smith brothers, Rogers, Campbell, and Bloomfield (p. 106); Gifford and the *Quarterly* (p. 137), Hazlitt (p. 150), and a rare early reference to the misspelled poet 'Keat' and his 'extatic lyre' (also p. 106).

It is hard to believe that the author of this extraordinarily allusive (and incidentally, more than competent) verse satire remains unidentified, as seems however the case, for apart from the frequent and egregious cataloguing blunder of attributing it to the physician, astrologer, and almanac-maker Francis Moore (1657–1715!), I have found no such attempt since the

publication of 1819. Jisc lists copies of the tantalizing original at the British Library, Cambridge, Bodley, and York University; the Hathi Trust reproduces one at the University of Chicago, and OCLC (as so often) seems not to discriminate between originals and facsimile reprints.

£800

PREDICTING (UNKNOWINGLY) THE DEATH OF BYRON?

107 MOTT, Mrs I[saac] H[enry] R[obert] (*née* Frances Rackstraw, 1781–1826). *Sacred Melodies, Preceded by an Admonitory Appeal to the Right Honourable Lord Byron, with Other Small Poems*. London: Printed for the Author ... and published by Francis Westley, 1823. 8vo, pp. xiv, [2], 110, [2], original boards, rebacked with later cloth, uncut.

First and only edition, the only book of the first wife of the musician and maker of pianofortes Isaac Mott (1790–1855), and mother of five (three surviving infancy), the volume is essentially addressed to Byron himself, with a letter of ‘Advertisement’ and the initial poem at pp. 11–35, calling for him to repent of his impious later publications (*Don Juan, Cain, and Heaven and Earth*). At line 128 she echoes Ecclesiastes with “‘Turn! turn thee,” O Byron! “For why wilt thou die?”; and ‘Yes, Byron’, as she concludes, ‘if living, thou too *wilt* grow old / The flash of thy youth will decay and be cold’ – clearly dating this published rebuke of 1824 prior to the poet’s death at Missalonghi on 19 April, for no one in the literary world could have been unaware of that memorable event within days of its widespread report. **Rare:** JISC locates copies only at Bodley, Edinburgh, and Saint Andrews; OCLC adds five in the USA.

£550

LIONIZED AT UNDER TWENTY-ONE, A SUICIDE AT THIRTY

108 NEELE, Henry. *Odes, and Other Poems*. London: Sherwood, Neeley, and Jones, 1817. 8vo, contemporary half calf, spine damaged, front hinge loose; internally fine.

First edition of the poet’s first book, published at nineteen, lavishly praised by the critic Nathan Drake, and succeeded by a meteoric but abortive career of versifying and lecturing (at just twenty) on Shakespeare and English poetry at the Royal Institution. Following a period of overwork as a largely self-trained but successful attorney, however, Neele became ‘confused and deranged’ for nine days in his thirtieth year, and committed suicide by cutting his own throat on 7 February 1828. Jisc records three institutional copies, at the British Library, Cambridge, and Edinburgh; WorldCat adds Princeton and Ohio University, OCLC apparently lists none.

£280

FIRST BOOK OF THE 'BYRON OF POETESSES'

109 [NORTON, Caroline]. *The Sorrows of Rosalie; a Tale, with Other Poems*. London: John Ebers, 1829. Small 8vo, pp. xiv, 134. Original boards, hinges worn but firm, uncut; book-labels of Simon Nowell-Smith, Judith Adams Nowell-Smith, and J. O. Edwards.

First edition of the first book of the 'Byron of modern poetesses', as Henry Nelson Coleridge was to call her: principally a narrative poem in Spenserian stanzas about a seduced and abandoned woman, completed some years earlier and published, to considerable applause, shortly after Norton's disastrous and doomed marriage of 1827.

£220

TOXOPHILY REVIVED

110 [OGDEN, James (1717–1803), *of Manchester*]. *Archery: a Poem*. Printed for the Author, 1793. Tall 8vo, pp. 79, [1], followed by (as called for on pp. 9 and 79, and separately paginated and signed) *The General Deluge: a Poem*, pp. 54, [2], and *Georgics: in Two Parts; a Poetical Essay on Agriculture, Inscribed to the Reverend Joseph Harrison, of Ince, and Master of Frodshaw School, Cheshire*, pp. 64, [2]. Modern boards, leaves entirely uncut.

First and only editions of all three texts, by a late-blossoming poet of the 1760s, by trade a fustian shearer and schoolmaster, whose passion for the sport of amateur archery informs this interesting celebration, dedicated to the 'Right Honourable Noblemen, and the Gentlemen Archers, Subscribers to his Publication, this Poem on Archery', with no further explanation or subscribers' list. Archery's warlike use from Biblical and classical history onward, including by the 'savage Indians' of the New World, gives way to its obvious 'decline' – with the introduction of firearms (attributed to 'some evil genius') – but 'Archery, in England, late reviv'd, / Claims estimation, as a civil game'.

As such it is praised by Ogden above all alternative 'sport', specifically horse racing, the ruination of inherited fortunes, the brutal display of pugilism before rabid spectators, lawn bowling with its exasperating delays and disputes, and the 'awkward postures' incumbent on 'the modern game / Where Peers are proud to wield a Cricket bat / Two-handed, or to course, and catch the ball' (a long, unsympathetic appraisal of cricket ensues). Ogden's eulogy of this most 'manly' of diversions concludes (pp. 59–77) with a full account of the many contemporary local organizations and their noble patrons, which sponsor competitions for amateur bowmen, from the Toxophilite Society (founded in 1781 by Sir Ashton Lever of Manchester, and credited with 'the birth of modern target archery') to Robin Hood's Bowmen at Holloway, the Woodmen of Arden, the Broughon Archers of Lancashire at Cannoch Chase, the Kentish Rangers, the Hainault Forresters of Essex, Sir Watkin Williams's assemblies in Wales (ladies are welcomed, with gold and silver medals 'for the central shots'), and other groups in Coventry, Epsom Downs, Salisbury, Stockport, Chetham, Hereford, Chevy Chase, and lately Leeds. The verse is eminently readable, the topic uncommon, and the original edition scarce (no auction records, the only copy listed online lacking both supplementary texts, which are indeed 'called for' in the text of *Archery*, as above).

£850

A PEDLAR'S EXTRAORDINARY PACK

111 PATTISON, Samuel. *Original Poems, Moral and Satirical.* London: Printed for the Author by Charles Paramore, 1792. 8vo, pp. 228, contemporary mottled calf, hinges scraped but sound.

Only edition, one of five titles published between 1790 and 1802, two of which achieved reprints, and which Pattison himself is said to have marketed as an itinerant pedlar in the neighbourhoods of Bristol and London. In his remarkable preface he laments the almost inevitable poverty attendant on a predilection for writing poetry, and records being 'sadly seized with an itch for rhyming when but a little boy', a hilarious ten-line sample of which he provides at p. xii, worthy of inclusion in any collection of profoundly bad verse, including my own. Encouraged by its local reception, he 'swelled like the young frog in the fable, with the big design of an epic poem' on the revolution of 1688, with William of Orange as its hero, and again supplies a rich passage of his unfinished and suppressed text, which will 'lie in an eternal chaos, nor will it ever issue to affright any reader by its hideous figure'. (In confirmation of this generous decision, Pattison adds a short promissory letter dated 20 January 1792, 'to the Chandlers and Retailing Cheesemongers in, or near London', warning them not to expect 'an epic poem from the underwritten ... in rhyme or blank verse', in any format (folio, quarto, octavo, duodecimo), to be 'cut into convenient pieces for your pounds of soap, or pennyworths of cheese'.) He ends by offering 'my most grateful thanks to the Nobility, Ladies, and Gentry, (especially the Clergy) for subscribing to this Work' – perhaps another deliberate jest, for there is no list of subscribers at all.

As to the contents 'moral and satirical', these are strangely and provocatively mixed: Pattison is clearly literate, if self-educated, and well acquainted with fellow poets both classical (at least in translation) and modern (from Milton and Pope through Rowe, Watts, Gray, Thomson, Mason, Cowper, Hayley, Edward Moore and Robert Merry, Anna Barbauld and Anna Seward), and in practice, a skilled and imaginative versifier, alternating readable religious odes (thirty-two under the group-title 'Te Deum' and elsewhere, the terminal 'Salvation' being a most engaging parable of errant son and forgiving father) with surprisingly whimsical poems on the glories of music, on published satire (the 'monstrous clever' new poet 'Tommy Blase', who has entirely outdone 'Peter Pindar', i.e. John Wolcot), courtship of a beloved but melancholy 'Delia', and awe-struck evocation of the devastating critic 'Tommy Blushton', the bane of poetasters and literary demi-gods alike, with his learned annihilation of all but 'Church dignit[ar]ies'. But an unexpected and savage 'Execration of the Slave Trade' arrests us with the depth of Pattison's vehemence, when summoned up, toward unrepentant slave traders: 'Infernal tortures shall your souls possess; / Your hopes cut off from Heav'n's long suff'ring grace, / Th'undying worm your vitals shall corrode, / And black perdition be your fix'd abode.'

An altogether extraordinary collection, never given its due, as praiseworthy or not – take your choice. I'm inclined to admire, although some of Pattison's choice of language can be jarring ('heavenizing' birds, 'amaranthine bow'rs', 'plausive hallelujahs ... loud as the sounding surge', etc.). J. R. de J. Jackson in the Toronto Romantic database traces neither Pattison's birth nor death date, though he claimed to be 'almost fifty' in 1793, to have two children, one a 'suffering' daughter, and to have worked in a Bristol counting house before travelling to London

in search of employment less hard on his failing eyesight, where he spent three months in debtor's gaol before release as insolvent. On receipt of a modest grant from the Royal Literary Fund he intended to set up as a schoolmaster in Bristol again, but no more is known of him.

£500

A PHENOMENAL BEST-SELLER

112 POLLOCK, Robert. *The Course of Time: a Poem in Ten Books.* Edinburgh and London: William Blackwood and T. Cadell, 1827. Two volumes, 8vo, pp. 257, [1], 259, [1], fine copies in contemporary blind-stamped tan polished calf gilt, lyre centrepieces on covers.

First edition of one of best-selling poems of not only its own era, but all time, undergoing at least forty-two editions in Britain and the United States before 1835 alone, and the 'seventy-eighth thousand' of its 1857 illustrated edition in print by 1868. A ten-book 'religious epic' in blank verse, it was designed by the young Scottish author as a response to Byron's apocalyptic but anti-Biblical poem 'Darkness' (published with *The Prisoner of Chillon* (1816)), its style modelled, he hoped, on the 'language of the Gods' as adopted by his heroes Cowper and Young. Often referred to as the *Paradise Lost* of its time – despite its rambling non-narrative 'theodicy', combining evangelical Calvinism and unquestioned reliance on scriptural authority – it proved instantly popular, particularly in North America, where countless reprints emerged from local printing shops and newspaper offices, to feature on pioneer family shelves alongside the Bible and little else, often in makeshift amateur bindings, not exactly read to pieces but ever available to pious readers as what passed for (Scottish) Romantic verse. Pollock himself, a semi-invalid from his 'teens because of 'excessive indulgence in athletic exercise' (1896 *DNB*), died at Southampton at the age of just twenty-nine, six months after Blackwood's first issue (the present) of *The Course of Time*. The first edition is not conspicuously rare, but as a benchmark in publishing history, and a handsome contemporary example, uncommon.

£600

POLWHELE OF CORNWALL

113 POLWHELE, Richard (1760–1838) *of Cornwall.* *The Old English Gentleman, a Poem.* London: Cadell and Davies, 1797. 8vo, pp. vii, 146, recent boards, fine copy. First edition, intended by the prolific Polwhele to evoke 'a character now almost extinct in this island ... exhibiting the manners of the last century in a country gentleman of family, as contradistinguished from those of borough-mongers, merchants, and miners.'

£150

114 POLWHELE, Richard. *The Unsex'd Females: a Poem, Addressed to the Author of the Pursuits of Literature.* London: Cadell and Davies, 1798. 8vo, pp. 37, [1]. [Bound with:] **POLWHELE, Richard.** *Grecian Prospects: a Poem.* Helson: T. Findell, for Cadell and Davies, 1799. 8vo, pp. vi, [6]–61, [1]. [Bound with:] **TOWNSEND, Thomas,** *of Gray's Inn. Poems.* London: T. Bensley for E. and S. Harding, 1796. 8vo, pp. vii, 112.

Three volumes bound in one, fine copies in a handsome binding of contemporary smooth mottled calf, gilt, with a red morocco letter-piece; all first editions. Polwhele's complimentary reply to T. J. Mathias's *Pursuits* has attracted some attention in the twentieth century, 'for its concern with the burgeoning debate concerning the essential nature and societal role of women. ... In her introduction to [a recent facsimile of *The Unsex'd Females*] Gina Lurie explains how the relatively conservative Polwhele creates in it a dispute between Christ and the devil as embodied by the politically diametrical personalities of Hannah More and Mary Wollstonecraft' (Grant P. Cerny in *ODNB*). The original edition is uncommon, and so (particularly) is *Grecian Prospects*, with no copy apparently in the British Library. Townsend's poems, placed first in this contemporary assembly, include a sequence of tetrametric 'Elfin Eclogues' and various odes.

£1200

115 POLWHELE, Richard. *The Fair Isabel of Cotehele, a Cornish Romance in Six Cantos.* London: Printed by Michell and Co., Truro, for J. Cawthorn, 1815. 8vo, pp. [4], 371, contemporary diced calf. First and only edition, 'founded on a family incident in the reign of Queen Mary', and dedicated to Walter Scott, who in 1814 read the manuscript and wrote to Polwhele that 'I think [it] fully equal to any which you have yet written', perhaps guarded praise.

£150

116 POLWHELE, Richard. *An Essay on Marriage, Adultery, and Divorce ... and a Lecture on Taste.* London: J. Nichols and Son, 1823. 8vo, pp. [4], 249, [2]. original boards and label, slightly worn but sound, with new endleaves, uncut. First and only edition; the 'Lecture' at pp. 129–76 and 'The Deserted Village-School' (pp. 197–220) are in verse.

£150

THE FATHER OF SOUTH AFRICAN POETRY

117 PRINGLE, Thomas (1789–1834). *The Autumnal Excursion; or, Sketches in Teviotdale, with Other Poems.* Edinburgh; Archibald Constable, 1819. 8vo, pp. [8], 136. Contemporary half calf, marbled boards, hinges cracked but holding, bookplates of Walter Ballantyne, Simon and Judith Nowell-Smith, and J. O. Edwards.

First edition of Pringle's first book of verse, his work famously admired by Sir Walter Scott and James Hogg from his Kelso beginnings. Crippled in boyhood, Pringle found employment as a clerical copyist and editor while beginning to publish lyric verse of his own, but in 1820 emigrated to what is now the Republic of South Africa with a settler's land grant and free passage arranged by Scott. There he served as librarian in the Public Library at Capetown, launched a newspaper, and started South Africa's first literary journal. Socially committed, Pringle campaigned for a free press and against colonial slavery, and was eventually ruined by government opposition on both counts, returning to England to carry on his activism by way of the Anti-Slavery Society, toward the Abolition Act of 1834. Meanwhile he continued to write verse (his 'Afar in the Desert', a romantic description of the southern African bush, was praised by the ever-extravagant Coleridge as 'among the three most perfect lyric poems in our language'), his new work being the first to represent southern African life and incorporate local dialect and phraseology – leading to his fame as the 'father of South African poetry'. He remains celebrated as such (like the Australian émigré Barron Field with his canonical volume of *First Fruits* in 1819), once by Kipling (who remarked that 'As to South African verse, it is a case of there's Pringle and there's Pringle') and latterly by the South African critic A. M. Lewin Robinson as 'the first poet of any acknowledged ability to attempt to describe the South African scene in English' (see J. Meiring, *Thomas Pringle: His Life and Times* (1968)).

£300

THE WORST POET LAUREATE?

118 PYE, Henry James (1745–1813). *Verses on Several Subjects, written in the Vicinity of Stoke Park, in the Summer and Autumn of 1801*. London: Cobbett and Morgan, 1802. Small 8vo, portrait by 'Miss Pye' and two engraved plates, pp. 85, [1], contemporary calf, early re-back.

This is the only edition of Pye's modest last collection of verse (just nine miscellaneous poems), following his *magnum opus*, *Alfred: An Epic* (1801), and six years in parliament (during which he cast a single vote, being rewarded by the vacant laureateship in 1799). 'Respectable in all things but his verse', as Scott is said to have quipped, Pye is often regarded as the least distinguished of all poets laureate since Dryden, but some (including myself) would claim Laurence Eusden as a worthier candidate. Pye might be better known today if his verse prologue to William Henry Ireland's Shakespeare forgery *Vortigern* had been spoken at its sole performance at Drury Lane, but while duly provided (Pye was a loyal 'believer') it was rejected by the director/producer John Philip Kemble for use on stage, and reserved for the little-read publication of the play in 1796.

£350

119 PYE, Henry James. *The Progress of Refinement, a Poem in Three Parts*. Oxford: Clarendon Press, 1783. 4to, pp. [4], 104, modern marbled wrappers. First and only early edition, by 'a rhymer for life', as Pye described himself.

£220

WORDSWORTH'S SON-IN-LAW'S
'UNFLATTERING' RARE FIRST POEM

TWO VERSIONS, ANNOTATED WITH IDENTIFICATIONS

120 [QUILLINAN, Edward, alias 'Rusticus' (1781–1851)]. *Ball Room Votaries; or, Canterbury and its Vicinity*. London: Printed for Henry Colburn, English and Foreign Public Library, Conduit-Street, New Bond-Street. 1810. 8vo, possibly wanting half-title, pp. [3–7], 8–40, last page spotted, recent wrappers. First edition, the controversial first publication of the professional soldier and poet, the future son-in-law (1817) of Sir Egerton Brydges – who published him admiringly at his Lee Priory Press – and of William Wordsworth, whose daughter Dora married him in 1841, after her father's prolonged and possessive opposition.

Young Quillinan's satire in *Ball Room Votaries*, dedicated (semi-ironically) to his fellow officers at the Canterbury Garrison, has sometimes been blamed for leading to a series of duels involving insulted parties, and a transfer of regiment for the career-minded young author. He himself reported, however (in a fragmentary autobiographical account of the events of 1810, quoted by William Johnston, his editor and biographer of 1853, pp. xix ff.), that those events reflected a subsequent venture into personal raillery, rather than this one. In 1810, he later wrote, 'I had just, very indiscreetly, published 'The Ball Room Votaries', a poem by no means flattering to several of the gentry in the neighbourhood [of Canterbury]. It ran through two editions in about a month. The first was exhausted in a week. ... The poem was written in three days, and published by Mr. Colburn in less than a fortnight after it was commenced. I got into no difficulty by this foolish achievement, though the name of the author, which did not appear on the title page, was far from being a secret, and Colburn told it, with my consent, to the first person that asked him.' And he went on to explain that a further literary affront, in a periodical squib called 'The Whim', shared with three companion officers, was the true *causus belli*, naming (only with initials) the provoked disputants and their selected opponents in the ensuing duels, including his own. Bear in mind that Quillinan was still only nineteen, and his offences uncannily similar to Edward Goulburn's in *The Blueviad* five years earlier – that episode (see my own extended account) perhaps serving as the inspiration for his own literary/military high jinks.

But the true original of Quillinan's maiden satire and 'foolish achievement' seems very rare, despite six copies listed on Jisc (BL, Cambridge, Bodley, University of Leicester, and Canterbury Cathedral), and one at Princeton, digitized by Google. The Jackson/Toronto website does include it, but (unusually) could not cite a physical copy, and all seven of those recorded on OCLC are declaredly of the 76-page second edition (see below), substantially revised, with new prefatory matter and an independent second poem added. Furthermore, the present copy of the first printing bears pencilled identifications, in a contemporary hand, of all the names there suppressed under initials or general hints – some twenty items of precise and well-informed detail, Quillinan's own later testimony of events, as quoted by Johnston, being restricted to initialled anonymity, like the text itself. For a good up-to-date summary of this and Quillinan's later career, see the excellent *ODNB* notice of him, coupled with Dora Wordsworth, by Robert and Pamela Woof. Offered together with:

[**QUILLINAN, Edward.** *Ball Room Votaries; or, Canterbury and its Vicinity.* Second Edition, with Considerable Alterations and Additions. London: Printed for Henry Colburn, 1810. 8vo, pp., [iii]–xiv (again perhaps wanting half-title), [15]–76, early half morocco, marbled boards, morocco label on front cover. Revised edition (see above: the entire subsection on ‘the Isle of Thanet’, or ‘Margate, where Momus holds his summer reign’ is new) **inscribed on title ‘for Miss Fletcher from the author Sturry [near Canterbury] 14th Oct’**: a note of 1891 on the facing blank explains that the recipient was his grandmother Isabella Fletcher, later Mrs Bridge, who is referred to on pp. 62–63 as ‘Fl**ch*r with her artless glance, / Whose foot was ever lightest in the dance ... The voice enchanting, and the pencil chaste: Her’s was a mind to captivate the heart’. **Annotated throughout by young Quillinan himself**, filling in the ‘disemvowelled’ names, and identifying those unnamed but referred to fleetingly in the text (‘Beauty’s Queen’, ‘knight of chivalry’, ‘this immense unwieldy mass’, ‘that boated lump’, or ‘handsome lovelorn swain’), and when reaching the panegyric on Miss Fletcher he notes teasingly ‘Who can this be?’ Like the preceding, the original printing is rare.

Together, £3000

SAFIE

121 REYNOLDS, J[ohn] H[amilton] (1794–1852). *Safie, an Eastern Tale.* London: James Cawthorn and John Martin, 1814. 8vo, pp. [4], 91, [1], title-page chipped slightly at blank head and outer margin, occasional stamps of the Mercantile Library of Philadelphia (dispersed in 1989); recent leather-backed marbled boards, vellum corners, book-label of J. O. Edwards.

First edition of the first book-length poem by Keats’s (future) great friend and poetical collaborator, a conscious imitation of Byron’s *The Giaour* (1813 ff.), dedicated ‘with every sentiment of gratitude and respect’ to Byron himself – who acknowledged his young admirer’s ‘talent’ and ‘cleverness’ repeatedly, while warning him that if he chose to pursue a literary career, ‘the best reply to all [critical] objections is to write better’ (see the outstanding biography by Leonidas M. Jones (1984), esp. pp. 47–50). Reynolds’s publisher James Cawthorn was ‘astonished’ by the popular reception of *Safie*, which readers found ‘sensuous, colourful, exotic, rhythmical, exciting, and sentimental’ without the ‘immoral’ and ‘puzzling’ aspects of *The Giaour*. But it was never republished, and remains rare: the Gerald Wachs copy, with a cropped gift inscription to ‘L. B.’ (fancifully suggested to be Byron) was sold at Sotheby’s in 2016 for \$4375.

£1800

‘CHATTERTON’S BROTHER-POET, WILLIAM ROBERTS’

122 ROBERTS, William Isaac. *Poems and Letters, by the late William Isaac Roberts, of Bristol, Deceased; with Some Account of his Life* [probably by Robert Southey]. London: Printed for Longmans, by Knott and Lloyd, Birmingham, 1811. 8vo, pp. lv, [3], 247, [1], with two engraved plates, the first ‘Published by Longman, Hurst & Co.’

the second 'Published for E. Roberts', both dated April 11, 1811. Offsettings on title and p. 34, contemporary half calf, marbled boards, spine and label-lettering very rubbed, but sound.

Only edition of a neglected collection, the (select) surviving poetry and extracts from letters of a young Bristolian who died of consumption in about 1809, aged twenty, leaving his dependent family unprovided for. The ever generous Robert Southey, who had already performed a similar rescue mission for Chatterton's relicts with his three-volume edition of the *Works* (1803), was impressed by what he was shown, calling Roberts 'a youth of great genius', by whom 'great things might have been done'. He not only edited the present volume, but obtained a phenomenal rota of subscribers, 569 named in the printed list, including De Quincey, Landor, Lockhart, Joseph Cottle, and Edward Jenner – but not, be it noted, Wordsworth or Coleridge. Paul Kaufman, whose appreciation of Roberts appeared in *PBSA* in 1963 ('Chatterton's Brother-Poet, William Roberts', pp. 184–90), praises the verse for its 'precocity in rhyming', 'range of study, impressively wide' for a young man bound to clerking in a banker's office, and for 'a few highly charged exposures of major social evils, human slavery and the prison system'. But 'most noteworthy, for various reasons ... is the tribute to his fellow-poet [Chatterton]', whose works Roberts encountered in the Southey/Cottle edition of 1803, and found inspiring, confident that the young author required no help in composing them himself. Roberts's long effusion in mock-Rowleian vocabulary and spelling ('Chatterton, or the Mynstrelle, a Fragment', pp. 56–57) 'remained apparently unknown to Meyerstein' in *The Life of Thomas Chatterton* (1930), and so Kaufman, reasoning that 'had Meyerstein known of Roberts' unique tribute, he would have given it a prominent place', reprinted the whole text in his article. Despite its hefty subscription, *Poems and Letters* is now a relatively uncommon volume, if not quite as rare as Kaufman declares.

£380

THE EXEMPLARY 'CHILD PRODIGY', HIS SECOND WIFE'S COPY

123 ROBINSON, Thomas Romney (1792–1882). *Juvenile Poems ...* to which is prefixed a *Short Account of the Author*. Belfast: J. Smyth & D. Lyons, 1806. 8vo, frontispiece portrait of the author, aged twelve, pp. xxxii, [2], xxx, [2], 106, [2], contemporary diced calf, neatly rebacked, a pleasant copy.

First edition of a celebrated specimen of literary precocity by a child prodigy, whose first poems were published in the *Gentleman's Magazine* in 1801; this first collected volume had 1600 subscribers. He entered Trinity College Dublin when he was twelve, graduated BA in 1810 and MA in 1817, and stayed on as a lecturer in natural philosophy. In 1823 he was also appointed astronomer at Armagh observatory, remaining in that position for almost sixty years, during which he wrote many scientific papers, received honorary degrees, and invented

a wind-speed anemometer that is standard even today. After the death of his first wife, with whom he had three children, in 1843 he married Lucy Jane Edgeworth, youngest daughter of Richard Lovell Edgeworth; this copy of *Juvenile Poems* may actually have been hers from the publication date, thirty-seven years earlier: it is signed on the title 'Jn. Edgeworth', and four members of the extended Edgeworth family subscribed for no fewer than ten copies, 'Miss Edgeworth' accounting for four.

£500

PSEUDONYMOUS, ECCENTRIC, IRREVERENT, AND RARE

124 [SAVILLON, *pseud.*, i.e. WALLACE, James (1766–1829)]. Savillon's *Elegies, or Poems*, written by a Gentleman A.B., late of the University of Cambridge. London: Printed for Hookham and Carpenter, 1795. 8vo, six engraved plates by Isaac Cruickshank, pp. xvi, 154, [2]. Original blue boards, rebacked, uncut and partly unopened; some preliminary leaves slightly loose in the binding.

First edition, the first of two books of verse (the other, also published in 1795, 'for the author's private use', is strangely titled *Shakspearian Sketches*, although it consists entirely of occasional verse). James Wallace was one of eleven children of a wealthy London contractor; the tenth, Albany Wallace (1788–1875), twenty-two years younger than James, was also a poet who over the years 1825–68 published many volumes (all now very rare) of original verse, closet drama, and translation, on private presses operating from his own houses at Worthing and London.

Neither Wallace brother is listed in *NCBEL* or *ODNB*, but James, educated at Harrow and Christ's College, Cambridge, was afterward ordained a deacon in London and served as curate at Danbury, Essex, although never pursuing a career in the Church. Like the later books of his brother Albany, his own two substantial volumes were evidently both private productions, despite an introductory notice in the present collection that 'most of the following Poems', written before the age of thirty, 'ere taste had refined, or judgement sufficiently ripened the understanding', had 'appeared in our different Journals, under the signatures of 'J. W. SOLANDER', 'NOX', &c.', although 'many of my juvenile performances, (and among them some of those I prized the most) are lost or destroyed.' The poems rescued here include an initial 'Adieu to Harrow' (now that 'Greek and Latin clog the brain no more'), which warmly remembers its protective headmaster Thomas Arnold and a terminal 'Adieu to [Christ's] College', the latter flagrantly unappreciative, ridiculing the conventional images of enthusiastic scholarship in sequestered rooms and citing instead the 'Bacchanalian roar' of student drunkenness, the 'motley scenes', 'tasteless joys', and 'dull insipid sameness' that 'dayly cloy', 'the surly porter at the midnight gate', and the 'prying proctors' (requiring bribes not to report the transgressor's offences), etc., etc., an experience redeemed only by 'fam'd Frank [Smith], the red-faced 'master' of the Union Coffee-House, a celebrated figure with 'wit and ready joke to share, / Or bid Sweet sally tea and toast prepare.' Fourteen sonnets are more serious, but this is an attractive collection to rediscover.

£550

THE DIRECT METRICAL SOURCE OF SOUTHEY'S *THALABA*
AND SHELLEY'S *QUEEN MAB*

125 SAYERS, Frank (1763–1817). *Poems*. [Norfolk]: Printed at the Norfolk Press by J. Crouse and W. Stevenson for J. Johnson, London, 1792. Tall 8vo, pp. [12], 200. Contemporary calf, fore-edge of front cover gouged, but otherwise sound, with errata slip mounted on verso of second leaf.

The first book entirely of verse by the radical philosopher, who had earlier in the year become famous through the publication of *Dramatic Sketches of Ancient Norse Mythology*, a series of dramas on Nordic themes that combined blank verse with prose passages, and which established Sayers's name as a poet in both Britain and Germany, where two translations were made. 'Sayers's was a major literary talent squandered', remarks David Chandler in *ODNB*: 'Almost everything he wrote of value was written between 1789 and 1792. *Dramatic Sketches* was one of the most original and influential poetic works of the early 1790s, and exerted a particularly potent spell on the young Robert Southey', while 'its success in Germany briefly opened the possibility of an Anglo-German school of "Romanticism"'. Jackson adds that Sayers's 'imitation of archaic voices in those verses was a watershed in the history of Romantic literature', which Southey himself acknowledged in reviewing Sayers's *Collective Works* in the January 1827 *Quarterly Review*. And the recent definitive edition of Shelley's poetry by Donald H. Reiman and Neil Freistat (2003), i:506–07, further explains: 'The reason why the irregular, rhymeless lyrics of Dr. Sayers were preferred for *Thalaba* was that the freedom and variety of such verse were suited to the story ... Southey himself claimed [as Henry Kirke White had observed] ... that if any other known measure had been adopted, the poem would have been deprived of half its beauty'; Shelley's later justification of his own resort to 'blank lyrical measure' in *Queen Mab* cites as 'authority' (in a letter to Thomas Hogg) 'Milton's Samson Agonistes, the Greek Choruses, & (you will laugh) Southey's *Thalaba*'. Further examination of the above *Poems*, effectively a companion piece to the vaunted *Dramatic Sketches* of the same year, seems clearly indicated.

£550

TWO GUINEAS A LOOK-IN

126 SCOTT, Sir Walter. *The Lady of the Lake, a Poem*. Edinburgh: John Ballantyne for Longmans, 1810. Large 4to, portrait of Scott and his dog 'Camp', by Heath after Saxon, pp. [6], 220, cxxix, [1], modern green half morocco, cloth boards, uncut, bookplates of Gilbert Compton Elliott and J. O. Edwards, *a very fine copy*.

First edition, Todd and Bowden 47Aa, second state with 'End of Canto Sixth' transferred from the foot of p. 188 to p. 290. This is Scott's famously influential 'highland revival' masterpiece, and former mainstay of every scholastic poetic curriculum, a massive legendary assembly of pseudo-historical narratives, and (like *Marmion*) a triumph of high-price publishing, selling 25,000 copies in its first eight months – starting out at two guineas apiece for the imposing large quarto first printing

£600

127 [SCOTT, Sir Walter]. Harold the Dauntless: A Poem, in Six Cantos. By the Author of 'The Bridal of Triermain'. Edinburgh: Printed by James Ballantyne and Co. for Longman, Hurst, Rees, Orme, and Brown, London; and Archibald Constable and Co., Edinburgh. 1817. 8vo, pp. [2], 199, [1]. Contemporary half calf, sides rubbed but sound, a good copy.

First edition. 'Scott began work on *Harold the Dauntless*, his last long verse narrative, in October 1815, shortly after completing *The Field of Waterloo*, and while busy on *Paul's Letters to his Kinsfolk*. The poem – in Scott's own words, 'a strange, rude story' (letter to John Morrit, 22 December 1815) – was inspired by the Viking legends of the Berserkers. ... Composition was rapid, but Scott was dissatisfied with the poem and, fearing that his poetic vein was exhausted, resolved to make no further experiments in narrative verse. It was published on January 30, 1817 as another work by 'the author of the *Bridal of Triermain*'. Always fond of mystifications, Scott was again curious to see whether critics and public would detect his hand in the work' (Edinburgh University Library online summary). The parting words in the 'Conclusion' confirm this curiosity: 'Then pardon then thy minstrel, who hath wrote / A Tale six cantos long, but scorn'd to add a note'. The modest format of the volume contrasts markedly with the substantial quartos of Scott's earlier poems, which established his widespread fame as a Romantic bard well before any of his long-anonymous 'Waverley Novels'. Few critics penetrated the mystery of the poem's authorship, most regarding it as a second-rate imitation of Scott himself. Blackwood's considered it "an elegant, sprightly and delightful little poem" but "generally inferior to the works of Mr Scott, in vigour and interest". For the *Literary Gazette*, it possessed a "caricature resemblance" to Scott's verse, while the *Monthly Review* lamented "faults engendered by a servile imitation of Mr Scott's bad grammar and discordant versification". Such comments, combined with indifferent sales, did nothing to dissuade Scott from the opinion that his future lay with prose fiction.'

£180

128 SHARPE, Charles Kirkpatrick, antiquary and collector. Metrical Legends, and Other Poems. Oxford: J. Parker, 1807. 8vo, pp. [4], 107, [1], [16], original boards, spine and hinges worn, otherwise a fine uncut copy. With a full crushed morocco slide-in custom slipcase, requiring refitting, as it is now too tight for easy extraction.

The only edition of the first book of verse by the recondite Scottish antiquary, a specialist in the history of witchcraft history, female crime, and balladry. The 'legends' here begin with the lengthy tale of the c17 witch Lady Joan Glammiss, 'The Fiend with Mantle Grey', and include the 'Murder of Dumblane [*sic*]', on the mysterious deaths of Margaret Drummond, mistress of James IV, and her sisters in 1502. In our catalogue 'Fifty Interesting Books, 1520–1900' (2009) we listed eight books by Sharpe, all of which are long gone; this title – Sharpe's one volume of original verse – was not among them.

£500

BURNS'S 'BROTHER POET'

129 SILLAR, David (1760–1830). *Poems*. Kilmarnock: John Wilson, 1789. Tall 8vo, pp. vii, [9]–247, [1], some spotting and light browning throughout, but a near-fine copy in original boards, neatly rebacked, uncut. First edition of the only book by Robert Burns's 'brother poet' and closest friend, dialect verse published at Kilmarnock just three years after the celebrated printing of Burns's own *Poems*, by the same printer, using the same type.

£350

CONDEMNING RUTHLESS LORD ELGIN TO 'WIFELESS WEDLOCK'

130 [SMITH, James and Horace]. *Horace in London: Consisting of Imitations of the First Two Books of the Odes of Horace, by the Authors of Rejected Addresses and the New Theatrum Poetarum*. London: John Miller, 1813. 12mo, pp. xii, 173; contemporary calf, neatly rebacked, a fine presentation copy, inscribed on verso of half-title 'Thomas Hill Esq [presumably the proprietor of the *Monthly Mirror* and renowned bibliophile, who was a close friend of James Smith] from the Authors'.

First edition. Already famous for their parodies of Wordsworth, Southey, Coleridge, and Crabbe (James Smith), and Byron, Moore, Scott, and Bowles (Horace Smith), in *Rejected Addresses* (1812, fourteen editions within one year), this is the only other collaboration by the inspired fraternal poets. Most of the verse is lightly comic, of course, but the unsparing indictment of Lord Elgin in 'Ode XV' ('On the Dilapidation of the Temple of Minerva at Athens', pp. 59–64 – citing *Childe Harold*, but well anticipating Byron's *Curse of Minerva*: here 'Minerva's curse' condemns Elgin, famously divorced in 1808, to 'wifeless wedlock' in 'thy solitary bed' – may seem vengefully relevant even today.

£300

131 [SMITH, James and Horace]. *Horace in London: Consisting of Imitations of the First Two Books of the Odes of Horace, by the Authors of Rejected Addresses and the New Theatrum Poetarum*. London: John Miller, 1813. 12mo, pp. xii, 173; contemporary smooth calf, hinges scraped but firm.

£200

STRICTURES ON BYRON'S CAIN

132 [SMITHERS, Henry]. *Uriel: A Poetical Address to the Right Honourable Lord Byron, Written on the Continent; with Notes, Containing Strictures on the Spirit of Infidelity Maintained in his Works [and] an Examination into his Assertion that*

'If Cain is Blasphemous, Paradise Lost is Blasphemous'. And Several Other Poems. London: Printed for the Author, by R. Clay, 1822. Tall 8vo, pp. [xii], 127, [1], scattered stamps of the Nottingham Public Library (from their unwise recent dispersals, through auction, of a rich lode of Romantic texts, Byronic and related). Recent brown cloth, uncut. A **presentation copy**, inscribed on flyleaf 'To Mr. Longsdon, with the Authors regards'.

'Infidelity stalks abroad!' Only early edition of Smithers's anonymous plea – in seventy-nine Spenserian stanzas – to the Byron of *Childe Harold* and *Cain: a Mystery*, toward reconciling the poet's 'genius' to the 'blaze of evidence' of the truths of Christianity. The author 'has withheld his name ... not that he is ashamed of these doctrines ... but he feels that it can add nothing to the splendor of truth', but Smithers – ship owner, coal merchant, and abolitionist, 1762–1828 – was the author of *Affection* (1807), *Observations Made During a Tour in 1816 and 1817 through that Part of the Netherlands that Comprises Ostend, Bruges, [etc.]*, and a critical essay on Jean-Jacques Rousseau (both published at Brussels in 1818; he lived abroad for some time, as *Uriel* also asserts), and presents himself as 'one who has doubted that faith in which he now believes', and – 'should these pages ever meet the eye of Lord Byron' – hopes that Byron 'will view them as the language of expostulation, rather than of anathema', and that 'the all-per-vading Spirit of Light and Love may, by an irresistible energy, carry conviction to [his] heart'.

This is one of the more polite extended critiques of Byron's ungodly muse by intrigued but shocked readers of *Childe Harold* and its successors, who all but divided his enormous audience in the years after 1812. Smithers does his pious cause little good, however, with the appended sampling of his own miscellaneous verse, which is both feeble and hackneyed, if sincerely intended. Although traditionally catalogued as 'anonymous', *Uriel* has also been persistently misattributed to an otherwise unknown 'Thomas Jones of Powis' (WorldCat, Jisc), and as such offered by internet booksellers at \$1500–\$2500, based on a copy sold as such at Christies in 1981. Our presentation copy, once marked £1800 by an optimist, would now be

£600

A SMALL MASTERPIECE OF WHIMSY AND WIT

133 [SMYTH, Philip (1759–1840), of *New College, Oxford*]. *Rhyme and Reason: Short and Original Poems*. London: Blacks and Parry, 1803. 8vo, pp. iii–vii (wanting half-title), 152, contemporary polished calf, top hinge loose but holding.

First edition of (I must say I find) an altogether charming collection of relatively whimsical verse, but fearlessly telling in its epigrammatic effect. Jackson has singled out 'the short lyrics and sonnets of *Rhyme and Reason* (1803), which treat of several modern literary topics', e.g. 'To the Shade of Cowper', 'On Mrs. Radcliffe's Novels' (a warm appreciation), 'A Hint to Modern Sonneteers' ('Break through this Italian bondage, brother bards'), 'On Reading a Book [by Mary Wollstonecraft] on the Rights of Women', 'On Reading Novels' (ridiculing snobbish non-readers, praising Fielding and Richardson), 'The Genius of French Writing', and 'The Modern Philosopher' ('Religion I hate – for I hate all restraint'). I might add that Smyth's repeated objections to the new vogue of 'melancholy' sonneteering suggests that Bowles's volumes of 1789 onward must be a target, though unnamed, while 'spirits of Coleridge,

Southey, Charlotte Smith', as 'Sorrow's most faithful secretaries' are particularly saluted in 'A Sad Case', pp. 145–46. But I would offer as well, in their memorable brevity, such gems as 'On the Egyptian Pyramids':

Oh, had those squanderers of lime,
And labour, and more precious time,
Apply'd them to some use –
What, tho' the buildings are full tall,
And at the bottom wide withall,
They had not lack'd excuse,

Had they been built that men might spy
More accurately the starry sky,
Or sav'd some gu[r]gling springs
From the sun's fierce absorbing ray,
Or lodg'd the traveller on his way',
I then had prais'd these things.

I fear it never will be known
Why these monstrosities of stone
Thus rear their heads on high;
Since so much learned ink is spilt,
Not in rejoicing they were built,
But all in wondering why.

Another delight is Smyth's version of the Shakespearean 'false compare' sonnet (no. 130):

THE POETICAL MISTRESS

My Chloe has immortal charms
Which time and death defy;
Of ivory are both her arms,
And a diamond is each eye:

Her hair of ebony is made,
Each lock so strong and big
That not e'en fashion will persuade
My nymph to wear a wig:

Her bosom, all so fair and round,
Is made of alabaster,
So no good reason can be found
To say it will not last her.

The face of this enchanting maid
Is one bright damask rose,
And when it on her cheeks shall fade
'Twill flourish on her nose!

For beauty equal and for fame,
Her praise I'll still rehearse –
Whose charms are lasting as my flame,
And deathless as my verse.

As to himself, with winning diffidence, Smyth offers a potential epitaph any Wordsworthian seeker of solitude might envy:

TO A FRIEND WHO SAID I WAS BURIED IN THE COUNTRY

Come H—, and my epitaph pen,
I rejoice in so early a doom,
That I have fled from the dull hum of men,
And found in this cottage my tomb.

'He was stunn'd by the noise of the town,
And died in a fit of the spleen,
Long before he lethargic was grown,
And nodding he often was seen.

'Whilst blockheads were mending the state,
Or the leisure of converse would waste,
In haranguing on free-will and fate,
On philosophy, morals, and taste.

'Long dead to the joy that attends
The pursuit of fame, honour, and pelf,
For pleasure he look'd to his friends,
Whilst he sought for content in himself.'

But he remains unsentimental about hermetic solitude itself, however wild, picturesque, and suited for 'some raw youth, fantastic, vain, and rich', and so:

Adieu, Skiddaw! and thy proud lakes, oh Wye!
They claim'd the passing tribute of my praise;
But soon I left you all without a sigh,
In a snug country town to pass my days.

And his love life, as an aging, impecunious suitor, was no more rewarding than it should be: Laura rejects him with a wave of her fan, Clara reveals her shapely ankles but fails to play 'hide and seek', and Chloe spurns him as not rich enough to marry – while by contrast London street-walkers, wooed 'by stealth' on the Mall, provide 'pure good love, and so much cheaper'. His own scorn is reserved for inappropriate exhibitionism among ladies of his own vintage:

In antient Greece, we know the Nude
Was scientifically pursu'd;
In public stood full many a goddess
Without a 'kerchief, or a bodice.
Such charms celestial could defy
And blind at once the critic's eye.

Thus now a lady at a ball,
 Whose wealth is merely personal,
 If she is pretty, gay, and young,
 Displays her charms the beaux among,
 Whilst all can read, in her soft eye,
 Bosoms to sell; ah, who will buy?
 When Madam, of a certain age,
 Yields to this all-unstripping rage,
 And shews to the amaz'd beholders
 Her ample back, and brawny shoulders,
 And, by her plenteous lack of dress,
 Shews her thin neck quite bosomless,
 Since no sound motive can direct her
 (So far, at least, as I conjecture)
 No hopes from gentle love entice her,
 I wish her modester and wiser!

Scorn for 'literary' courtship is equally unsparing, witness 'To the Enthusiastic Admirers of Petrarch', another reproach to modern imitative versifiers, especially the sonneteers, which packs a sly punch of its own:

Were you a moment to reflect upon it,
 You'll find, in praising Petrarch, how you blunder'd:
 A man in love, I grant, may write a Sonnet,
 The deuce is in him if he write an hundred!

Forget old Petrarch's dull pedantic lays,
 With tender thoughts no virgin's breast they fill,
 But such as stale and old to mend their ways
 Hang on the enraptur'd tongue of [the hymnist] Rowland H[ill].

With such Dan Petrarch may, perhaps, have merit:
 In this the Poet may with H[ill] agree,
 To extol that junction of the flesh and spirit
 Which fires the bosom of the devotee.

Let such write amorous hymns in language quaint:
 If you love Chloe, like a man go win her.
 Nor call the girl an angel or a saint –
 Tell her she'll make a very pretty sinner.

Finally, Smyth's sketchy biographers say he was never married, but if so, it did not prevent him from imagining a semi-sonnet of his own, with which I must terminate this sampler:

ON THE DEATH OF MY WIFE , WHO WAS SOMEWHAT QUERULOUS

I cannot lament, tho' she's gone,
 So great her objections to life:
 To have something to ground them upon,
 She became very early my wife.

In the most placid moments we knew
She had always some woe to impart,
Which she did, with description so true,
For grief was a balm to her heart,

To behold the bright sun in the sky,
If joy in my eyes was exprest,
My pleasure she check'd with a sigh,
And shew'd me a cloud in the west.

She is gone! and I hope the good dame
Is sojourning now in the skies,
Tho' I doubt she'll complain that she came
To a place without sorrows and sighs!

I am not the first to praise *Rhyme and Reason*, for the *Monthly Review* of July 1803 comments that the poems 'abound in sprightly conceptions and epigrammatic tones which will often produce innocent mirth; and many of them are pleasing both in sentiment and manner', although the reviewer (who identifies the author correctly, and quotes three specimens) has shied away, I think, from some of the most wickedly 'telling' examples, as above. Jisc records copies only at the BL, Bodley, and Durham University; OCLC adds UCLA and Texas. A treasure!

£600

134 [SMYTH, William (1765–1849), 'the sweet lyrist of Peterhouse']. *English Lyrics*. Liverpool: J. M'Creery, 1797. Tall 8vo, pp. 60, early calf gilt, a fine copy.

First edition of the Cambridge historian Smyth's anonymous first book of verse, with poems dated from 1793 onward, which went through four further editions by 1850. Byron, who in 1812 professed 'esteem for [Smyth's] character and talents' (*Letters*, ed. Marchand), wrote in *English Bards* that his former university, now 'sunk in dulness' and 'so lost to shame' that Smyth 'scarce redeem[s] thy Fame', may have approved of Smyth's early poetry, but Thomas Moore subsequently accused him of 'appropriating his metres and parodying his songs', in competing publications. In other critical writings Smyth exhibited a pronounced fondness for his own teacher Thomas Gray, and for Cowper and Pope: see by far the best account of his long and distinguished career, by K. T. B. Butler in *The Cambridge Historical Journal*, 9 (1948), 217–38.

£300

NO PERFECT COPY KNOWN:
THIS THE AVAILABLE BEST

135 STEERS, William (later William Steers Spence, *scissors-silhouettist* (c.1790–1856). *Leisure Hours; or, Morning Amusements, Consisting of Poems on a Variety of Interesting Subjects*. London: Published for the Author by Sherwood, Neely, and

Jones, 1811. 8vo, pp. 3–178, [2], leaf C1 wanting, a photostat from the from the UCLA copy (which lacks pp. 7–10) laid in); contemporary calf, top hinge and marbled flyleaf loose, J. O. Edwards bookplate. First and only edition.

‘Steers’, if he is indeed the silhouettist and poet identified by Jackson (and by Sue McKechnie, *British Silhouette Artists and their Work: 1760–1860* (1978)) as author of this early volume – and one other as ‘William Steers Spence’, *Retrospection and Other Poems* (published by Steers’s father-in-law William Shipp at Blandford in 1820, only one imperfect copy hitherto known) – presents something of a puzzle. The author dedicates this improbably rare book unambiguously to his elder *brother*, J[ohn] V[ine] Hall (1774–1860), then a Worcester bookseller but famous later as a reformed alcoholic, philanthropist and author of the best-selling *The Sinner’s Friend*. Steers warmly thanks him (‘the chief support of my infancy’), especially for his ‘conduct to a beloved mother, during a long series of years’ – which suggests that their fathers were sequential, brother Hall’s having died before their mother’s remarriage, apparently brief, and Steers’s own birth. The preface tells us that the latter learned his ABCs by ‘a few months attendance at a common day school’, before being ‘placed behind the counter of a bookseller at Worcester, his brother’, which was to him ‘a most desirable event’.

This volume, the first of the young poet’s efforts after spending ‘several years in different situations’ in London before returning to Hall’s Worcester shop, was submitted to ‘an eminent author’ – perhaps Robert Bloomfield: see below – whose ‘unqualified approbation’ encouraged its publication. Procuring two reviews in major journals, all apparently before Speers turned twenty-two, this first and only edition boasted a modest list of subscribers, including ‘Bloomfield, Mr. R., Author of the Farmer’s Boy, &c.’ and (rather surprisingly) the exiled ‘Monsieur Lucien Buonaparte, [of] Worcester’. Jisc lists *no* copies of the original edition, and the Internet Archive image (as digitized from the copy at UCLA, the only exemplar OCLC records) *lacks both Steers’s dedication to his brother, and his autobiographical preface, as present here* – which may account for the authorial obscurity Jackson and others have encountered. On all counts, a rare and interesting survival.

£450

136 STEWART, John (*fl.* 1806–16). *The Pleasures of Love, a Poem*. London: J. Mawman, 1807. 8vo, frontispiece and two further plates, pp. [6], [xiii]–xvi, [6], 117, [3], preliminaries misbound but all present; contemporary smooth calf, hinges scraped but sound.

First edition, the earliest of four books of verse apparently by an Irish physician who practised in Belfast, this testimony to ‘the power of love’ ranges from examples in embattled Switzerland to Dalmatia, the Orkney Islands, Virginia (among the Shawnee Indians), the Amazon or ‘Orelana’ River (its source in Peru), and Tierra del Fuego, with a glance at Darnley and Mary Queen of Scots and Charles II’s Catherine of Braganza, and literary references to Hoole’s *Tasso*, Metastasio, Anna Seward’s *Monody on Major André*, Glover’s *Leonidas*, the *Sorrows of Werther*, and Pope’s *Eloisa to Abelard*. But the caustic reviewer in *The Monthly Mirror* (April 1806, p. 257) may have sounded a warning to readers then and now, albeit one applicable to a great many contemporary efforts:

‘Lo! new lustres beam amid the ambient blue, fire the dun shade, and stream over the concave, as the new sun through the fulgid course of ether now in a vivifying course benignly shot; lit the sapphire main with an arrowy Ægis, and bathed the ripening plain in fluid gold; flushed the full blade, shed his mellow beauties, and spread over the earth her vital glories. Here the flowers glow, dipt softly in the loom of fancy, that smile in tears, and bloom in caloric rays’ [an approximate, if slightly misquoted, version of the incipit]. ‘It won’t do! We give it up ... If, by “the Pleasures of Love”, we are to understand the non-sense of love, and it certainly is one of the pleasures of love to talk all kinds of rhapsodical nonsense, this poem is well enough denominated; but if otherwise, it is, generally taken, a very fine specimen of what has been called, by a Roman critic, *versus inopes rerum, nugaeque canorae*. It is not given to Jove himself to love and to be wise at the same time, and such is, perhaps, the case in writing about love. On other subjects we think our author capable of being more rational and intelligible.’

£180

A COUNTERBLAST FROM A SPURNED YORKSHIRE POET,
REVILING SMUG LONDON CRITICS

WITH A VINDICATION OF ‘BROKEN-HEARTED’ JOHN KEATS,
AND ‘CHILDISH AND DRIVELLING’ WORDSWORTH

137 [STORY, Robert]. *The Critics and Scribblers of the Day, a Satire*. By a Scribbler. Skipton: Printed by and for J. Tasker, 1827. 8vo, pp. 42, [2], contemporary calf-backed marbled boards, rejoined, fine. Only early edition, very rare.

Usually unattributed (*NCBEL*, *WorldCat*, *Jisc*, etc.), but clearly by the schoolmaster-poet Robert Story of Yorkshire (1795–1860), whose *Craven Blossoms* (1826), ‘his first production in the world’, had been duly applauded ‘in the author’s own district’ by ‘G— the profound’ (the autodidact and mathematician William Gourley), and ‘M—, graced with all a critic’s lore’ (William Andrew Mitchell, editor of the *Newcastle Magazine*), as well as many others among its 300 subscribers, ‘who worshipped Scott and Byron [and] lauded me’, and had gained praise from ‘several Provincial Journalists’ – but was nonetheless ‘treated with contempt ... in one quarter [i.e. by the *Gentleman’s Magazine*, see below], and dismissed without a word [i.e. unreviewed] in every other’, notably *Blackwood’s* (preface, dated 30 November 1826).

This bitter versified response professes to trace, as a kind of revenge for neglect, the present debased state of English poetry from the heyday of Byron (deceased), Scott (now devoted to ‘facile prose’), and Southey (since ‘matchless *Roderick* [the *Last of the Goths*, 1814], smit with church-supporting views’). The new leader of ‘this mild, milk-and-water band’ of versifiers is Alaric Watts (‘who ‘has scribbled in every Magazine from Land’s End to John o’ Groats’ House, and is therefore naturally and properly puffed by all’), closely attended by the Quaker poet Bernard Barton, James Bird of *Slaughton Vale*, and other poetasters like Jeremiah Wiffin, the translator of Tasso. Story can however take pleasure in the writings of ‘L. E. L.’ (Letitia Landon, or ‘[Thomas] Moore in petticoats’), despite her overblown authority as a reviewer for the *Literary Gazette*, as well as Joanna Baillie and the ‘sweet melodist’ Felicia Hemans, and he celebrates Wordsworth (like Byron and Scott, at length and devotedly), complaining that critics like Jeffrey, of the lordly *Edinburgh Review*, all but ignore him and also ‘scarcely mention’ the

‘Etrick Shepherd’ James Hogg, Allan Cunningham, or John Clare (the last two now ‘forgot’ by the formerly admiring *London Magazine*), together with Keats (see below) – although Coleridge and Shelley are never mentioned, nor of course Blake.

Chief among Story’s reviewer-villains to blame for such distortion of repute is John Nichols of the *Gentleman’s Magazine* (‘What adverse star, or foe’s prevailing prayer / Enthroned thee, NICHOLS! in the critic’s chair?’), who suffers three pages of satirical denunciation, followed by brickbats cast at the *Monthly Review*, *Blackwood’s*, the *Literary Gazette* of William Jerdan (‘the Prince of Pirates’), and the *Companion* of Leigh Hunt and Charles Cowden Clarke – who never mention a ‘provincial’ work without censuring it. And Thomas Campbell, although memorably (for Story) ‘the bard of *Gertrude* [of *Wyoming*] and [*Ode to*] *Hope* to me’, now ‘sneers’ at northern authors like himself in the *New Monthly Magazine*, ‘the southern taste to please’, while ‘heartless Hazlitt’, for some clearly personal reason, is excoriated as ‘the most contemptible of all the scribblers of Cockney-Land’. Finally (as even today, *plus ça change*), many established reviews tend to favour works published and advertised by friendly houses like Murray, Constable, Boyd, Colburn, or Longmans, who regularly reject submissions from ‘an unassisted bard’ in the remote country; thus, Story concludes, in the face of evasive publication and unexplained but cliquishly hostile criticism, a spurned poet might as well choose one of ‘two sad exits’ from his ‘glorious visions’ of literary fame and fortune: suicide, like Scotland’s ‘Weaver Poet’ Robert Tannahill (self-drowned, 1810), ‘or if too good to risk that daring part / ‘by KEAT’S tardy cure – a broken heart’. Footnote 40 adds that ‘Keats died [in 1821], it is said, of the disease mentioned in the text – the poet of “*Lamia*” allowed himself to be billed by a criticism! On this subject Blackwood has disgraced himself, by speaking with indecent triumph.’

Story’s own solution is similarly extreme, and bears quotation:

The muse, from childhood, hath engrossed my heart.
Song, for itself, I loved; and tried to gain
The poet’s laurel – but I tried in vain.
Now forced to scribble for my daily bread,
Like many still alive, or lately dead,
I meditated, when I failed to please,
A calm retirement blest with love and ease.
Yet – human still – I could not think to yield,
Without a blow [i. e. this riposte], my long-selected field;
And, thus achieved, no more I murder time
In counting syllables, and tinkling rhyme.

An impressive valedictory pronouncement, one might think, but in fact Story went on to publish at least ten more volumes of verse before his death in 1860. A biographical notice by John James is included in his posthumous *Lyrical and Other Minor Poems* (1861), and there is a short entry in *ODNB*, as usual not mentioning *Critics and Scribblers*. But in 2018 a full-dress critical biography of Story appeared as an unpublished doctoral thesis at Liverpool University by Philip Joseph Crown (available online), which has superseded all previous studies of the poet: it treats our satire in great general detail, incorporating in an appendix (pp. 307–37) a reprint of its entire text.

The ‘treat[ment] with contempt’ of *Craven Blossoms* appears in *The Gentleman’s Magazine* for March 1826 (vol. 46, p. 254), and is not quite as offensive as Story suggests: it merely pokes fun, though with patronizing snootiness indeed, at its claims to ‘provincial’ celebrity, and offers to ‘suspend our opinion until our author shall favour us with his more “extended efforts”, as promised in his preface, ‘for which [quoting Samuel Johnson, ironically] we can wait’. No criticism of the book itself is offered, beyond this unamusing jibe. In the same journal for March 1827 (vol. 47, p. 244), *Critics and Scribblers* is subsequently ‘reviewed’, with similar brevity and mock apology (incidentally confirming entirely its common authorship with *Craven Blossoms*), but pointing out that the editorially distinguished and beloved John Nichols, only recently deceased, had neither written the prior ‘article’, nor most likely even have known of its paltry subject, and so deserved no opprobrium.

But in a single leaf dated ‘January 1827’, added to our copy – and perhaps omitted from three of those noted below, which give ‘pp. 42’ as the pagination – Story acknowledges the death of Nichols ‘one month ago’ and states that he could have suppressed the attack on him (he does not credit the *Gentleman’s Magazine’s* denial of his responsibility for the ‘deep and deadly wound the deceased had wantonly inflicted on me’), for the book was still in the press at Skipton. But he ‘felt myself unable to relinquish the pleasure of laying before the public the relation I had prepared’, and hence its survival, if rare indeed: OCLC locates copies at only the British Library, Bodley, Cambridge, and St Andrews.

£1500

138 SURR, T[homas] S[kinner]. Christ’s Hospital. a Poem. London: M. Richie for the Author, 1797. 4to, pp. vi, 37, [1], disbound.

First and only edition of the famous ‘silver fork’ novelist’s reverent tribute to the school of Christ’s Hospital, which he attended from June 1778 to November 1785, just crossing with fellow pupils Charles Lamb and Samuel Taylor Coleridge, and just prior to Leigh Hunt, all of whom have left reminiscences of their time there, though not – as here – in rhymed verse. Surr dedicates his poem ‘to the numerous and respectable individuals educated in Christ’s Hospital’, not (alas) naming his contemporaries under the often savage tutelage of the upper master James Boyer, but he does pause to credit one ‘image’ (p. 29) ‘to the Revd. W. L. Bowles’s Verses to Mr. Burke’. An unfamiliar Romantic touchstone, perhaps?

£300

A STORMY PETREL AMONG LATTER-DAY SWIFTS

139 S[WIFT], T[heophilus], 1746–1815. Prison Pindarics; or, A New Year’s Gift from Newgate, Humbly Presented to the Students of the University. Dublin: Printed by T. Burne, 1795. 8vo, pp. 24, recent marbled wrappers.

Only edition of a 157-line philippic (begins ‘Curst be your College! Curst its Constitution!’) from the ever-irascible Theophilus Swift, the third son of Deane Swift, biographer and editor of his own more famous cousin, Jonathan. He graduated BA in 1767, and was called to the bar at the Middle Temple in 1774, but thereafter is known chiefly as a ceaseless, vehement

controversialist in prose and verse. He produced four volumes of poetry in 1777–89; denounced an aristocratic duellist in 1789 and was himself challenged and wounded by the accused; in 1790 defended the famous knife-slashing ‘monster’ Renwick Williams, guilty or not of attacks on a sequence of women; and in 1774, enraged by the failure of his son Deane to gain distinction in his examinations at Trinity College Dublin, published *Animadversions on the Fellows of Trinity College*, a lurid account of their violations of statutory celibacy, which landed him on trial for libel, and a year’s sentence to Newgate Prison (Dublin). The present squib, dated the day after Christmas 1794, renews his assault on the Fellows in ‘notes and illustrations’ to the text that greatly outweigh the verse, cheerfully naming names in an ‘everlasting War’ against the college, and incidentally recalling the injustice rendered by the ‘absurd’ jury in the Renwick Williams prosecution. This rare tract goes unmentioned by *ODNB* (virtually unchanged from 1898 *DNB*) and in other biographical notices, but is obviously Swift’s. In later years he wrote ‘An Essay on Rime’ (1801), and (some say) *The Accomplished Quack: A Treatise of Political Charlatanism* (1811), and gave some anecdotal aid to Sir Walter Scott for the latter’s standard biography of Jonathan Swift.

£300

POEMS WRITTEN ‘ERE SEVENTEEN’:
A HOAX OF A HOAXER?

140 TEKELI, *pseud.* Poems on Various Subjects. London: T. Cadell and J. Davies, 1809. 8vo, pp. xxviii, [2], 139, [1], recent cloth-backed boards.

First edition, the authorial pseudonym evidently based on the farcical melodrama *Tekeli; or, The Siege of Montgratz* (1807) by the famous hoaxer Theodore Edward Hook (1788–1841), which apparently led Cushing (*Anonymns and Pseudonyms*) to attribute these poems to the very young Hook, an attribution accepted on no evidence whatever by Jisc, WorldCat, and OCLC. The prefatory note claims only to assure the ‘candid reader, that [this little volume] is sent into the world, ere [the author] has attained his seventeenth year, at the strenuous solicitation of many private and valuable friends’ – the list of subscribers is headed by the Prince of Wales, and includes Matthew ‘Monk’ Lewis and Warren Hastings – and the contents show no clear signs of parody, unless the translations of Petrarch and others are spurious, which I doubt, and the source of the poem on St Winifred is not, as declared at p. 123, ‘the Golden Legend [as] printed by Wynkin de Wade [*sic*] in 1512’.

Hook himself is remembered as one of the most brilliant late Georgian wits: he inspired the characters of Lucian Gay in Benjamin Disraeli’s novel *Coningsby* and Mr Wagg in Thackeray’s *Vanity Fair*, and his style was parodied by the Smith brothers in *Rejected Addresses* (1812, see above). Coleridge praised him (ironically) as being ‘as true a genius as Dante’, but Byron lamented his reduction of Drury Lane theatrical fare to broad farce. No other book of verse by Hook, if this is indeed his, is known to exist.

£300

A MALE POET WHO POSED AS A WOMAN

141 [TEMPLEMAN, James (*fl.* 1805–10, a.k.a. ‘Miss Temple Edgworth’)]. Gilbert; or, The Young Carrier; an Amatory Rural Poem in Four Books. London: H. D. Symonds, 1808. 8vo, folding map and three plates, pp. [iii]-ix, [1], perhaps wanting half-title, 143, [5], contemporary calf-backed boards, covers detached; Anne and F. G. Renier book-plates, J. O. Edwards book-label.

First edition (of three), by an author of whom little is known but who has attracted recent interest for having chosen a *female* pseudonym, ‘Miss Temple Edgworth’, for two other poetic volumes, *Metrical Tales and Romances in Verse* (1809) and an enlarged reprint of his *Alcander and Lavinia* (also 1808), retitled *The Mysterious Shreik* [*sic*] (1809). This gender-denying claim, although of course common indeed for female writers of all ages assuming male names, is in fact extremely rare the other way – at least before 1893 with William Sharp as ‘Fiona Macleod’, or the creator of *Oz*, L. Frank Baum, as ‘Edith van Dyne’. Jackson identifies Templeman ‘most probably’ as a Yorkshireman born in 1776, and researchers at the project transcribing the catalogue of Francis Stainforth’s library of women’s writing can shed no further light on him, or on his motives; they have, however, turned up one other early candidate for cross-authorship in Sir John Dallas, who attributed his youthful satire *The India Guide* (Calcutta, 1785) to a fictional ‘Emily Brittle’, describing her experiences in search of a husband in the East Indies. But earlier yet, although non-poetic, are the celebrated autobiographical letters of the middle-aged Quaker widow ‘Silence Dogood’, provided deceptively by the sixteen-year old Benjamin Franklin for his elder brother’s Boston (Mass.) newspaper in 1722. A fortuitous later discovery of Franklin’s manuscript ‘originals’, incidentally, proved fraudulent.

£450

142 [TENNANT, William (1784–1848)]. *Anster Fair*, a Poem, in Six Cantos. Edinburgh: William Cockburn, 1812. 8vo, pp. 160, contemporary half calf, marbled boards, top hinge scraped but binding sound.

First edition of Tennant’s anonymous first book, an immediate success (perhaps through a favourable notice by Francis Jeffrey in the *Edinburgh Review*) that generated reprints three times in Edinburgh and London, and once each at Baltimore and Boston, before 1821. The author, lame from birth and a classicist then schoolmastering at Glasgow, chose to present his comic evocation of manners and events in the reign of James V of Scotland in ottava rima, the measure adopted by Boccaccio, Ariosto, and Tasso, but since Fairfax’s translation of the last (1600), relatively uncultivated in English until – famously – Byron adopted it for *Beppo* (1817), *Don Juan*, and *The Vision of Judgement*, an innovation usually attributed to his reading of John Hookham Frere’s ‘Whistlecraft’ satires; it was also taken up by Shelley for his translations of the Homeric hymns. But as Edmund Gosse observed in the 1911, ‘the curious burlesque epic of William Tennant (1784–1848), *Anster Fair* (1812), which preceded all these, is written in what would be ottava rima if the eighth line were not an alexandrine’ – a refinement that Tennant explained as taken from Spenser’s *Faerie Queene*, as ‘its close may be more full and sounding’. Has anyone looked into Byron’s possible acquaintance with *Anster Fair*?

£280

A UNIQUE MEMORIAL ASSEMBLY:

TWO OF ITS SIX TEXTS, ALL RARE, HITHERTO UNATTRIBUTED

143 WEBB, Francis (1735–1815). A complete collection of six elegantly printed quarto poems, 1769–1811, by the rational General Baptist (and latterly Unitarian) minister now best known for his satirical republication of Samuel Johnson's *Marmor Norfolciense* in 1775, and for his credulous endorsement, a quarter century later, of the W. H. Ireland Shakespeare forgeries. His original verse, replete with classical allusions and libertarian flights, seems never to have attracted critical acclaim or subsequent collection, although the present volume, assembled by his second wife Hannah (née Milner of Poole, 1730/31–1822, m. 1764) with a fine strike of the mezzotint portrait by Townley, constitutes an attempt at a literary memorial. It also adds two hitherto unattributed texts to Webb's own poetical canon. The contents of the volume, including two titles just outside our chronological scope, are:

[WEBB, Francis]. Friendship: a Poem Inscribed to a Friend, to which is Added an Ode. London: G. Kearsley, 1769. 4to, pp. vii, [1], 48. First and only edition, hitherto unattributed, but clearly, from its placement here by Webb's widow, his first verse publication.

WEBB, F[rancis]. An Epistle to the Rev. Mr. Kell, with an Ode to Fortitude. Salisbury: E. Easton, 1788. 4to, pp. [2], 22. First and only edition.

WEBB, F[rancis]. Poems on Wisdom, on the Deity, on Genius. Salisbury: E. Easton, 1790. 4to, pp. ix, [1], 61, [1].

[WEBB, Francis]. Hymn to the Dryads, Inscribed to Dr. Turton. London, 1796. 4to, pp. 32. First and only edition, evidently a thick paper copy.

[WEBB, Francis]. Ode to the Rural Nymphs Written at Comb-Bank, Inscribed to Lord Frederick Campbell. London, 1801. 4to, pp. [2], 11, [1]. First and only edition, hitherto usually unattributed; also a thick paper copy.

WEBB, F[rancis]. Somerset, a Poem. London: Edward Bentley, 1811. 4to, pp. 42, [2]. First and only edition.

Six volumes bound in one, full contemporary polished calf, top of spine slightly chipped, internally clean and fresh. All the original printings are signally rare in Jisc, WorldCat, and OCLC, and were probably issued privately – with or without Webb's name as author, as indicated above.

£1800

EXTANT WORKS OF 'THE BLIND POET OF GRIMSBY'

144 WEBSTER, Ann, of *Grimsby*. 'Ode to Genius' [and] 'Invocation to the Freemen of Grimsby' [the latter dated 28 April 1826]. 8vo, pp. 4, [Middle Hill, 1826?]. Middle Hill boards.

Only edition (?), Sir Thomas Phillipps's annotated copy of the two poems, a bifolium paged 77–80 and presumably intended to form part of a larger collection of Ann Webster's verse or some other Middle Hill publication, now unknown as such. Phillipps has noted at the head of 'Ode to Genius' that the second poem constitutes 'an Election Puff, written during my Canvas at Grimsby in 1826 by Ann Webster, the Blind Poetess', with the further note: 'She was blind at

8 years old, & has continued so ever since.' See A. N. L. Munby, *Phillipps Studies*, II [1952], p. 64, quoting a different printing of the second poem (= Holzenberg no. 478); and Eric Holzenberg, *The Middle Hill Press* (1997), no. 506, 'Offprint or excerpt from an unidentified longer work'.

£200

PRECOCIOUS, UNIQUE, AND AWFUL

145 WHITE, Henry, junior. *Poetical Effusions, Written Chiefly Extemporary, between the Age of Sixteen and Nineteen.* London: Printed for the Author by J. D. Hart, 1807. 8vo, pp. [iv], 55, [1], recent calf-backed marbled boards.

First edition, otherwise unrecorded, although an enlarged 74-page reprint of 1808, also evidently unique, survives in the British Library. The young author's short preface gives no hint of his origin, but declares that 'encouragement [of the contents] will prove a powerful stimulus to his future exertions' – and if there is none, 'he will still find a consolation ... [in] the CONSCIOUS RECTITUDE OF HIS INTENTIONS'. You can guess the result, which the rarity of the volume(s) confirms: while not quite atrocious enough to qualify as 'collectibly' amusing 'truly bad verse' – a field I myself cultivate, with selective enthusiasm – the unalloyed mediocrity of expression, repetitively trite modifiers, and unimaginative matter (poems on night, war, hope, freedom, friendship, contentment, and solitude; a sonnet beginning 'Ah! what means this throb of passion, / This palpitating of my heart?', and revealing that it just might be love, leave us all but incredulous.

£550

WITH AN EARLY ACCOUNT OF THE 'CLUMSY, DARING, AND IGNORANT' IRELAND FORGERIES OF SHAKESPEARE

146 WILLIAMS, John (= 'Anthony Pasquin'). *The Pin-Basket to the Children of Thespis; with Notes Historical, Critical, and Biographical.* London: H. D. Symonds and T. Bellamy, 1797. 8vo, pp. 232 (perhaps wanting half-title), modern calf-backed marbled boards, vellum corners, uncut; a handsome copy.

Second and much revised edition, an independent continuation of the popular three-part theatrical verse satire *The Children of Thespis* (1786–88, with many reprints) and the 64-page *Pin-Basket* of 1796. This long updated survey of (mostly) Drury Lane performers, complimentary or censorious, is notably preceded by a new and incendiary prose preface, attacking *inter alia* all the critical reviews that have slighted the author, the unfriendly, allegedly rapacious publishers and booksellers who ignore him, and – among 'authorlings' – 'Jemmy' Boswell and Samuel Parr (the latter in libellous personal detail). Particular contempt is reserved for the literary disgrace by which 'no civilized nation was ever so outraged as Great Britain', namely the 'clumsy, daring, and ignorant impostures relative to the Shakespeare MSS', perpetrated by Samuel Ireland (strangely described here as a 'Spitalfields weaver'), his son William Henry, and a 'strolling Actor of the name of [Montague] Talbot' (whose involvement in the forgeries young Ireland emphatically denied). Williams then prints the names of the credulous

‘experts’ who originally endorsed the authenticity of the relics when shown them by Samuel Ireland, and the subsequently famous story of Boswell kneeling beside them in reverence, and redoubles his ridicule of Parr as their champion: this particular notice of the ‘Ireland Controversy’ is (I think) rarely if ever noticed by its modern chroniclers.

£350

FALSIFIED MATURIN

147 [WILLS, James (1790–1868)]. *The Universe, a Poem* by the Rev. C. R. Maturin [1780–1824, author of *Melmoth the Wanderer* (1820)]. London: Henry Colburn, 1821. 8vo, pp. [6, lacking half-title], 108, [6]; contemporary half calf, marbled boards, scuffed but sound, internally fine.

First edition, tracing ‘Nature’ – ‘eternal essence, fire divine, / Pure origin of all that Earth has fair’, contrasted with ‘the narrowness and uncertainty of human designs’ – to the ‘endless life’ reverted to in the ‘calm stability of Providence’: an appropriate Romantic theme, in a poem dedicated admiringly to Coleridge. Wills met the novelist Charles Maturin at Bray, near Dublin, in 1821, and this poem – his own first and best – was issued in that year by Colburn, Maturin’s publisher, but for no ascertainable reason, as if written by Maturin himself, Wills’s authorship becoming known only after Maturin’s death in 1824. Wills had no connection with Coleridge, so the misattribution remains a mystery, unless it was simply a stratagem, mutually agreed, for maximizing an advance from Colburn.

£400

COLLIERS AT PLAY: VERY RARE LABOURING CLASS VERSE

148 [WILSON, Thomas (1773–1858)]. *The Pitman’s Pay; or, A Night’s Discharge to Care*. [Colophon:] Mitchell, Printer, Newcastle, for George Watson, Gateshead, ‘where may be had the former Works by the same Author’; preface dated 13 September 1826. Small 8vo, pp. 16, recent wrappers.

A very rare versified account of 101 quatrains, partly in local dialect, concerning ‘the manners and habits of the pitmen of this populous and important district’, i.e. the working colliers of Newcastle, and describing ‘the pitman’s plagues and cares – / Their labor hard and lowly lot – / Their homely joys and humble fares – / Their pay-night o’er a foaming pot’. OCLC notes one copy (only) of an 1826 edition (Stanford), and three of an 1830 printing (Newcastle University, the Newberry Library, and Lake Forest College, described in the catalogue of the latter as published by George Watson, Gateshead, ‘by permission of the author’); an undated broadside version is held by the Philip Robinson Library at Newcastle University, and there are further book printings of 1831 (in the *Newcastle Songster*), 1843, and 1872 (with ‘other poems’, naming Wilson), the latter edition also including a memoir of the author. See also

Honeybone and Maguire, *Dialect Writing and the North of England* (Edinburgh University Press, 2022), and John Goodridge, ed., *Nineteenth-Century English Labouring Class Poets*, vol. 1 (Routledge, 2019), following the 1843 text. Surprisingly not in Jackson, either by title or author.

£550

149 WODHULL, Michael. *The Equality of Mankind, a Poem ... Revised and Corrected, with Additions.* London, 1798. 8vo, pp. iv, 38, thick paper copy, presentation inscription (probably authorial) cropped away on title, leaving only 'respectful complim[ents]'; modern marbled boards, morocco spine-label.

Revised edition of verses in support of civil and religious liberty, by the translator of Euripides and prominent/wealthy book-collector (1740–1816, famous or infamous for 'perfecting' his rare early printed books by combining and rebinding the 'best leaves' of multiple copies). *The Equality of Mankind*, here with 'many errors rectified ... after so long an interval', was first published in 1765 and 1772, and the terminal addition of 1798, 'The Use of Poetry', is largely new, with its praise of General George Washington ('that Sage chief ... beyond the Atlantic Ocean') and others 'who dared in Freedom's cause to bleed', among them La Fayette and Poland's hero Kościuszko.

£220

150 WODHULL, Michael. *The Equality of Mankind: a Poem ... Revised and Corrected, with Additions.* London, 1799. 8vo, pp. iv, 38, later wrappers. A paginary reprint or reissue of the above, also on thick paper, and with eerily similar traces of a presentation inscription.

£130

THE LAST BOOK OF A HAYWARD AUTHOR

151 WOTY, William (1731?–1791). *Poetical Amusements.* Nottingham: 'For the Author', 1789. 8vo, pp. [4], 135, modern binder's cloth, Nottingham Public Library bookplate and stamp (ignorantly and shamefully dispersed, as usual).

First edition of Woty's last book (see Hayward no. 177 for his first, to which Johnson, Garrick, and Goldsmith subscribed), published two years before his death; an entertaining assembly, including an 'Ode on the Boxing-Match between Mendoza the Jew, and Martin the Bath Butcher', and – most interestingly – a Latin translation of Gray's *Elegy* (Northup, *Gray*, 538a), in which nearly every line of the Latin text (pp. 100–115, on rectos facing Gray's English original) is **rewritten in a contemporary interlinear print-hand** (not Woty's?), providing an entirely new alternative version of the Woty Latin rendering.

£400

A GREAT BIBLIOPHILE'S PRIZE VERSE,
AND THE POETICAL REMAINS OF A GIFTED PRODIGY

152 WRANGHAM, Francis [and **Caroline SYMMONS**]. *The Raising of Jairus' Daughter, a Poem ... to which is Annexed a Short Memoir, Interspersed with a Few Poetical Productions of the Late Caroline Symmons*. London: Printed for J. Mawman [etc.], 1804. Small 8vo, pp. [viii], 45, [1], contemporary wrappers, spine frayed.

First and only early edition. Classical scholar, poet, Roxburghe Club bibliophile, and Archdeacon of the East Riding of Yorkshire, Wrangham (1769–1842) submitted his poem (pp. 1–15) for Cambridge's Seatonian Prize – which he already won twice in 1794 and 1800, and would win again in 1811 and 1812, although in 1803 he was disqualified on a deadline technicality – on the assigned subject of Jesus's raising a twelve-year-old girl from the dead (or perhaps, as we now guess, a diabetic coma: see Mark 5:21–24 and 35–43). The last two-thirds of Wrangham's text is devoted to 'the obligation of an invaluable friendship, to the memory of a most uncommonly-gifted young lady' – i. e. a memoir of Caroline Symmons (1789–1803, daughter of Charles Symmons, the biographer of Milton), a charming and accomplished child poet who died in her fourteenth year, together with her idealized portrait and fifteen of her poems, written from the age of eleven onward. These were once widely admired, and are still anthologized online (most notably perhaps 'The Harebell', which one website 'analyses' at some length as 'a little-known work of William Wordsworth'); more were included in her father's edition of 1812, but the sampling here contains the earliest in print.

£500

AN UNKNOWN BUT MASTERFUL SATIRIST: VERY RARE

153 YORICK, pseud. *The Dr-yt-on* [i.e. Drayton] *Review; or, Characteristic Sketches, Part the First* [all published]. London: William Vowell, [?1793]. 4to, pp. vii, [1], 84, [4], corners of first few leaves rumped (no text loss), contemporary marbled wrappers, worn and rebacked.

First and only edition (a 'Second Part' is advertised here as 'soon will be published', but is evidently unknown, as is the same author's *The Alarm; or, Dr-yt-n in an Uproar* ('in the Press'), both very possibly suppressed). An extraordinary collection of some forty satirical pen-portraits of the inhabitants of Market Drayton, Shropshire, dedicated by its obstinately anonymous author to Thomas Pigot of nearby Almington Hall – the 'merry Tom', whose 'liberality to Players, Tumblers, Conjurors (*cum multis aliis hujusmodi*) is so well known'. An early reader has pencilled in identifications of two of the subjects addressed – testimony, if needed, to its circulation among knowledgeable locals, but for the most part they remain mercifully obscure.

The victims or occasional subjects of admiration, mainly identified 'disemvowelledly' or under aliases ('Squire Gripus, the Cat Killer', the auctioneer 'Orator Mum', the 'Count and Countess of Slabber'), range from hypocritical, miserly ecclesiastics (like Rev. St-b-es, 'this upstart Impertinent Sprig of Divinity') to the incompetent 'mock doctor' Johnny Bull

(‘By Nature this Fellow was form’d to keep Cows, / A Blacksmith, or Tinker, or Gelder of Sows: / He no more resembles a Doctor or Surgeon, / Than a Cat does a Whale, or a Camel a Sturgeon’), to the toothless, aging, and whiskery ‘Madam Pandora’ or ‘Icy Nancy’, who should ‘Lay down her Prayer Book, and take up a Razor’. Our ‘Yorick’ is indeed a trenchantly witty and cultivated court jester, virtually every one of his dactylic sneers and celebrations being even now worth the savouring, and for an otherwise unknown ‘village Hampton’, I find him a revelation of sophisticated vocabulary and metrical (principally dactylic) ease. One further sample, from his mordant ‘Scout’s Epitaph’:

Here he lies, Inhuman Scout,
Till the Devil thinks fit to Dig him out,
Under this stone, snug as a Porpoise,
He’s waiting for his Habeas Corpus,
To move him into th’ Infernal Regions,
There to join issue with the Black Legions:
Vice shall Lament her favorite Son,
Virtue rejoice his Race is run,
Satan shall put him in Commission,
And Hell enjoy her Acquisition.

A terminal note maintains the carefree spirit of the entire volume: ‘The Erratums are so manifest, that we will not trouble our Readers to Particularize them.’ Despite a reprint of recent years from the British Library copy, the original remains extremely rare: Jisc records copies at the BL and Bodley alone, while OCLC adds only the Library of Congress.

£800

