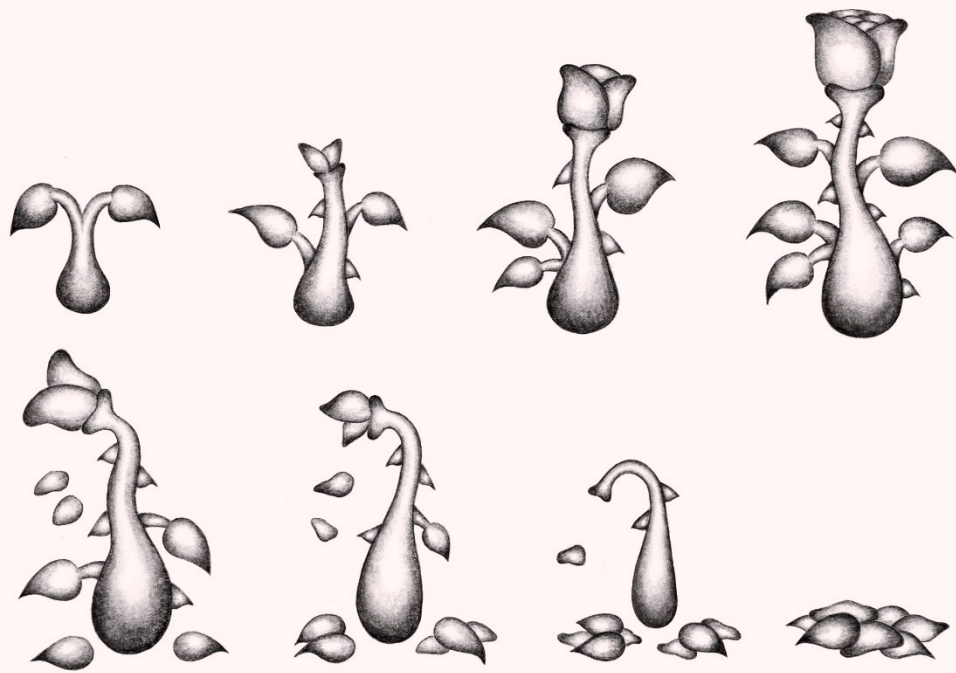


*Blossom,
Fade,
and Die Away*



English Poetry of Youth and Aging
in the Long Eighteenth Century

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Introduction

Nicky Didicher, Simon Fraser University

This twenty-nine-poem anthology is the product of a third-year university course in English literature of the long eighteenth century at Simon Fraser University in Burnaby, BC, Canada, located on the traditional and unceded lands of Coast Salish peoples of the Səḥilwətaʔ (Tsleil-Waututh), Skwxwú7mesh (Squamish), and xʷməθ kʷəy̓əm (Musqueam) Nations. ENGL320 offered undergraduates both experiential and authentic learning, emphasizing hands-on skills in academic research, writing, and editing. The class chose a theme for the anthology—youth and aging—then each student chose a poem from the *Eighteenth-Century Poetry Archive* that illustrated the theme and had not (or rarely) been published since the long eighteenth century. Each student was responsible for researching their poet, writing a headnote, editing their poem, and writing footnotes for twenty-first-century readers.

Another feature of the course was peer support. Our process involved online single-blind peer reviews and peer editing, as well as working in pairs or groups in class time. Students added to their skills in revision and editing, making their work of publishable quality, consistent, accessible to a reader, and pleasant to look at. I gave numerous lessons on English grammar to the class, anticipating that knowing why a grammar-correcting AI makes certain choices and how to adjust its output to be clearer and more concise are now valuable skills and will soon become even more so.

While I set up the parameters for the anthology project, much of the course depended on student decisions. In addition to the theme and their poems, students chose the CC license, title, and editorial principles. Our title, “*Blossom, Fade, and Die Away*”: *English Poetry of Youth and Aging in the Long Eighteenth Century* quotes the poem Sara Corradi chose, Nathaniel Cotton’s “To a Child of Five Years Old.” Caitlin Kingsmill’s cover image illustrates not only the life cycle of living things, but also hints at the ways in which the botanical metaphor of transience is applied more often to women’s bodies (and bodies of writing) than to men’s.

Looking at these poems as a group, we see that English poets of this period valued young adulthood as the peak of life but recognized that death can take anyone at any time. Several of our poems stress how quickly girls and women lose their beauty, advising them to cultivate more lasting virtues. Many of the poems look back fondly on childhood friendships, and more look forward to death, viewing it through the lens of an expected and positive afterlife.

The poems included in this anthology range in their publication date from 1728 to 1842, though some were written well before their publication. They include odes, sonnets, meditations, addresses, rants, verse epistles, and occasional poems. Eleven are by female-identifying and eighteen by male-identifying poets. Among the individual poets, we have a number of lawyers, priests, and teachers, as well as those who wrote for their livelihood. Within the anthology, the poems are divided into the period of life their student editors felt they focused on. Within each section, the poets are in alphabetical order by family name.

I would like to thank Ioana Liuta from SFU Digital Publishing and Jennifer Zirkee from our copyright office for visiting the class and telling us about CC licenses. The students would like to

thank me for the effort I put into making this a valuable learning experience for them and giving them the opportunity to publish their work. Collectively, we appreciate Alexander Huber and various contributors to the *Eighteenth-Century Poetry Archive*.

We hope you enjoy reading our work!

Our Editorial Principles

We decided to keep the text of the poems in this anthology close to how they appear in their original publication, for example by using original spelling, capitalization, punctuation, and indentation patterns, except in cases where we judged something might be confusing to a twenty-first-century reader. Apostrophes to indicate elision are maintained when they make a difference to the rhythm of a line of poetry, but we gave them footnotes if we thought the elision might confuse our readers. Because the earlier poems in this anthology are from a time when nouns were capitalized in English but the later ones come after the shift away from that, and because the poems are not in chronological order, there may seem to be more inconsistency in capitalization patterns than if we had arranged the whole anthology chronologically.



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Joanna Baillie

Samy Friesen, Simon Fraser University

The critically acclaimed poet, playwright, and lyricist Joanna Baillie was born 11 September, 1762 in Bothwell alongside her twin sister who died shortly after delivery. She was raised in Scotland by parents Revd. James Baillie and Dorothea Hunter before moving to London where she spent most of her adult life.

Despite being voluntarily illiterate until the age of ten, Baillie's remarkable talent was evident in her early years in the Scottish countryside where she would perform plays in the schoolyard. It was at this age that she attended Miss McDonald's boarding school in Glasgow and her interest in literature flourished along with her reasoning abilities and talent for the arts.

Her primary work, *Plays on the Passions*, was produced in three parts and used affective means such as comedy and tragedy to provide various social critiques. Although the first part, published in 1798, was an immediate success, she only took credit once the second was released. These works were the subject of both controversy and praise, exemplifying the topics she was best known for: feminist, medical, racial, legal, and political discussions. The analytic and sentimentalist perspectives of her works also reflected her Christian ideology. Accordingly, Baillie engaged with many religious texts and composed her own in the form of analyses such as her theological pamphlet titled: *A View of the General Tenour of the New Testament regarding the Nature and Dignity of Jesus Christ*.

Baillie remained in good financial standing throughout her life despite regularly donating to charity, and she resided with her older sister in Hampstead until her death in 1851. Forty-eight years later, Baillie's extraordinary life as an individual and a writer was honoured by a sixteen-foot-tall memorial constructed at a church in the town of her birth. Today, Baillie's works have made a resurgence as scholars examine social, political, and feminist perspectives from the eighteenth century. Many of them praise her for her deep understanding of society and her influence on the portrayal of history.

Joanna Baillie's "A Mother to her Waking Infant" is comprised of fifty lines of iambic tetrameter, excluding the final line of each stanza which consists of only three metrical feet. The eight stanzas are split into seven sestets and one octave with the rhyme scheme aabbcc(dd). The genre of this poem is an address, wherein a speaker communicates with a subject and the themes are motherhood, children, and domestic life. The long eighteenth century, during which this poem was published, saw a philosophical shift from humanism to sentimentalism. This shift led to the belief that children, along with women and people of colour, embody innocence and are therefore the closest to God. During this period, children often passed away at an early age, leading to a misconception that parents in the eighteenth century did not attach to their children. However, this has been disproven through personal, artistic, and medical accounts. Despite the poem being an address from a mother to her child, Baillie remained unmarried and childless, instead focusing on her work, friendships, and family. However, her life was not devoid of children and their affection. Baillie maintained a strong relationship with her brother's children, one of whom was named in the dedication of her unpublished memoir.

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A Mother to her Waking Infant¹

NOW in thy dazzled half-op'd² eye,
 Thy curled³ nose and lip awry,⁴
 Up-hoisted arms and noddling⁵ head,
 And little chin with crystal spread,⁶
 Poor helpless thing! what do I see,
 That I should sing of thee? 5

From thy poor tongue no accents come,
 Which can but rub thy toothless gum:
 Small understanding boasts thy face,
 Thy shapeless limbs nor step nor grace: 10
 A few short words thy feats may tell,
 And yet I love thee well.

When wakes the sudden bitter shriek,
 And redder swells thy little cheek; 15
 When rattled keys thy woes beguile,⁷
 And through thine eye-lids gleams the smile,
 Still for thy weakly self is spent
 Thy little silly plaint.⁸

20

But when thy friends are in distress,

¹ *Fugitive Verses*. Edward Moxon, 1840, pp. 89–91. *Eighteenth-Century Poetry Archive*.

² *Op'd*: opened. The apostrophe indicates that the second syllable should not be pronounced, creating a one-syllable word.

³ *Curled*: pronounced curl-ed (two syllables).

⁴ *Awry*: askew, asymmetrical or in an abnormal position.

⁵ *Noddling*: head bobbing or nodding, often done when dozing off.

⁶ *Crystal spread*: saliva, drool.

⁷ *Beguile*: distract.

⁸ *Plaint*: complaint, wail.

Thou'lt⁹ laugh and chuckle ne'ertheless,
 Nor with kind sympathy be smitten,
 Though all are sad but thee and kitten;
 Yet, puny varlet¹⁰ that thou art,
 Thou twitchest¹¹ at the heart.

Thy smooth round cheek so soft and warm;
 Thy pinky hand and dimpled arm;
 Thy silken locks that scanty¹² peep,
 With gold-tipp'd ends, where circles deep,
 Around thy neck in harmless grace,
 So soft and sleekly hold their place,
 Might harder hearts with kindness fill,
 And gain our right goodwill.

Each passing clown¹³ bestows his blessing,
 Thy mouth is worn with old wives' kissing;
 E'en¹⁴ lighter looks the gloomy eye
 Of surly sense when thou art by;
 And yet, I think, whoe'er they be,
 They love thee not like me.

Perhaps when time shall add a few
 Short months to thee thou'lt love me too;
 And after that, through life's long way,
 Become my sure and cheering stay;

⁹ *Thou'lt*: thou wilt (you will).

¹⁰ *Varlet*: rascal, used as a teasing expression of fondness.

¹¹ *Twitchest*: to lightly pull or tug at something.

¹² *Scantly*: barely.

¹³ *Clown*: Countryman, peasant

¹⁴ *E'en*: even.

Will care for me and be my hold,
When I am weak and old.

Thou'lt listen to my lengthened tale,
And pity me when I am frail¹⁵ —
But see, the sweepy spinning fly,
Upon the window takes thine eye.
Go to thy little senseless play;
Thou dost not heed my lay.¹⁶



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¹⁵ [Baillie's note] *Feeble*: in this sense the word is often applied in Scotland.

¹⁶ *Lay*: a short lyric or narrative poem intended to be sung (*OED*).

Mary Barber

Molly Kurtenbach, Simon Fraser University

Arguably one of the most famous female poets of the long eighteenth century, Mary Barber was born in Ireland in 1685. We know little of her parentage or early life. In 1719, her husband came to own a house in Delville, north of Dublin, located next door to friends of Johnathan Swift. When Barber and Swift were introduced in 1728, Swift immediately took interest in Barber's poetry, dubbing her a member of his poetic "triumfeminate" along with Letitia Pilkington and Elizabeth Sican. For this reason, most interpretations of Mary Barber's professional career and poetry treat her as an "acolyte" or imitator of Swift, often disregarding her individual accomplishments entirely (Backscheider 37).

In 1734, Barber was arrested while in England along with Matthew Pilkington, husband of Laetitia Pilkington, for possessing some of Swift's political poems critical of Prime Minister Robert Walpole. Barber was devastated to discover that Matthew Pilkington had informed against her. She obtained an early release and moved to Bath with one of her sons (Coleborne). The event seems to have been detrimental to her health. Towards the end of her life, she suffered terribly with gout, a subject she wrote a few poems about. She returned to Ireland, where she passed away on 14 June 1755 at the age of seventy, survived by her four children and her vast body of poems.

In the preface to Barber's 1735 *Poems on Several Occasions*, the collection in which the following poem was published, she justifies her writing as "chiefly to form the Minds of my Children" (Barber xvii). Barber gave birth to nine children, only four of whom lived to adulthood: Constantine, Rupert, Mira, and Lucius.

"Written for my Son, and Spoken by Him at his First Putting on Breeches" is in iambic tetrameter couplets. Although some scholars, such as Lavoie, have argued that Barber's poems are for children due to their humorous and often unserious nature, this poem reads as a more adult critique of fashion customs of the time, falling into the genre of a rant.

In the long eighteenth century, a boy's first time putting on breeches, sometimes called "breeching," was a significant moment. Until around the age of four, a male child only would have worn gender-neutral infant clothing. Breeching allowed little boys to feel more masculine and grown, overall a positive experience. Barber seems to be exaggerating her son's thoughts in order to make a point about the inane customs of the time, or possibly a commentary on the nature of wearing clothing at all. We do not know which of her three sons is meant to be the speaker of this poem.

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Written for my Son, and Spoken by Him at his First Putting on Breeches¹⁷

What is it our Mammas bewitches,
 To plague us little Boys with Breeches?¹⁸
 To Tyrant Custom we must yield,
 Whilst vanquish'd Reason flies the Field.
 Our Legs must suffer by Ligation,¹⁹ 5
 To keep the Blood from Circulation;
 And then our Feet, tho' young and tender,
 We to the Shoemaker surrender;
 Who often makes our Shoes so strait,²⁰
 Our growing Feet they cramp and fret; 10
 Whilst, with Contrivance²¹ most profound,
 Across our Insteps we are bound;
 Which is the Cause, I make no Doubt,
 Why Thousands suffer in the Gout.
 Our wiser Ancestors wore Brogues,²² 15
 Before the Surgeons brib'd these Rogues,
 With narrow Toes, and Heels like Pegs,
 To help to make us break our Legs.

 Then, ere we know to use our Fists;
 Our Mothers closely bind our Wrists; 20

¹⁷ *Poems on Several Occasions*, Mary Barber, 1735, pp. 13–16. *Eighteenth-Century Poetry Archive*.

¹⁸ *Breeches*: pronounced “britches.”

¹⁹ *Ligation*: “the action of binding with a ligature; particularly in surgery” (*OED*).

²⁰ *Strait*: narrow, tight.

²¹ *Contrivance*: “the bringing to pass by planning, scheming, or stratagem; plotting; deceitful practice” (*OED*).

²² *Brogues*: “a rude kind of shoe, made of untanned hide, worn by the inhabitants of the wilder parts of Ireland and the Scottish Highlands” (*OED*).

And never think our Cloaths are neat,
 'Till they're so tight we cannot eat.
 And, to increase our other Pains,
 The Hat-band²³ helps to cramp our Brains.
 The Cravat²⁴ finishes the Work, 25
 Like Bow-string sent from the Grand Turk.²⁵

Thus Dress, that should prolong our Date,
 Is made to hasten on our Fate.
 Fair Privilege of nobler Natures,
 To be more plagu'd than other Creatures! 30
 The wild Inhabitants of Air
 Are cloath'd by Heav'n with wondrous Care:
 Their beauteous, well-compacted Feathers
 Are Coats of Mail against all Weathers;
 Enamell'd, to delight the Eye; 35
 Gay,²⁶ as the Bow that decks the Sky.
 The Beasts are cloath'd with beauteous Skins:
 The Fishes arm'd with Scales and Fins;
 Whose Lustre lends the Sailor Light,
 When all the Stars are hid in Night. 40

O were our Dress contriv'd like these,
 For Use, for Ornament, and Ease!
 Man only seems to Sorrow born,

²³ *Hat-band*: a band of leather or thick ribbon on the inside of an eighteenth-century man's hat.

²⁴ *Cravat*: a fashionable necktie.

²⁵ "*Like Bow-string...*" to "bow-string" somebody was to strangle them to death, an execution method supposedly employed by the Turkish.

²⁶ *Gay*: "to be merry, cheerful, or light-hearted" (OED).

Naked, defenceless, and forlorn.

Yet we have Reason, to supply 45
 What Nature did to Man deny:
 Weak Viceroy!²⁷ Who thy Pow'r will own,
 When Custom has usurp'd thy Throne?
 In vain did I appeal to thee,
 Ere I would wear his Livery;²⁸ 50
 Who, in Defiance to thy Rules,
 Delights to make us act like Fools.
 O'er human Race the Tyrant reigns,
 And binds them in eternal Chains.
 We yield to his despotic²⁹ Sway, 55
 The only Monarch All obey.



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²⁷ *Viceroy*: “the ruler of a colony, who exercised power on behalf of a monarch” (*OED*); Reason is weak when custom usurps Nature’s power.

²⁸ *Livery*: “a uniform worn by a servant or guard” (*OED*); in this case, it is Custom’s livery.

²⁹ *Despotic*: tyrannical.

Nathaniel Cotton

Sara Corradi, Simon Fraser University

Nathaniel Cotton was born in London in 1705, a poet and physician. Known more for his medical career than his poetic legacy, Cotton began his medical studies in Leiden at the age of twenty-four. Eventually, he succeeded in maintaining and owning a private asylum in St. Albans, called The Collegium Insanorum. He continued his practice until his death in 1788, age eighty-three.

Cotton's asylum had a great reputation. Known "for his humanity and sweetness of temper" (Nolan 1194), Cotton closely monitored patients and sustained a healthy atmosphere for the asylum. His most famous patient was poet William Cowper, who appears in this anthology. Cowper was a patient between December 1763 and June 1765 for treatment of severe mental illness. His experience was positive, as he claimed that his recovery was heavily influenced by the great patience and gentleness of the asylum, its servants, and Cotton.

With his seven children, five of whom survived past infancy, and passion for medicine and sustaining life, Cotton's poetic themes included aging, children, and life. "To a Child of Five Years Old" is one of Cotton's lesser-known poems, even for an obscure poet. This trochaic tetrameter poem explores the journey of aging in an abab rhyme, with the "b" lines catalectic. Cotton's speaker addresses his poem to a young child, which makes the poem's genre an address. Although the recipient is officially unknown, this poem could be addressed to his daughter Mary, as "Polly" was a common nickname for Mary during the eighteenth century. The poem uses the traditional metaphor of floral feminine beauty and youthfulness to express the inevitable depletion of youth through the stages of aging. The wilting of youthfulness is unavoidable, and Cotton advises any female child, such as his daughter, to focus attentively on her mind instead of her beauty, because her good sense will last far longer than her youth.

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To a Child of Five Years Old³⁰

FAIREST flow'r, all flow'rs excelling,
 Which in Eden's garden grew;
 Flow'rs of Eve's imbower'd³¹ dwelling,³²
 Are, my Fair-one, types³³ of you.
 Mark, my Polly, how the roses 5
 Emulate thy damask³⁴ cheek;
 How the bud its sweets discloses,
 Buds thy opening bloom bespeak.³⁵
 Lilies are, by plain direction,
 Emblems³⁶ of a double kind; 10
 Emblems of thy fair complexion,
 Emblems of thy fairer mind.
 But, dear girl, both flow'rs and beauty
 Blossom, fade, and die away;
 Then pursue good sense and duty, 15
 Evergreens, that ne'er decay.



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³⁰ *A Collection of Poems in Six Volumes. By Several Hands*, edited by Robert Dodsley, Vol. IV, 1763, p. 256. *Eighteenth-Century Poetry Archive*.

³¹ *Imbower'd*: sheltered or enclosed.

³² [Cotton's note] flow'rs of Eve's imbower'd dwelling: Alluding to Milton's description of Eve's bower.

³³ *Types*: prototypes, examples foreshadowing you

³⁴ *Damask*: a species of rose, commonly referencing a woman's pink cheeks.

³⁵ *Bespeak*: "to tell of or betoken beforehand: to prognosticate, augur" (*OED*).

³⁶ *Emblems*: symbols.

Sir Charles Hanbury Williams

Caitlin Kingsmill, Simon Fraser University

Sir Charles Hanbury Williams (1708–1759), born in Monmouthshire, Wales, was the fourth son of Major John Hanbury and Bridget Hanbury. The family was among the wealthiest in south Wales, his father having made his fortune as an ironworks owner before serving in parliament. During his life, Hanbury Williams became well-known as a diplomat, poet, and satirist. He was admired by friends for his vivacity and wit. In his later years, however, he was afflicted with scandal, sickness, and insanity. His literary impact was largely forgotten after his death, and he became completely discredited in 1822 upon the publication of most of his poems. These poems included many “uninhibited letters from his fellow libertines”³⁷ (Butterwick-Pawlikowski 6) and it is their sexually promiscuous content that led to the destruction of his reputation as a writer.

Hanbury Williams studied Classical literature at Eton College. Once of age, he took the name Williams after his godfather who had left a large estate to him. He married Lady Frances Coningsby in 1732, and they had two daughters, Fanny and Charlotte. They were very well off financially, but their marriage was unhappy due to his frequent unfaithfulness. It was from his unfaithfulness that he contracted syphilis,³⁸ which eventually infected his wife and ultimately destroyed their marriage. His diplomatic career began when he served as a Member of Parliament for Monmouthshire following his father’s death in 1733. Over the course of his career, he developed a controversial reputation due primarily to his outspokenness and tendency to offend others. His reputation, combined with his compromised health, contributed to his mental downfall. He suffered from a series of mental breakdowns until he was “confined as a lunatic” (Butterwick-Pawlikowski 6). He died on 2 November 1759. In the words of Butterwick-Pawlikowski, “[Hanbury] Williams enjoyed the blessings of good fortune in his youth, and could have led a fulfilled and comfortable life. Instead, he died in misery and madness at the age of fifty-one” (6). He was buried eight days later at Westminster Abbey.

Despite his physical and mental ailments, Hanbury Williams remained a devoted father and friend. He valued his relationship with his daughters and the many others to whom he had acted as a mentor throughout his life and career. He frequently wrote to them, and an extensive collection of his poems, letters, and political correspondence exists today. These indicate the closeness of his relationships and the fondness that he and his daughters

³⁷ *Libertine*: “A person (typically a man) who is not restrained by morality, especially with regard to sexual relations; a person of dissolute or promiscuous habits” (*OED*).

³⁸ *Syphilis*: A sexually transmitted infection which can cause psychosis, mania, depression, anxiety, and personality changes if not treated early.

shared for each other. The record of his written works now serves as a window into “diplomacy, politics, society, literature, manners, sex, friendship, marriage and fatherhood in the middle decades of the eighteenth century” (Butterwick-Pawlikowski 3).

Hanbury Williams wrote many poems dedicated to his family and friends, including “An Ode on Miss Harriet Hanbury at Six Years Old.” It is one of two known poems that he wrote for Harriet Hanbury, who was likely his niece. The poem is written in quatrains of iambic tetrameter rhymed abab, which is one of the common variations of ballad stanza. It is a Horatian Ode, a genre which has a peaceful tone and often conveys themes of love and beauty. The poem is an ode to the beautiful and charming Harriet Hanbury, who, in her young age, the speaker views as being unaware of the power she possesses. This aligns with a common trope in later eighteenth-century English literature in which children were praised for being innocent and pure, while adult women were believed to derive their value from sexual appeal.

Further Reading

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An Ode on Miss Harriet Hanbury at Six Years Old³⁹

I.

WHY shou'd I thus employ⁴⁰ my time,
 To paint those cheeks of rosy hue?
 Why shou'd I search my brains for rhyme,
 To sing those eyes of glossy blue?

II.

The pow'r as yet is all in vain, 5
 Thy num'rous charms, and various graces:
 They only serve to banish pain,
 And light up joy in parents' faces.

III.

But soon those eyes their strength shall feel;
 Those charms their pow'rful sway shall find: 10
 Youth⁴¹ shall in crowds before you kneel,
 And own⁴² your empire o'er mankind.

IV.

Then when on Beauty's throne you sit
 And thousands court your wish'd-for arms;⁴³
 My Muse⁴⁴ shall stretch her utmost wit, 15
 To sing the victories of your charms.

V.

Charms that in time shall ne'er be lost,

³⁹ *A Collection of Poems in Six Volumes. By Several Hands*, edited by Robert Dodsley, Vol. 5. Printed by J. Hughes, 1763, pp. 132-133. *Eighteenth-Century Poetry Archive*.

⁴⁰ *Employ*: "To make use of" (OED).

⁴¹ *Youth*: young men.

⁴² *Own*: recognize, validate.

⁴³ *Thousands court your wish'd for arms*: many will wish to be dominated by her force or to be granted her arms through marriage.

⁴⁴ *My Muse*: a poetic conventional reference to a supernatural force who inspires artists.

At least while verse like mine endures:⁴⁵
 And future HANBURYs shall boast,
 Of verse like mine, of charms like yours.

20

VI.

A little vain we both may be,
 Since scarce another house can shew,⁴⁶
 A poet, that can sing like me;
 A beauty, that can charm like you.



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⁴⁵ *Endures*: lasts, remains read.

⁴⁶ *Shew*: show, “an act of displaying” (*OED*).

Rebekah Carmichael (Hay)

Dora Berinde, Simon Fraser University

There is sparse reliable information on Rebekah Carmichael, who married John Hay in 1793 but was widowed in 1806, resulting in destitution for her and her four children. Prior to being betrothed, she was able to self-publish a compilation of her poems, sold through Peter Hill in 1790. Although there is limited information about Carmichael's success as a poet, she flourished literarily between the years of 1790 and 1806. This success is indicated through her book's subscriber list, giving a detailed account of who wanted a copy, and how many copies were to be purchased (Huber). Among the list of subscribers, the famous Scottish poet Robert Burns appears, who was not only a literary admirer of the poetess, but a friend. Carmichael's lack of upper-class subscribers, apart from one Countess of Dalhousie, is indicative of a critique of the upper class not only in her personal life, but in her poetic work as well.

Carmichael's strong Scottish connections led to her poems often containing themes relating to Scots ancestral activities or common practices. This can be found in poems such as "The Star of Eden Vale," "Written in the Hermitage at Braid," and the poem below, "On the Sudden Death of a Young Gentleman." Carmichael uses the Scottish name "Ross" for the protagonist of this poem and also describes the Scottish practice of hunting. Scotland was a popular location for hunting due to its abundance of game and lush forests. Many British aristocrats made their way to Scotland to hunt, and they sought to keep Scotland's land wild and untamed to best do this. Carmichael's book, however, is dedicated to David Steuart-Moncrieffe, a landowner and agricultural improver (Huber). The different opinions of land management between the aristocrats and the man to whom the book is dedicated imply Carmichael's critique of the upper class. Carmichael uses this poem to explore the protagonist's "luxuriant pride," a terrible quality to have, and one she projects onto a generic upper-class person. Their arrogance causes them to only care about hunting, and not what happens to the land they are hunting on. However, she still chooses to grant Ross entrance to heaven in the last stanza.

The tragic death of a young man would have been an event with which Carmichael and her readers would have been quite familiar. Many of her readers would have also drawn parallels between this poem and "Lord Randal," a traditional ballad recounting the death of a lord following his hunting expedition. "On the Sudden Death of a Young Gentleman" is a lament in ballad stanza with an abab rhyme scheme, making it accessible for many of her readers.

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On the Sudden Death of a Young Gentleman⁴⁷

The veil⁴⁸ of night was drawn aside,
 The sky was beaming red;
 In youth and health's luxuriant⁴⁹ pride
 Ross lightly left his bed.

He call'd his dog—he seiz'd his gun— 5
 He flew to yonder⁵⁰ plain,⁵¹
 Elated⁵² with the rising sun,
 But ne'er return'd again,
 “In luck,”—he cries, “I’ve shot my bird”—
 He stops—and pants for breath— 10
 He never spoke another word,
 But clos'd his eyes in death.

An Angel mark'd him from his birth;
 And, when the doom was given,
 Did crop the sweetest bud on earth 15
 To bloom and blow in heaven!



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⁴⁷ *Poems*, printed by Peter Hill, 1790, pp. 10-11. *Eighteenth-Century Poetry Archive*.

⁴⁸ *Veil*: a covering, indicating sunrise commencing.

⁴⁹ *Luxuriant*: “excessively prosperous” (*OED*).

⁵⁰ *Yonder*: at some distance.

⁵¹ *Plain*: flat land.

⁵² *Elated*: to be made happy.

Eliza Day

Annabelle Prasad, Simon Fraser University

Eliza Day (sometimes spelt Daye) was born in Surrey, England and lived from 1734 to 1814. At the age of fifty-five, Day began writing, and published her first poetry collection, *Poems, on Various Subjects*, in 1798 (she is probably not the same person as the Eliza Day who wrote *Poems and Fugitive Pieces* (1796). Day's literary work emphasizes themes ranging from human relationships to the art of nature and self-reflection, accentuating the dynamics of society, youth, gender, and family in the late eighteenth century. Day's poetry was also her means of showing affection, as she often wrote to her loved ones.

Despite the lack of information on Day, she was a well-accomplished poet. Her first published works were *Serious Reflections on the Death of Johannes, Who was Shot by his Friend, July 12, 1789*; *Likewise, on the Triumphant Death of Josephus, Aged Eighteen Years*, published in 1789, and *Thoughts Occasioned by the Death of Maria: Who Departed this Life, August 8, 1788*, which were published on their own, whereas the last, *Poems, on Various Subjects* (1798), *Poems on Various Subjects: With several pieces, on the Death of Relatives and Friends* (1814), and *A Poem on the Proclamation of Peace* (1814) are collections.

"To the Memory of a Lady, Whom the Author Much Esteemed When Very Young" is part of Day's collection *Poems, on Various Subjects*, published in 1798 and printed by J. M'Creery. The poem illustrates a woman's influence on Day as a young girl and underscores the gratitude and fond memories of her youth, while emphasizing the joy and depth of their companionship. The poem is written in ballad stanza (alternating iambic tetrameter and trimeter), with a rhyme scheme of abab.

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To the Memory of a Lady, Whom the Author Much Esteemed when Very Young⁵³

If gratitude was e'er⁵⁴ a debt,

Or friendship were a tye,⁵⁵

Then will I think on Margaret,⁵⁶

Till I shall droop⁵⁷ and die.

To me succeeding years have shewn,⁵⁸

5

Thou wert⁵⁹ a peerless maid;⁶⁰

For years alas! are past and gone,

Since thou in dust wert laid.

The hours of folly,⁶¹ light and vain,

I count a loss to me;

10

But pleasures in reflection's train,⁶²

Are those I pass'd with thee.

To follow thy engaging worth,

My early days inclin'd;

And now I fondly call them forth,

15

To cheer my pensive mind.

⁵³ *Poems on Various Subjects* by Eliza Day, printed by J. MCreery, 1798, pp. 122-123. *Eighteenth-Century Poetry Archive*.

⁵⁴ *E'er*: ever.

⁵⁵ *Tye*: tie, a metaphor to describe friendship as a bond or knot.

⁵⁶ *Margaret*: a charismatic woman who had a great influence on Eliza Day's life as a child, but whose identity is otherwise unknown.

⁵⁷ *Droop*: used in the context of growing old, as the body droops with age.

⁵⁸ *Shewn*: shown.

⁵⁹ *Thou wert*: you were.

⁶⁰ *Peerless maid*: a young woman without equal.

⁶¹ *Folly*: foolishness.

⁶² *Reflection's train*: those who follow a reflective lifestyle instead of foolishness.

Not dearer to my youthful heart,
 My early fancy's pride,⁶³
 Than now, when sicken'd hopes depart,
 And pleasing scenes subside.

20

How oft the time I would prolong,
 When listening to thy tongue;
 For who with wisdom lived so long,
 That ever died so young.



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⁶³ *Fancy's pride*: pride in what one imagines to be true.

Thomas Edwards

Carley Ishii, Simon Fraser University

Thomas Edwards (1699–1757) was born in London, England and was a critic and sonnet writer. Both his father and grandfather worked in the legal profession, influencing Edwards to study law and pass the bar himself. However, due to troubles with his speech, Edwards was discouraged from practicing law and turned to literature instead. His Sonnet V “On a Family-Picture” reveals that he had four brothers and four sisters, all of whom had died while he was still alive.⁶⁴ Edwards himself died 3 January 1757, in Turrick, Ellesborough, where he had resided since 1739.

Edwards is widely known for his controversy with literary scholar and priest William Warburton. Edwards’s admiration for Shakespeare led to his first published work in 1744, which was an attack on Warburton’s edition of Shakespeare, titled *A Letter to the Author of a late Epistolary Dedication, Addressed to Mr. Warburton*. Edwards’s most notable literary work is the *Canons of Criticism*, addressing Warburton and continuing his attack on Warburton’s notes on Shakespeare’s works. Even though many of Edwards’s sonnets remained unpublished until the nineteenth century, his sonnets published in 1758 predate the works of other notable sonnet writers, establishing him as a true pioneer of the form in the eighteenth century. He was recognized by his peers as starting a new interest in sonnets as a poetic form.

Edwards’s Sonnet XI is an Italian sonnet in iambic pentameter and rhyme scheme, *abba abba cdcdcd*. The first eight lines, the octave, of the sonnet explore grief, and the last six lines, the sestet, explore the theme of consolation. Sonnet XI was published by London and printed by J. Hughes in 1758, appearing in *A Collection of Poem in Six Volumes by Several Hands, Volume II*.

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Warburton’s Edition of Shakespeare: Collected from the Notes in That Celebrated Work, and Proper to Be Bound up with It. C. Bathurst, 1750. *Internet Archive*.

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⁶⁴ Sonnets II and V are also available in this anthology.

Sonnet XI⁶⁵

Young, fair, and good! ah why should young and fair
 And good be huddled in untimely² grave?
 Must so sweet flow'r so brief a period have,
 Just bloom and charm, then fade and disappear?

Yet our's the loss, who ill alas can spare³
 The bright example, which thy virtues gave;
 The guerdon⁴ thine, whom gracious heav'n did save
 From longer trial in this vale of care.

Rest then, sweet saint,⁵ in peace and honour rest,
 While our true tears bedew⁶ thy maiden hearse,⁷
 Light lie the earth upon thy lovely breast;
 And let a grateful heart with grief oppress'd
 To thy dear mem'ry consecrate⁸ this verse,
 Though all too mean⁹ for who deserves the best.



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¹ *A Collection of Poems in Six Volumes. By Several Hands. Vol. II*, printed by J. Hughs, for R. and J. Dodsley, 1763, p.332. *Eighteenth-Century Poetry Archive*.

² *Untimely*: unseasonable or improper time.

³ *Spare*: “to leave (a person) unhurt or unharmed[...]; to refrain from inflicting injury or punishment (*OED*).”

⁴ *Guerdon*: a reward or recompense.

⁵ *Saint*: “one of the blessed dead in Heaven” (*OED*).

⁶ *Bedew*: moisten with drops of liquid.

⁷ *Maiden Hearse*: coffin or vehicle designated for transporting the deceased to burial, in this case a young unmarried woman.

⁸ *Consecrate*: to dedicate or declare something as holy or sacred.

⁹ *Mean*: Inferior in ability or lacking in quality of significance.

Richard Graves

Devonne Alden, Simon Fraser University

Richard Graves (1715-1804) was born at Mickleton Manor in Mickleton, Gloucestershire to parents Richard and Elizabeth Morgan. His education began at a school ran by the local curate, William Smith. At the age of thirteen, he moved to John Roysse's Grammar School in Abingdon, Berkshire. On scholarship, he then attended Pembroke College, Oxford, during which time his father died. In his work *Recollection of Some Particulars in the Life of the Late William Shenstone*, Graves described himself as having the reputation of a "tolerably good Grecian" (13), or Greek scholar. William Shenstone (who also has a poem in this anthology) was a close friend whose relationship with Graves was a significant part of his college years. He graduated with his Bachelors in July 1736 and kept in touch with Shenstone until William's death in 1763. During his last year at Oxford, Graves was elected to a Fellowship at All Souls. He left for London to study under anatomist Dr. Frank Nicholls during the years 1738 and 1739, before falling ill from a bad fever.

Graves then returned to Oxford, where he completed his Masters in 1740 and was ordained in the Church of England in 1741. He was made curate of Tissington, Derbyshire by William Fitzherbert and was the family chaplain at Tissington Hall for three years. Afterwards, he decided to move closer to Oxford and he became curate of Aldworth in 1744, where he stayed at a farmer's home. That farmer had a daughter whom Graves fell in love with. Her name was Lucy Bartholomew, and they eloped around the end of 1746. The marriage was frowned upon, as Graves was of higher social standing than Lucy. At first, friends and family did not approve of the marriage. In total they had four children. In 1749, he could no longer hide his marriage and ceased to be a Fellow of All Souls. His finances most likely increased when he was called to be the rector of Claverton, near Bath, Somerset. In Claverton, Graves opened a school and taught for about thirty years. He bought the manor of Combe-Monkton in 1772, before being presented with the living of Croscombe in 1802. He was known for his love of Bath, walking there daily. He died two years later in 1804 after a long and mostly happy life.

Richard Graves is most known for his three-volume work *The Spiritual Quixote* (1773), a satiric picaresque novel on Methodism. He wrote of his own romance with Lucy through the narrator in vol. ii and mirroring the characters Mr. Rivers and Charlotte Woodville.⁶⁶ Lucy was known to have been a kind woman, welcome wherever Graves was.

⁶⁶ Jane Austen used this plot as the basis for the story of Edward Ferrars's relationship with Lucy Steele in *Sense and Sensibility*; see Ford pp. 84–86

His poem, “The Parting: Written Some Years after Marriage,” is in ballad meter, i.e. quatrains alternating iambic tetrameter and trimeter with a rhyme scheme of abab. It was first published in Robert Dodsley’s *A Collection of Poems in Six Volumes. By Several Hands. Vol. IV* in 1758. This was approximately ten years after his marriage to Lucy. However, he wrote it while she was at a boarding school in London and he had to return to his parish.

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The Parting: Written some Years after Marriage⁶⁷

I

THE rising sun thro' all the grove
Diffus'd a gladsome⁶⁸ ray:
My Lucy⁶⁹ smil'd, and talk'd of love,
And every thing look'd gay.⁷⁰

II

But oh! the fatal⁷¹ hour was come 5
That forc'd me from my dear:
My Lucy then thro' grief was dumb,⁷²
Or spoke but by a tear.

III

Now far from her and bliss I roam,
All nature wears a change: 10
The azure⁷³ sky seems wrapt in gloom,
And every place looks strange.

IV

Those flow'ry fields, this verdant⁷⁴ scene,

⁶⁷ *A Collection of Poems in Six Volumes. By Several Hands. Vol. IV.* London: printed by J. Hughes, for R. and J. Dodsley, 1763 [1st ed. 1758], pp. 329–330.

⁶⁸ *Gladsome*: pleasant.

⁶⁹ *Lucy*: Graves's wife, whom he is leaving behind in London to return to his job near Oxford.

⁷⁰ *Gay*: cheerful.

⁷¹ *Fatal*: inevitable.

⁷² *Dumb*: silent, speechless.

⁷³ *Azure*: a clear, light blue.

⁷⁴ *Verdant*: green.

Yon⁷⁵ larks⁷⁶ that towering⁷⁷ sing, 15
 With sad contrast increase my spleen⁷⁸
 And make me loath the spring.

V

My books that wont to sooth my mind
 No longer now can please:
 There only those amusement find 20
 That have a mind at ease.

VI

Nay life itself is tasteless grown
 From Lucy whilst I stray:
 Sick of the world I muse alone
 And sigh the live-long day.



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⁷⁵ *Yon*: over there.

⁷⁶ *Larks*: the Eurasian skylark.

⁷⁷ *Towering*: while they fly high.

⁷⁸ *Spleen*: “excessive dejection or depression of spirits” (*OED*).

Henry Harington

Flavia Rotaru, Simon Fraser University

Rev. Henry Harington the Younger was born in Wells, Somerset on 8 February 1755. His mother, Martha Musgrove (1730-1806), and his father, also named Henry Harington (1727-1816), had four sons and presumably one daughter. Henry Harington was the second oldest of the sons. His father was a composer and physician, descended from Henry VIII's treasurer of the army, Sir John Harington.

At fourteen, Henry Harington began to use family papers belonging to his father to compile an assemblage of literary pieces and historical notes known as *Nugae Antiquae*. The volume's content is primarily the life and writings of his ancestor Sir John Harington (1560–1612) and Harington's father, a miscellaneous collection of papers in prose and verse. At age fifteen, on 2 July 1770, he enrolled at Queen's College in Oxford, receiving his BA in 1774. In 1777, he obtained his MA, and, in 1788, he acquired his BD and DD. He allegedly married the daughter of the second Baron Fortescue in 1788; however, she died shortly after the wedding. He then married Esther Lens at Norwich on 3 April 1782, with whom he had two sons. Following ordination, he became a rector (a member of the clergy who has charge of a parish) of two churches and prebendary of Bath and Wells, which was an honorary canon title. He eventually became a minor canon of Norwich Cathedral and assistant minister of St Peter Mancroft, Norwich. On 25 December 1791, Harington died at St Giles, Norwich.

Written in 1768, "The Hermite's Adresse to Youthe" is the earliest text record of this author, preceding the publication of the *Nugae Antiquae* collection by one year. Interestingly, Harington would have been around the age of thirteen when this poem was written, yet the style and language he uses gives the impression that the author is much older and more experienced. There was another author around the same time as Harington, named Thomas Chatterton, who was exceptionally studious and wrote mature poems, despite being eleven years old. Because few people were familiar with medieval style poetry, Chatterton was able to publish his work under the pseudonym Thomas Rowley; an imaginary monk of the fifteenth century. Similarly, Harington signs his poem as "The Olde Hermite," although he had not even matriculated college at the time it was written. The poem's genre is an address, and it is also an imitation of antique poetic style, reflecting the themes of age and a rejection of the *carpe diem* lifestyles of youth. Its meter is iambic pentameter, a standard formal meter for poetry in the eighteenth century. Harington's other works include "The Hospitable Oake" and "To a Lover," also in the genre of imitation.

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The Hermite's Addresse to Youthe: Written in the Spring-Garden at Bath⁷⁹

SAY, gentle youthe, that tread'st untouch'd with care,
 Where Nature hath so guerdon'd⁸⁰ Bathe's gay⁸¹ scene;
 Fedde⁸² with the songe that daunceth⁸³ in the aire;
 'Midst fairest wealthe of Flora's⁸⁴ magazine;⁸⁵
 Hath eye or eare yet founde, thine steppes to blesse, 5
 That gem of life y-clep'd⁸⁶ true happinesse.

With Beautie restes she not; nor wooes⁸⁷ to lighte
 Her hallow'd⁸⁸ taper⁸⁹ at proud Honour's flame;
 Nor Circe's⁹⁰ cuppe doth crown; nor comes in flighte
 Upon th' Icarian⁹¹ winge of bablinge⁹² Fame: 10
 Not shrine of golde dothe this fair sainte embower,
 She glides from Heaven, but not in Danae's⁹³ shower.

⁷⁹ *A Collection of Poems in Four Volumes: By Several Hands*. Edited by G. Pearch, Vol. IV. 1770, pp. 185–186, *Eighteenth-Century Poetry Archive*.

⁸⁰ *Guerdon'd*: rewarded, recompensed.

⁸¹ *Gay*: "Originally of persons and later also more widely: dedicated to social pleasures; dissolute, promiscuous; frivolous, hedonistic" (*OED*).

⁸² *Fedde*: fed, nourished by.

⁸³ *Daunceth*: dances.

⁸⁴ *Flora*: "in Latin mythology, the goddess of flowers; hence, in modern poetical language, the personification of nature's power in producing flowers" (*OED*).

⁸⁵ *Magazine*: "denoting a storehouse or repository" (*OED*).

⁸⁶ *Y-clep'd*: called.

⁸⁷ *Wooes*: desires.

⁸⁸ *Hallow'd*: holy.

⁸⁹ *Taper*: a wax candle used for devotional purposes.

⁹⁰ *Circe*: "in Greek and Latin mythology, the name of an enchantress who dwelt in the island of Aea, and transformed all who drank of her cup into swine; often used allusively" (*OED*).

⁹¹ *Icarian*: "of, pertaining to, or characteristic of Icarus, fabled, in escaping from Crete, to have flown so high that the sun melted the wax with which his artificial wings were fastened on, so that he fell into the sea, hence, applied to ambitious or presumptuous acts which end in failure or ruin" (*OED*).

⁹² *Bablinge*: babbling.

⁹³ *Danae*: the mother of Perseus in Greek mythology, Zeus transformed himself into a golden shower to seduce her.

Go, Blossome, wanton⁹⁴ in suche joyous aire,
 But ah! — oft⁹⁵ soone thy buxome⁹⁶ blast is oer!
 When the sleek pate⁹⁷ shall grow far 'bove its haire,
 And creeping Age shall reap this piteous lore!⁹⁸ 15
 To broode⁹⁹ o'er Follie,¹⁰⁰ and with me confesse,
 “Earth’s flattering dainties prove but sweete distresse.”

THE OLDE HERMITE.



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⁹⁴ *Wanton*: “to pass one’s time carelessly; to go idly or heedlessly” (*OED*).

⁹⁵ *Oft*: often, but here meaning “very soon.”

⁹⁶ *Buxome*: “full of health, vigour, and good temper” (*OED*).

⁹⁷ *Pate*: the forehead (which seems to grow as the hairline recedes with age).

⁹⁸ *Lore*: a body of knowledge.

⁹⁹ *Broode*: to meditate obsessively.

¹⁰⁰ *Follie*: foolishness or deficiency in understanding; lack of good sense.

Benjamin Hoadly

Sophie Larson, Simon Fraser University

Benjamin Hoadly was born on 10 February 1706, London, to parents Benjamin and Sarah Hoadly. Hoadly was immersed in a creative world from childhood, as both his parents were artists and he attended Dr Newcome's academy – a school well-known for its plays (Moore). However, as a young adult, Hoadly explored an additional path, moving to Cambridge, where he eventually became a Doctor of Medicine. As a member of the Royal Society and a Goulstonian Lecturer, Hoadly is most known for his contributions to the medical field, but he also became a name in the world of drama and poetry. Hoadly published a handful of poems, but he is mainly recognized for his work as a comedic playwright. His most famous play, *The Suspicious Husband* (1747), was a long-lived comedy performed throughout the eighteenth and nineteenth centuries. Hoadly also wrote a lesser-known comedy, *The Tatlers* (staged posthumously in 1797). As Albrecht von Haller said, Hoadly was “*elegantis ingenii vir, poeta etiam comicus*” (Royal College of Physicians), meaning a man of elegant character, a poet, and a comedian (my translation). Hoadly passed away in London in 1757.

“To Chloe. Written on my Birth-Day, 1734” is an occasional poem, in a variation of ballad stanza but with anapestic rather than iambic meter, meaning readers would have perceived it as light and humorous. We can suppose that the speaker is being self-consciously humorous, or possibly the author is making fun of the speaker. The poem captures how age and love transform our perceptions of how fast or slow time passes, concluding that only death can subdue love. Hoadly personifies Time, which, in the eighteenth century, was a valued technique. As Wasserman describes, “of descriptions addressed to the fancy, those that are most vivid and picturesque will generally be found to have the most powerful influence over our affections.... No abstract notion of Time...can be so striking to the fancy, as the image of an old man accoutered with a scythe” (Wasserman, 457). The poem was published in *A Collection of Poems in Six Volumes. By Several Hands. Vol. III* by Robert Dodsley in 1758, a year after Hoadly's death. Who Chloe is, along with the reception of the poem, remains uncertain. However, we can speculate that “Chloe” was a type name for Hoadly's wife at the time, Elizabeth Betts.

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To Chloe. Written on my Birth-Day, 1734¹⁰¹

THE minutes, the hours, the days, and the years,
 That fill up the current of Time,
 Neither flowing with hopes, neither ebbing with fears,
 Unheeded roll'd on to my prime.

In infancy prattling, in youth full of play, 5
 Still pleas'd with whatever was new,
 I bad² the old cripple³ fly swifter away,
 To o'ertake some gay trifle⁴ in view.

But when CHLOE, with sweetness and sense in her look,
 First taught me the lesson of love; 10
 Then I counted each step the wing'd fugitive took,
 And bad him more leisurely move.

Stop, run-away, stop, nor thy journey pursue,
 For CHLOE has gi'en me her heart:
 To enjoy it thy years will prove many too few, 15
 If you make so much haste to depart.

Still, still he flies on — still, still let him fly
 'Till he's tired, and panting for breath;
 My love both his teeth and his scythe shall defy—
 That can only be conquer'd by Death. 20

¹⁰¹ *A Collection of Poems in Six Volumes. By Several Hands*, edited by Robert Dodsley, Vol. 3, printed by J. Hughs, 1763, pp. 270–271; *Eighteenth-Century Poetry Archive*.

² *Bad*: ordered; sometimes spelt as “bade.”

³ *Cripple*: someone whose mobility is hindered by age, disability, or injury (in this case Time).

⁴ *Gay trifle*: something that is pleasant to look at, but lacks substance.



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Mary Robinson

Courtney Anderson, Simon Fraser University

Mary Darby Robinson was born in Bristol, England in 1758. She is mostly known for being a poet, but she was also an actress, celebrity, and a supporter of women's rights. She grew up in Bristol where she attended her first years of school, until she moved to Chelsea where she was taught by a teacher known as Meribah Lorrington. Lorrington introduced Robinson to literature and poetry, causing her to fall in love with it and begin reading the poems of Anna Laetitia Barbauld, a poet who wrote her best works on women's rights and other political themes.

In her teenage years, Robinson's mother set up a school in which she worked as an assistant. David Garrick,¹⁰² the manager of the Drury Lane Theatre, was Mary's dancing instructor and saw potential in her, and he encouraged her to take up a career in acting. However, at the age of fifteen, Mary was pressured into marriage by her mother. She married Thomas Robinson the same year and went on to have a child with him named Mary Elizabeth, born in 1774. In 1775 Thomas was arrested for debt and was sent to debtors' prison in England, where Mary and her daughter stayed with him.¹⁰³ During this time, she began writing poetry, including "Captivity: A Poem." After his release, her husband encouraged Mary to go forward with her acting career. Mary's forced marriage and her time in debtors' prison may have delayed her career; however, she continued with her acting goals and returned to David Garrick, taking her first role as Juliet in 1776. She went on to play many roles, including Lady Macbeth, Lady Anne in Shakespeare's *Richard III*, and Perdita in *The Winter's Tale*.

As an actress, she caught the attention of the Prince of Wales. They were briefly romantically involved, causing Robinson to become a celebrity. In her writing career, Robinson was also known by her pen name, "Perdita." She continued writing and published a total of fourteen volumes of poetry over her career. Some of those poems are birthday-themed poems, such as "On the Birth-Day of a Lady" and "The Birth-Day." Robinson also wrote on topics such as women's rights, and today she is commonly associated with poets of the Romantic period. "On the Birth-Day of a Lady," similarly to a birthday card today, gives wishes and hopes. Written in the standard verse form at the time, iambic pentameter couplets, the poem seems to be a hopeful and happy poem in Robinson's canon.

¹⁰² One of the most famous actors of his generation, David Garrick helped create further interest in Shakespeare's plays, as well as acting in Shakespeare's *Richard III*.

¹⁰³ It was common for families to join a close relative in debtors' prison.

Further Reading

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On the Birth-Day of a Lady¹⁰⁴

To hail Louisa, this auspicious¹⁰⁵ day,
 Ye sister muses¹⁰⁶ annual tribute pay.
 Ye sons of science,¹⁰⁷ greet this happy morn,
 On which my gen'rous, honor'd, friend was born.
 My ardent¹⁰⁸ wishes, gentle maid receive, 5
 My steady friendship, and my love believe.
 Health and contentment, crown thy youthful days,
 And sacred honor, guide thy peaceful ways,
 Plenty and ease, thy constant help-mates¹⁰⁹ be, 10
 From malice, envy, and oppression free,
 May fortune smile, propitious¹¹⁰ o'er thy life,
 And guard thy gentle breast from care and strife.
 Thus pass thy moments innocently gay,¹¹¹
 And joys arise, with each revolving day,
 That when grim death, shall spread his shadows round, 15
 With bliss eternal, may thy life be crown'd.



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¹⁰⁴ *Poems by Mrs. Robinson*. Printed for C. Parker, 1775, pp. 96–97. *Eighteenth-Century Collections Online*.

¹⁰⁵ *Auspicious*: promising success.

¹⁰⁶ *Sister muses*: the nine muses of Greek mythology, inspiring artists and writers.

¹⁰⁷ *Sons of science*: men of learning in any branch of knowledge, including artists and writers.

¹⁰⁸ *Ardent*: enthusiastic or passionate.

¹⁰⁹ *Help-mates*: a helpful companion or partner, especially one's husband or wife.

¹¹⁰ *Propitious*: giving or indicating a good chance of success.

¹¹¹ *Gay*: carefree.

William Shenstone

Jeslin Bal, Simon Fraser University

Born in 1714 at his father's farm in Halesowen, England, William Shenstone was best known as a landscape gardener and poet. His poetry is characterized by its lyricism and focus on themes of nature and rural life. In 1744, Shenstone began investing his time and money into developing the farm into the Leasowes Estate, a project which embodied his pastoral visions and remained his passion until he died in 1763.

Shenstone's literary career began with his most famous work, *Poems upon Various Occasions* in 1737. This collection featured "The Schoolmistress," a poem profoundly influenced by the English countryside. In 1742, *The Judgement of Hercules* was published featuring a revised version of the "The Schoolmistress," and was well received. In 1788, Richard Graves (who also has a poem in this anthology), a friend of Shenstone's, published *Recollections of William Shenstone* because he believed Shenstone's poetic and landscaping contributions were under appreciated.

Shenstone's love of pastoral themes is evident in his first elegy, "He Arrives at his Retirement in the Country, and Takes Occasion to Expatriate in Praise of Simplicity — To a Friend," as well as "The Pastoral Ballad." Shenstone's self-perception is reflected in a "Prefatory Essay on Elegy" in which, amidst the farms, meadows, and man-made caves, he describes himself as a shepherd. In 1765, Shenstone's collaborative work with Reverend Thomas Percy on *Reliques of Ancient English Poetry* was printed, and it had some influence on the ballads of the Romantic poets. Shenstone also assisted local poets, including Mary Whateley of Walsall, Joseph Giles, and James Woodhouse, all of whom praised Shenstone and his estate. Throughout his life and after his death, the Leasowes estate was admired by many, although, apart from "The Schoolmistress," Shenstone's poetry did not achieve the same level of influence as other poets of his time.

The poem "The Dying Kid" (1758) is written in iambic tetrameter couplets. While not strictly an elegy, it is typical of Shenstone's poetry in being elegiac, expressing grief. He writes the poem from the perspective of male hermit about a woman, Delia, who mourns the "kid," a young goat, highlighting her loss of Strephon's love as well.

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The Dying Kid.¹¹²

Optima quaeque dies miseris mortalibus aevi
 Prima fugit —
 VIRG.¹¹³

A Tear bedews my Delia's¹¹⁴ eye,
 To think yon playful kid¹¹⁵ must die;¹¹⁶
 From crystal spring, and flowery mead,
 Must, in his prime of life, recede!

5

Erewhile,¹¹⁷ in sportive circles round¹¹⁸
 She saw him wheel, and frisk, and bound;
 From rock to rock pursue his way,
 And, on the fearful margin, play.

10

Pleas'd on his various freaks¹¹⁹ to dwell,
 She saw him climb my rustic cell;¹²⁰
 Thence eye my lawns with verdure bright,
 And seem all ravish'd at the sight.

15

She tells with what delight he stood,
 To trace his features in the flood:
 Then skip'd aloof with quaint amaze,¹²¹
 And then drew near, again to gaze.

20

See tells me, how with eager speed
 He flew, to hear my vocal reed;¹²²

¹¹² *A Collection of Poems in Six Volumes: By Several Hands*, edited by Robert Dodsley, Vol. V, printed by J. Hughs, 1763, pp. 36–37. *Eighteenth-Century Poetry Archive*.

¹¹³ From the *Georgics* by the Roman poet Virgil. Latin for “the best days of poor mortals’ lives fly soonest.”

¹¹⁴ *Delia*: frequently used name in pastoral poetry to represent a shepherdess or idealised lover.

¹¹⁵ *Kid*: young goat.

¹¹⁶ *Must die*: young male goats are usually slaughtered for meat.

¹¹⁷ *Erewhile*: “formerly” or “not long ago” (*OED*).

¹¹⁸ *Sportive circles round*: referring to the goat playfully running in circles.

¹¹⁹ *Freaks*: referring to the goat's playful and energetic actions.

¹²⁰ *Cell*: hermitage.

¹²¹ *Quaint amaze*: a feeling of surprised curiosity or innocent wonder by the kid at seeing his reflection in the water.

¹²² *Vocal reed*: poetic term for a musical instrument, particularly a pipe or flute.

And how, with critic¹²³ face profound,
And steadfast ear, devour'd the sound.

His every frolic, light as air,
Deserves the gentle Delia's care; 25
And tears bedew her tender eye,
To think the playful kid must die. —

But knows my Delia, timely wise,
How soon this blameless era flies?
While violence and craft succeed; 30
Unfair design, and ruthless deed!

Soon would the vine his wounds deplore,
And yield her purple gifts¹²⁴ no more;
Ah soon, eras'd from every grove
Were Delia's name, and Strephon's¹²⁵ love. 35

No more those bow'rs might Strephon see,
Where first he fondly gaz'd on thee;
No more those beds of flow'rets find,
Which for thy charming brows he twin'd. 40

Each wayward passion¹²⁶ soon would tear
His bosom, now so void of care;
And, when they left his ebbing vein,¹²⁷
What, but insipid age,¹²⁸ remain?

Then mourn not the decrees of fate,
That gave his life so short a date;
And I will join thy tenderest sighs,
To think that youth so swiftly flies!

¹²³ *Critic*: suggests that the goat is listening attentively and perhaps critically (carefully) appraising the music.

¹²⁴ *Purple gifts*: grapes, which are purple when ripe, and a metaphor for something valuable the vine produces.

¹²⁵ *Strephon*: conventional name for a rustic lover.

¹²⁶ *Wayward passion*: uncontrolled or impulsive emotions.

¹²⁷ *Ebbing Vein*: referring to blood slowly leaving the body, metaphorically indicating his declining love.

¹²⁸ *Insipid age*: refers to a life devoid of passion, joy, or excitement.



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Charlotte Smith

Olivia Johnstone, Simon Fraser University

Charlotte Smith, originally Charlotte Turner, was born in 1749 into the landed gentry (the lowest segment of the upper class) in the city of London, England. Her father owned two large estates, making their family temporarily wealthy. He spent most of their funds on a severe gambling addiction. Smith's mother was not present in her life as she died due to complications during childbirth when Charlotte was three years old. Smith was married off to a wealthy man, Benjamin Smith, when she was fifteen years old and together they had twelve children.

Smith's husband had a lax work ethic and, like her father, acquired large gambling debts. These drove the family of eleven into poverty and forced them to flee their home to avoid prosecution by creditors after Benjamin was briefly imprisoned. It was these actions that caused Smith to take her children and finally leave her husband. She supported her family through her published works as a novelist and poet.

Smith published sixty-three volumes of work, including children's literature and novels. As seen in *Celestina*, Smith had a great affinity for writing works regarding infant and child mortality because of her experience with these topics. After losing two of her own children at less than ten years of age and her own mother from complications in childbirth, Smith reflected heavily on these experiences throughout her career.

Smith passed away in 1806 during an intensely convoluted legal dispute over familial funds that she was owed. While an actual cause of death was never determined, it is likely that the fifty-seven-year-old woman's many illnesses, including arthritis, pleurisy, neuritis, and gout, caught up to her, causing her body to shut down.

"Sonnet XLIX. Supposed to have been Written in a Church Yard, over the Grave of a Young Woman of Nineteen" is a sonnet that follows the English pattern of rhyme scheme and is in iambic pentameter. It falls within the genre of morbidity poems as well as the larger umbrella genre of sonnets. This poem was published in 1791 by Thomas Cadell within Smith's *Celestina: A Novel in Four Volumes*. This novel follows an orphaned French girl, Celestina de Moray, as she struggles through the English countryside with her caretaker, Mrs. Willoughby, an English Widow.

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Sonnet XLIX, Supposed to have been Written in a Church Yard, over the Grave of a Young Woman of Nineteen, from the Novel of *Celestina*¹²⁹

OH, thou! who sleep'st where hazle¹³⁰ bands¹³¹ entwine

The vernal¹³² grass, with paler violets drest;¹³³

I would, sweet maid! thy humble bed were mine,

And mine thy calm and enviable rest.

For never more by human ills oppress,¹³⁴

5

Shall thy soft spirit fruitlessly repine:¹³⁵

Thou canst not now, thy fondest hopes resign

E'en in the hour that should have made thee blest.¹³⁶

Light lies the turf upon thy virgin breast;

And ling'ring here, to Love and Sorrow true,

10

The Youth who once thy simple heart possest¹³⁷

Shall mingle tears with April's early dew;

While still for him shall faithful Memory save

Thy form and virtues from the silent grave.



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¹²⁹ *Elegiac Sonnets, and Other Poems.* the Thomas and Andrews reprinting of the sixth London ed., 1795, p. 69. *Eighteenth-Century Poetry Archive.*

¹³⁰ *Hazle*: hazel, "a kind of deciduous shrub or small tree, which have simple rounded leaves" (*OED*).

¹³¹ *Bands*: entwining branches, "a flat surface with parallel sides running across or around an object" (*OED*).

¹³² *Vernal*: "coming, appearing, happening, occurring in spring" (*OED*).

¹³³ *Drest*: covered, decorated, or dressed.

¹³⁴ *Opprest*: oppressed; "to put down, subdue, suppress, or put an end to" (*OED*).

¹³⁵ *Repine*: "to regard with discontent or dissatisfaction; to grumble at; to complain about to a person" (*OED*).

¹³⁶ *Blest*: blessed.

¹³⁷ *Possest*: possessed, "to own, to have or gain ownership of; to have as one's own; to hold as property" (*OED*).

Constantine Barber

Jessica Jandu, Simon Fraser University

Constantine Barber, son of poetess Mary Barber (1685–1755), is mainly now known as a physician. Born around 1712–1714 and raised in Dublin, Ireland, Barber attended Trinity College and received his Doctor of Medicine (MD) at the University of Leiden in the Netherlands. He was President of the Royal College of Physicians in Dublin from 1754 until his death in 1783. Although he was successful academically, Barber did not have much influence in the literary world. His mother was a known poetess due to patronage from Jonathan Swift, and all of Constantine’s known works were published in Mary Barber’s¹³⁸ *Poems on Several Occasions* (1734).

Constantine’s poem “To Mrs. Barber, New-Year’s Day, 1733” is an ode to his mother comprised of heroic couplets in iambic pentameter. During the early eighteenth century, the calendar system was gradually switching from the Julian to the Gregorian. Although the Gregorian calendar starts on January first, New Year’s Day was still celebrated on the vernal equinox, so Constantine drafted this poem sometime in March. When he wrote it, Mary Barber was travelling between Dublin and England with the support of Jonathan Swift to raise subscriptions for her work, and Constantine was still attending Trinity College in Dublin. Mary Barber was around forty-eight years old, and Constantine around twenty.

Further Reading

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¹³⁸ See elsewhere in this anthology for work by Mary Barber

To Mrs. Barber. New-Year's-Day, 1733¹³⁹

SEE, the bright Sun renews his annual Course,¹⁴⁰
 Each Beam re-tinges, and revives its Force,
 By Years uninjur'd;¹⁴¹ so may'st¹⁴² thou remain,
 Not Time from thee, but thou from Time may'st gain:
 O might the Fates thy vital Thread prolong, 5
 And make thy Life immortal, as thy Song!

Less Lustre¹⁴³ waits the God,¹⁴⁴ when he refines
 The rip'ning Metal¹⁴⁵ in *Peruvian* Mines;
 Brightens the Crystal with transparent Day,
 Or points the Di'mond¹⁴⁶ with its sparkling Ray; 10
 Than when, delighted, he thy Soul inspires,
 Informs thy Judgment, and thy Fancy fires;
 Assists thee striking out some bold Design,
 And breathes immortal Honours on each Line:
 In common as *His* Rays on all descend, 15
 So *You* the Great delight, the Poor befriend:
 As Heat productive *His* bright Beams bestow,
 So, warm with Life, *your* pow'rful Numbers¹⁴⁷ flow:
 As He from Clouds bursts forth divinely bright,
 So Envy sets *You* in a fairer Light: 20

¹³⁹ Barber, Mary. *Poems on Several Occasions*. C. Rivington, at the Bible and Crown in St. Paul's Church-Yard, 1734, pp. 254–255; *Eighteenth-Century Poetry Archive*.

¹⁴⁰ *The bright Sun renews his annual Course*: this is a reference to lines 7 and 8 of Geoffrey Chaucer's *The Canterbury Tales*: General Prologue.

¹⁴¹ *Uninjur'd*: uninjured, meaning she has not visibly aged.

¹⁴² *May'st*: mayest, i.e. may you.

¹⁴³ *Lustre*: "The quality or condition of shining by reflected light; sheen, refulgence; gloss" (*OED*).

¹⁴⁴ *God*: refers to Apollo who is known as the God of the Sun and Poetry.

¹⁴⁵ *Rip'ning metal*: the ripening metal is silver.

¹⁴⁶ *Di'mond*: diamond.

¹⁴⁷ *Numbers*: "metrical periods or feet; lines, verses" (*OED*).

Yet, tho' thus far Similitude we see,
One Thing disturbs the wond'rous¹⁴⁸ Harmony;
With *faded Light* the Winter Sun appears,
Whilst You shine *brighter* in Decline of Years.



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¹⁴⁸ *Wond'rous*: marvelous.

Susanna Blamire

Gurleen Rupal, Simon Fraser University

Susanna Blamire was famously called the Muse of Cumberland and the Poet of Friendship. She was born in 1747 in Cardew Hall, Carlisle, where she would live with her family until 1754. Susanna was the youngest of four children born to William Blamire, a farmer, and Isabella Simpson. At age seven, Susanna would lose her mother and in 1758 her father. Susanna then moved in with her mother's widowed sister, Mary Simpson, in Stockdalewath, Cumbria. Susanna's brother William was a successful naval surgeon, her other brother Richmond was a publisher in London, and her sister Sarah was married to a colonel. Through the help of her siblings, Blamire was able to reach the literary world. She attended school briefly, after which we assume she was taught at home. Blamire was introduced to the circle at Gartmore House¹⁴⁹ in 1767 but started writing well before that. She wrote songs and poems, one of the longest of which is *Stoklewath; or the Cumbrian Village*. This poem is an "ecological poem that celebrates and defends the balance between the human and natural worlds" (Page 385).

But writing was not the only thing Susanna knew how to do: she was also a dancer, and she knew how to play the guitar and recorder, which helped her when she composed her songs in Scots dialect. Susanna worked with prints and manuscripts about medicine, which played a role in "arguing for women's medical education, reimagining the workings of the body, and advocating holistic forms of practice that unite physical and emotional forms of care" (Blackwood). She learned a lot from her surgeon brother William and "she was able to make use of this knowledge by practicing medicine within the local community" (Blackwood). Susanna suffered from rheumatic fever, a chronic illness that shortened her life to age forty-seven. After her first encounter with this disease, there was a shift in Susanna's poetry, changing the direction to a darker side, as in her poem "When Home We Return."

"When Home We Return" is a poem with an anapestic tetrameter meter, categorized as a song. There is no source to tell us when this poem was written, but we can assume it was after Susanna was diagnosed with her illness in her mid-twenties, due to the somber and grey mood of the poem. The audience can assume the speaker of the poem is male because of the

¹⁴⁹ *Gartmore House*: the residence of her sister Sarah's husband Colonel Graham.

mention of “Jessy,” a deceased female partner in line twenty of the poem. The male speaker has mixed emotions about revisiting places from his childhood, revisiting positive memories but also confronting changes he feels negatively about. Near the end of the poem, he changes his thoughts and “wishes [he] had stay’d from [the] country for ever.” Anapestic meters are used for humorous poems and themes, but ironically this poem is the opposite of what the meter is meant to do.

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When Home We Return¹⁵⁰

Air — O Say Bonny Lass, will you lie in a barrack? ¹⁵¹

WHEN home we return, after youth has been spending,
 And many a slow year has been wasting and ending,
 We often seem lost in the once well-known places,
 And sigh to find age has so furrow'd¹⁵² dear faces;
 For the rose that has faded the eye still keeps mourning, 5
 And weeps every change that it sees on returning.

Should we miss but a tree where we us'd to be playing,
 Or find the wood cut where we saunter'd¹⁵³ a-Maying,¹⁵⁴ —
 If the yew-seat's¹⁵⁵ away, or the ivy's awanting,¹⁵⁶
 We hate the fine lawn and the new-fashion'd planting, 10
 Each thing call'd improvement seems blacken'd with crimes
 If it tears up one record of blissful old times.

When many a spring had call'd forth the sweet flowers,
 And many an autumn had painted the bowers,¹⁵⁷
 I came to the place where life had its beginning, 15
 Taking root with the groves that around me were springing;
 When I found them all gone, 'twas like dear friends departed,

¹⁵⁰ *The Poetical Works of Miss Susanna Blamire "The Muse of Cumberland."* collected by Henry Lonsdale, 1842, pp. 193–194. *Eighteenth-Century Poetry Archive*.

¹⁵¹ *Air — O Say Bonny Lass, will you lie in a barrack?*: this is the tune Blamire set the poem to.

¹⁵² *Furrow'd*: marked with lines or wrinkles.

¹⁵³ *Saunter'd*: walked without hurrying.

¹⁵⁴ *A-Maying*: the celebration of May Day.

¹⁵⁵ *Yew-seat's*: a garden bench next to or made from a yew tree.

¹⁵⁶ *Awanting*: missing.

¹⁵⁷ *Bowers*: shady, leafy shelters in a garden or woods.

And I walk'd where they us'd to be half broken hearted!

When distant one bower my fancy¹⁵⁸ still haunted,
 'Twas hung round with woodbine¹⁵⁹ my Jessy¹⁶⁰ had planted 20
 I ran to the spot, where a weak flower remaining
 Could just nod its head to approve my complaining,
 A tear for a dewdrop I hid in its fringes,¹⁶¹
 And sigh'd then to think what one's pleasures unhinges!

But, ah! what is that to the friends oft¹⁶² estranging,¹⁶³ 25
 Their manners still more than their looks daily changing;
 Where the heart us'd to *warm* to find *civil*¹⁶⁴ behaviour,
 Make us wish we had stay'd¹⁶⁵ from our country for ever,
 With the sweet days of youth in our fancies still glowing,
 And the love of old Friends with old Time ever growing! 30



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¹⁵⁸ *Fancy*: imagination.

¹⁵⁹ *Woodbine*: a honeysuckle.

¹⁶⁰ *Jessy*: the female love interest of the speaker of the poem.

¹⁶¹ *Fringes*: the edges of the flowers.

¹⁶² *Oft*: often.

¹⁶³ *Estranging*: no longer close or affectionate to someone.

¹⁶⁴ *Civil*: coldly polite.

¹⁶⁵ *Stay'd*: written with an apostrophe to emphasize the pronunciation with one syllable.

Elizabeth Carter

Rida Saeed, Simon Fraser University

Elizabeth Carter was born on 16 December 1717 in Deal, Kent, England. Carter lived there most of her life with her family. Her father, Nicholas, advocated for educating his children and keeping them well informed. Carter grew up being very persistent in further educating herself, leading her to become a heavy user of snuff.¹⁶⁶ This allowed her to stay awake for long hours to study. Carter learned nine languages at a young age. Unfortunately, her mother died when Carter was aged ten. After this, she became very comfortable with the concept of death. Carter's literary career began early at the age seventeen, when she published her first work in *The Gentleman's Magazine*. She later moved from Deal to London to advance her literary knowledge. Her dear friend Samuel Johnson promoted her work in his *Rambler*. Later, she published her own anonymous translation of *Examen de l'essai de Monsieur Pope sur l'homme*, by Jean Pierre de Crousaz. This translation gave her many opportunities to publish more significant literary pieces in the mid-1700s. Carter acquired a lot of attention for her writings about the afterlife. In 1797, she was struck with a severe illness. She did not fully recover and died in February of 1806.

In her day, people thought she was “the most learned lady in England” (cited by Dorr 138). Her famous poems include “Ode to Melancholy” and “A Night Piece.” The poem “To —” has themes of death, retirement, nature, and solitude, and was published sometime between 1750–1780. In the eighteenth century, death was a moral concern, with social implications. The act of dying became as important to human life as to the afterlife (Filippo 7). The poem has a recurring theme that nature will eventually die, just like humans die.

The poem is quatrains of iambic pentameter rhymed abab and discusses in a naturalistic manner of an act of dying. The poem uses imagery to emphasize the harmony and beauty of the natural world. Elizabeth wrote this musical-sounding poem for a friend who has not been named.

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¹⁶⁶ *snuff*: A preparation of powdered tobacco for inhaling through the nostrils.

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To —¹⁶⁷

HOW sweet the calm of this sequester'd¹⁶⁸ shore,

Where ebbing¹⁶⁹ waters musically roll:

And Solitude and silent Eve¹⁷⁰ restore

The philosophic temper¹⁷¹ of the soul.

The sighing gale, whose murmurs lull to rest

5

The busy tumult¹⁷² of declining day,

To sympathetic quiet soothes the breast,

And every wild emotion dies away.

Farewell the objects of diurnal¹⁷³ care,

Your task be ended with the setting sun:

10

Let all be undisturb'd vacation here,

While o'er yon wave ascends the peaceful Moon.

What beauteous visions o'er the soften'd heart,

In this still moment all their charms diffuse,¹⁷⁴

Serenity joys and brighter hopes impart,

15

And cheer the soul with more than mortal views.

Here faithful Memory wakens all her powers,

¹⁶⁷ *A Collection of Poems in Four Volumes. By Several Hands.* Second edition, vol. I, printed for G. Pearch, 1770, pp. 162–163.

¹⁶⁸ *Sequester'd*: “to segregate, separate in thought from the surroundings” (*OED*).

¹⁶⁹ *Ebbing*: “the action of flowing back or retiring of the sea or a tidal river; also, of springs” (*OED*).

¹⁷⁰ *Eve*: the evening.

¹⁷¹ *Philosophic Temper*: a calm state of mind

¹⁷² *Tumult*: “commotion, agitation, disturbance; disorderly or noisy movement or action” (*OED*).

¹⁷³ *Diurnal*: daytime.

¹⁷⁴ *Diffuse*: “spread throughout or over a large area, widespread; scattered; widely separated or dispersed” (*OED*).

She bids her fair ideal forms ascend,
 And quick to every gladden'd thought restores
 The social virtue,¹⁷⁵ and the absent friend. 20

Come *****,¹⁷⁶ come, and with me share
 The sober¹⁷⁷ pleasures of this solemn scene,
 While no rude¹⁷⁸ tempest clouds the ruffled¹⁷⁹ air,
 But all, like thee, is smiling and serene.

Come, while the cool, the solitary hours 25
 Each foolish care, and giddy¹⁸⁰ wish controul,
 With all thy soft persuasion's wonted¹⁸¹ powers,
 Beyond the stars transport my listening soul.

Oft, when on earth detain'd by empty show,
 Thy voice has taught the trifler¹⁸² how to rise; 30
 Taught her to look with scorn on things below,
 And seek her better portion in the skies.

Come: and the sacred eloquence repeat:
 The world shall vanish at its gentle sound,
 Angelic forms shall visit this retreat, 35
 And opening heaven diffuse its glories round.

¹⁷⁵ *Social Virtue*: "of or relating to society, as social background, social climate, social duty, social fabric, social issue, social question, social virtue, etc" (OED).

¹⁷⁶ "*****": the name is unknown. It has two syllables.

¹⁷⁷ *Sober*: quiet.

¹⁷⁸ *Rude*: boisterous

¹⁷⁹ *Ruffled*: "disordered, disarranged; made uneven or irregular; rumpled, crumpled" (OED).

¹⁸⁰ *Giddy*: "of persons, their attributes and actions: Mentally intoxicated, 'elated to thoughtlessness'" (OED).

¹⁸¹ *Wonted*: usual.

¹⁸² *Trifler*: "one who is not serious or earnest in what he or she does" (OED).



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Elizabeth Carter

Emily Armstrong, Simon Fraser University

Elizabeth Carter (1717-1806) was born in Deal, Kent and was the eldest daughter of Nicolas and Margaret Carter. Her father was both a linguist and a perpetual curate¹⁸³ and believed in equal education for boys and girls. Consequently, Carter received a rigorous education from him, acquiring both his knowledge of classical languages and his strong religious convictions. Carter was an extremely diligent student; she learned nine languages, including Greek, Hebrew, and Latin, and studied academic subjects such as Astronomy and Mathematics. Living with her widowed father and her step-siblings, much of Carter's time was dedicated to domestic responsibilities. Thus, she was well-known for her proficiency in both academic and domestic pursuits. The renowned intellectual Samuel Johnson famously observed, "My old friend, Mrs. Carter, could make a pudding as well as translate Epictetus from the Greek, and work a handkerchief as well as compose a poem" (Boswell n351). Although she was revered by many men and likely received several marriage proposals, Carter remained unmarried, which suited her independent lifestyle. She cherished female companionship and formed several close friendships with other female writers. She was a founding member of the Blue Stockings Society, a circle of academic women. Through this network, Carter mentored and encouraged other female authors.

Encouraged by her father, Carter began publishing poems at the age of seventeen in *The Gentleman's Magazine*. Throughout her life she continued to write and publish poems, essays, and translations. Her most famous accomplishment was her translation of the works of the stoic Greek philosopher Epictetus, entitled *All the Works of Epictetus, Which Are Now Extant*. Published in 1758, it remained the standard English translation for over a century. Although she was already highly regarded for her academic achievements, this translation earned her a reputation as one of the most learned women in Europe. From this work, Carter also earned a sizable sum of money, enough to support herself in her unmarried life.

"Ode to a Lady in London" was published in 1758 in the first edition of Robert Dodley's *A Collection of Poems in Six Volumes. By Several Hands*. It also appeared several years later in Carter's final published work, *Poems on Several Occasions* (1762). Although the poem does not have stanza breaks, it follows the ballad stanza's meter and rhyme scheme. As a Horatian ode, the poem is homostrophic and has a contemplative tone. The name of the "Lady in London," to whom the poem is addressed, is not given, and could therefore either be a specific or a generic person.

Carter's annual retreats from the city and her love of nature are apparent in the poem's praise for rural life. Like many of her other pieces, this poem has a strong emphasis on the afterlife and reflects Carter's anticipation of eternal life and aversion to indulging in worldly pleasures. She believed in leading a minimalistic life and fulfilling duties as the means to happiness.

¹⁸³ A clergyman of low rank in the Church of England

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Ode, to a Lady in London¹⁸⁴

WHILE soft through water, earth, and air
 The vernal¹⁸⁵ spirits rove,¹⁸⁶
 From noise, my dear, and giddy¹⁸⁷ crowds
 To rural scenes remove.¹⁸⁸
 The mountain snows are all dissolv'd, 5
 And hush'd the blust'ring gale,
 While fragrant Zephyrs¹⁸⁹ gently breathe
 Along the flowery vale.¹⁹⁰
 The circling planets' constant rounds¹⁹¹
 The wintry wastes¹⁹² repair,¹⁹³
 And still from temporary death 10
 Renew the verdant¹⁹⁴ year.
 But ah! when once our transient¹⁹⁵ bloom,
 The spring of life, is o'er,
 That rosy¹⁹⁶ season takes its flight,
 And must return no more. 15
 Yet judge by Reason's sober¹⁹⁷ rules,
 From false Opinion free,

¹⁸⁴ *A Collection of Poems in Six Volumes. By Several Hands*, edited by Robert Dodsley, printed by J. Hughes, for R. and J. Dodsley, vol. V, 1763, pp. 309–310. *Eighteenth-Century Poetry Archive*.

¹⁸⁵ *Vernal*: of springtime.

¹⁸⁶ *Rove*: to travel aimlessly over a large area.

¹⁸⁷ *Giddy*: foolish and easily distracted.

¹⁸⁸ *Remove*: to move to a new location.

¹⁸⁹ *Zephyrs*: a soft breeze, also the name of the Greek god of the west wind.

¹⁹⁰ *Vale*: a wide, flat valley often transversed by water.

¹⁹¹ *Rounds*: in the 1st edition of Dodsley's collection, the word appears as "round."

¹⁹² *Wastes*: desolate expanse of land, may be covered in snow.

¹⁹³ *Repair*: to restore to a proper state.

¹⁹⁴ *Verdant*: green with abundance of vegetation.

¹⁹⁵ *Transient*: lasting only for a brief time.

¹⁹⁶ *Rosy*: cheerful and optimistic.

¹⁹⁷ *Sober*: grave, rational.

And mark how little pilfering¹⁹⁸ years
 Can steal from you or me. 20
 Each moral pleasure of the heart,
 Each smiling charm of truth,
 Depends not on the giddy bud¹⁹⁹
 Of wild fantastic²⁰⁰ youth. 25
 The vain coquet,²⁰¹ whose empty pride
 A fading face supplies,
 May justly dread the wintry gloom
 Where all its glory dies.
 Leave such a ruin to deplore²⁰² 30
 To fleeting forms confin'd;
 Nor age, nor wrinkles, discompose
 One feature of the mind.
 Amidst the universal change,
 Unconscious of decay, 35
 It views unmov'd the scythe²⁰³ of Time²⁰⁴
 Sweep all besides away.
 Fix'd on its own eternal frame
 Eternal are its joys,
 While borne on transitory²⁰⁵ wings 40
 Each mortal pleasure flies.
 While every short-liv'd flower of sense
 Destructive years consume,

¹⁹⁸ *How little pilfering*: the small amount that the years can steal.

¹⁹⁹ *Bud*: something undeveloped.

²⁰⁰ *Fantastic*: having foolish imaginations.

²⁰¹ *Coquet*: a flirtatious person.

²⁰² *Deplore*: to mourn or have strong regret.

²⁰³ *Scythe*: a curved blade used for cutting grass or crops in broad, smooth strokes.

²⁰⁴ *Time*: the personification of time, often referred to as (Old) Father Time. Traditionally, he was represented as an old man carrying a scythe and often an hourglass.

²⁰⁵ *Transitory*: lasting only briefly.

Through friendship's fair enchanting walks

Unfading myrtles²⁰⁶ bloom.

45

Nor with the narrow bounds of time

Its beauteous prospect ends,

But lengthen'd through the vale of death²⁰⁷

To paradise extends.



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²⁰⁶ *Myrtles*: a family of evergreen trees and shrubs with fragrant leaves and flowers, often symbolizes “love, peace, honor” (*OED*).

²⁰⁷ *Vale of death*: likely an allusion to “the valley of the shadow of death” in Psalm 23. The psalmist uses this phrase in the figurative sense, referring to the trials in this world. However, the vale of death in this poem is literal, bringing us to paradise.

Sneyd Davies

Alyssa Embree, Simon Fraser University

Sneyd Davies was a poet, a clergyman, and a valued friend. Davies was born on 30 October 1709 and baptized in St. Mary's Church, Shrewsbury. He was the third child born to John and Honora. Davies's father John was a rector²⁰⁸ and patron in Kingsland, Herefordshire and St. Asaph, Denbigshire. He married Sneyd's mother Honora, whose maiden name was Sneyd. Davies's Christian name derives from his mother's family, pronounced s-NEE-d. The family was well off and possessed an estate in the Vale of Clwyd, near St. Asaph (Hardinge 11).

As a young boy, Davies attended Eton College, a public school²⁰⁹ located in Berkshire, England, along the River Thames. Attending school away from home gave Davies the opportunity to develop deep and lasting friendships with his classmates. One of these significant friendships was with Charles Pratt (b.1717), later the first Earl of Camden. The two attended Eton together and were later admitted to Cambridge.

While Davies was attending Cambridge University, his father passed away. Sneyd Davies was the sole beneficiary of his father's will. Consequently, at the age of twenty-three, Davies inherited the family estate. In 1733, a year after his father's death, Sneyd joined the clergy. He was ordained as a priest and assumed his father's position as a rector.

Davies and Pratt accomplished their bachelor's and master's degrees at Cambridge University. Davies completed his Doctor of Divinity in 1739, while Pratt became a lawyer and politician. Charles Pratt is the muse for Davies's poem titled "To C*** P****, Esq;" as confirmed by Pratt's nephew George Hardinge (Creasy 255), who is the author of Davies's biographical memoir.

It was at Cambridge University where Davies acquired his poetic inspirations. His works often imitated John Milton, Johnathan Swift, and, most importantly, the Roman poet Horace. Horace wrote verse epistles,²¹⁰ which addressed moral and philosophical themes and often counselled friends. We see Davies's care for his friendships through his writing of letters, many of which are preserved in his biographical memoir, and verse epistles such as "To C*** P****, Esq." This poem is in blank verse (unrhymed iambic pentameter), which is unusual, as eighteenth-century verse epistles are typically made up of rhyming couplets. The

²⁰⁸ *Rector*: a member of the church clergy, a priest in charge of a country parish. Rectors could not be forced out and had the right to the land and income for life. Many rectors would pass down the position to their first son. The bulk of their income came from church tithes.

²⁰⁹ *Public schools*: emerged in the eighteenth century, as certain grammar schools' reputations grew beyond their neighbourhood, they began accepting pupils, regardless of locality, who could afford resident fees. In North America, these would be referred to as private schools.

²¹⁰ *Verse epistles*: letters written in poetic form.

poem showcases themes of friendship, aging, and memory. It functions as a beautiful tribute to Davies's youth and lasting friendship with Pratt.

Sneyd Davies never married, but, while he ignored romantic relationships, he pursued and valued male friendships. Sneyd spent the remainder of his life secluded in the private library of his inherited estate, accompanied by his pipe, writing correspondence to his friends (Hardinge 29–30). Sneyd Davies passed away on 20 January 1769. He is remembered as an accomplished scholar and “the most amiable of human beings; cheerful, though modest; and pious, without parade of his religion; – friendly, humane, public-spirited, and virtuous in every sense of the word” (Hardinge 23).

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To C*** P****, Esq;²¹¹

FROM friendship's cradle up the verdant²¹² paths
 Of youth, life's jolly spring; and now sublim'd²¹³
 To its full manhood and meridian²¹⁴ strength,
 Her latest stage, (for friendship ever hale²¹⁵
 Knows not old age, diseases, and decay, 5
 But burning keeps her sacred fire, 'till death's
 Cold hand extinguish) at this spot, this point,
 Here P***, we social meet, and gaze about,
 And look back to the scenes our pastime trod²¹⁶
 In nature's morning, when the gamesome hours
 Had sliding feet, and laugh'd themselves away. 10
 Luxurious season! vital prime! where Thames²¹⁷
 Flows by Etona's²¹⁸ walls, and cheerful sees
 Her sons wide swarming; or where sedgy²¹⁹ Cam²²⁰
 Bathes with slow pace his academic grove,
 Pierian²²¹ walks! — O never hope again, 15
 (Impossible! untenable!) to grasp
 Those joys again; to feel alike the pulse
 Dancing, and fiery spirits boiling high:

²¹¹ *A Collection of Poems in Six Volumes: By Several Hands.* edited by Robert Dodsley, Vol. VI, printed by J. Hughes, 1763, pp. 265-6. *Eighteenth-Century Poetry Archive*.

²¹² *Verdant*: rich with grass or other greenery.

²¹³ *Sublim'd*: "to raise up or on high; to cause to ascend" (*OED*).

²¹⁴ *Meridian*: "the point or period of highest development or perfection, after which decline sets in; culmination, full splendour" (*OED*).

²¹⁵ *Hale*: strong and healthy.

²¹⁶ *Trod*: walked a path.

²¹⁷ *Thames*: a river that flows through Southern England.

²¹⁸ *Etona's*: the word comes from the motto of Eton College, Floreat Etona, which means "may Eton flourish."

²¹⁹ *Sedgy*: covered or bordered with sedges, a grass-like plant.

²²⁰ *Cam*: the river after which the University of Cambridge is named.

²²¹ *Pierian*: "of or belonging to Pieria, a district of the Greek region of Macedonia just north of Mount Olympus, regarded as the home of the Muses in Greek and Roman mythology. Hence: of or relating to the Muses, or (by extension) poetry and learning; poetic" (*OED*).

Or see the pleasure that with careless wing
 Swept on, and flow'ry garlands toss'd around 20
 Disporting!²²² Try to call her back — as well
 Bid yesterday return, arrest the flight
 Of Time; or musing by a river's brink,
 Say to the wave that huddles swiftly by
 For ever, from thy fountain roll anew. 25
 The merriment, the tale, and heartfelt laugh
 That echo'd round the table, idle guests,
 Must rise, and serious inmates²²³ take their place.
 Reflection's daughters, sad and world-worn thoughts
 Dislodging Fancy's²²⁴ empire — Yet who knows 30
 Exact the balance of our loss and gain?
 Who knows how far a rattle may outweigh
 The mace or scepter? But as boys resign
 The play-thing, bauble²²⁵ of their infancy,
 So fares²²⁶ it with maturer years: they sage,²²⁷ 35
 Imagination's airy regions quit,
 And under Reason's banner²²⁸ take the field,
 With resolution face the cloud or storm,
 While all their former rainbows die away.
 Some to the palace with regardful step, 40
 And courtly²²⁹ blandishment²³⁰ resort, and there

²²² *Disporting*: a lively and entertaining activity

²²³ *Inmates*: "in relation to other persons: One who is the mate or associate of another or others in the same dwelling; one who dwells with others in a house." (*OED*)

²²⁴ *Fancy's*: imagination's.

²²⁵ *Bauble*: a toy, often a rattle.

²²⁶ *So fares it*: so it happens.

²²⁷ *Sage*: they, now wise, leave off imagination and join the forces of reason.

²²⁸ *Banner*: a flag used to signify and identify one's loyalty to a person, place, ideology, etc.

²²⁹ *Courtly*: elegant, refined, formal behaviour.

²³⁰ *Blandishment*: pleasing and alluring speech or action, flattery.

Advance obsequious;²³¹ in the sunshine bask
 Of princely grace, catch the creating eye,
 Parent of honours: — in the senate some
 Harangue²³² the full-bench'd auditory, and wield 45
 Their list'ning passion (such the pow'r, the sway
 Of Reason's eloquence!) — or at the bar,
 Where Cowper,²³³ Talbot, Somers, Yorke before
 Plead their way to glory's chair supreme,
 And worthy fill'd it. Let not these great names 50
 Damp,²³⁴ but incite: nor Murray's²³⁵ praise obscure
 Thy younger merit. Know, these lights, ere yet
 To noon-day lustre²³⁶ kindled, had their dawn.
 Proceed familiar²³⁷ to the gate of Fame,
 Nor think the task severe, the prize too high 55
 Of toil and honour, for thy father's son.



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²³¹ *Obsequious*: “compliant with the will or wishes of another” (*OED*).

²³² *Harangue*: the making of a long and often argumentative speech to an audience.

²³³ *Cowper*: William Cowper 1st Earl Cowper (1665-1723), Lord High Chancellor of Great Britain, not the poet William Cowper

²³⁴ *Damp*: dampen down, limit.

²³⁵ *Murray*: William Murray (b.1705), also known as the most powerful British jurist of the century.

²³⁶ *Lustre*: “the quality or condition of shining by reflected light” (*OED*).

²³⁷ *Familiar*: belonging to a household or group

John Gerrard

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Little is known about the life of John Gerrard. What can be identified is that he was a member of the clergy, a curate, and presided over a parish in Devon, England known as Withycombe in the Moor. The name for this parish is now Widecombe in the Moor. Gerrard is credited with one published work titled *Poems, by John Gerrard, Curate of Withycombe in the Moor, Devon* (1769), and he may have been the same John Gerrard to produce *Siglarium Romanum*, which is a dictionary that deals with Latin abbreviations. However, there is not a definitive connection between the two, besides their shared moniker and an affiliation with the Church of England (Baines et al. 172).

His collection of seventeen poems contains elegies, epistles, a translation, and a pastoral, among other genres. The collection was distributed to his subscribers and, though they were few, some took more than one copy. The *London Magazine* pronounced John Gerard “to have two qualifications, which must always give a writer consequence with the public, good sense and modesty” (“*Poems*” 209).

Gerrard’s poem in this anthology, titled “A Song,” is a musing on youth long past and aging. It is written in anapestic trimeter and follows a rhyme scheme of abab.

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A Song²³⁸

YE scenes that engag'd my gay²³⁹ youth,

Say, whither so fast do ye fly?

If the lesson you told me was truth,

Ah! why do ye fade from my eye?

That meadow where often I stray'd,

5

That bank, and yon shadowy tree,

Those streams, with such fondness survey'd,

Have hid all their sweetness from me.

Yon hill that uprears his smooth head,

Where the wild-thyme its fragrance bestows,

10

Whose verdures²⁴⁰ have rose from my bed,

And whose breezes have sigh'd my repose.

What tho' from his summit so high.

Flock, cottage, and woodland are seen;

Yet no more I with fondness descry,²⁴¹

15

For indifference rises between.

Ah! whither, ye sweets, do ye fly?

For fancy²⁴² your absence must mourn;

Ah! say, will ye fade from my eye,

And yet will ye never return?

20

²³⁸ *Poems: By John Gerrard, Curate of Withycombe in the Moor, Devon*, sold by G. Kearsley, 1769, pp.75-6, *Internet Archive*.

²³⁹ *Gay*: "light-hearted, carefree" (*OED*).

²⁴⁰ *Verdures*: green vegetation.

²⁴¹ *Descry*: glimpse.

²⁴² *Fancy*: imagination.

That valley, whose mantle so gay,
 Is with primrose and cowslip o'erspread;
 No longer invites me to stray,
 And rifle²⁴³ the sweets of their bed.

Not odious at present they look; 25
 I discern that their colours are bright;
 But their charms have my fancy forsook,
 And their fragrance forgot to delight.

To my cooler attention how dear
 The soothing complaint of the dove! 30
 I have left my companions to hear
 The wood-linnet warble her love.

Nor these can my footsteps retard;²⁴⁴
 Or if round me they carelessly fly,
 From mine eyes they attract no regard, 35
 And my ears their soft warblings deny.

Ah! sure 'tis the bus'ness of life,
 That bids those endearments depart;
 To involve us in cares and in strife,
 That estrange and entangle the heart. 40

With destiny all must comply;
 Yet cannot my fancy but mourn,

²⁴³ *Rifle*: to search with an intent to steal

²⁴⁴ *Retard*: slow.

For the season that fades from my eye,
And the sweets that must never return.



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Thomas Gray

Isabella Cheung, Simon Fraser University

Thomas Gray was born in Cornhill, London, on 26 December 1716. He was the only child born alive to Dorothy and Philip Gray. He attended Eton College from 1725 to 1734, where he befriended Horace Walpole (1717-97) and Richard West (1716-42).

In October 1734, Gray attended Peterhouse at Cambridge alongside Walpole. Here, he studied Virgil and began writing Latin verse, occasionally communicating with West via poems in French and Latin. He took interest in a variety of languages, as well as studies in medieval history and botany. After leaving Peterhouse in 1738, Gray and Walpole embarked on a tour of Europe. One of their stops was in Paris, where Gray began to take interest in French classical dramatists such as Racine. He tried to imitate Racine's works in his tragic verse drama fragment "Agrippina." The journey ended in spring 1741, when a quarrel between Gray and Walpole forced the two friends down separate paths.

Gray stayed in London for almost a year after, until his father died on 6 November 1741. When he returned home, he found West suffering from a decline in his health. Gray spent the next few summers at Stoke Poges with his mother and Aunt Mary. The spring and summer of 1742 were the most prolific periods of his creative productivity, though much of the poetry he wrote during this time remained incomplete, such as "Agrippina," the "De Principiis Cogitandi," and the "Hymn to Ignorance." The tragedy of his friend Richard West's death at twenty-five prompted Gray to write "Ode on a Distant Prospect of Eton College," "Ode to Adversity," and "Sonnet on the Death of Richard West," as well as some lines in "De Principiis Cogitandi." He returned to Peterhouse in October of 1742, where he met his eventual literary executor William Mason (1724-97) and John Clerke, a Fellow at Peterhouse. His most well-known work, "Elegy Written in a Country Churchyard," may have been started in 1742 or 1745 and taken up again in the winter of 1749 after his Aunt Mary's death. It was published on 15 February 1751 and became the most celebrated and reprinted poem of the century.

Despite the success of this poem, Gray led a quiet life reading, studying, and traveling, though his health began to decline in 1755. He started two Pindaric Odes in 1752 called "The Progress of Poesy" and "The Bard," though the criticism he received for both prompted him to move away from public critical debate. In 1762, he applied to Lord Bute for the Professorship of History and Modern Languages at Cambridge. Initially the spot was taken by Lawrence Brockett, but following the passing of Brockett in 1768, Gray was appointed as his successor. He met Charles Victor de Bonstetten (1745-1832) in 1769, developing a deep affection for him after directing his studies for several weeks. Gray's health deteriorated in 1770, with his last visit to London being in May of 1771. He died in

July of 1771, and was laid to rest in the same vault as his mother in the churchyard of St Giles at Stoke Poges.

Gray wrote many poems that explore the theme of death, such as his “Elegy Written in a Country Churchyard.” His melancholy has been hypothesized to have emerged out of a “distinctive and deeply embedded facet in his view of himself” (Snyder 129). The early death of his friend Richard West contributed to this fascination with tragic poetry. Perhaps the culture at the time that “failed to provide [Gray] with an acceptable framework for [the] self-actualization” of his sexual identity (Snyder 136).

“Epitaph on Mrs. Clerke” was written by Gray for his friend John Clerke, following the death of his wife in 1757. Not much is known about Jane Clerke, the poem’s subject, other than the fact that she is “a friend, a wife, [and] a mother” (l. 2). The poem belongs to the epitaph genre and is written in iambic tetrameter couplets. Although the first line describes the “silent marble,” this poem may not have actually been engraved on Mrs. Clerke’s tombstone. The poem explores the price that comes with living — the toll of watching loved pass away.

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Epitaph on Mrs. Clerke²⁴⁵

LO!²⁴⁶ Where this silent marble weeps,²⁴⁷
 A friend, a wife, a mother sleeps:²⁴⁸
 A heart, within whose sacred cell²⁴⁹
 The peaceful virtues²⁵⁰ loved to dwell.
 Affection warm, and faith sincere, 5
 And soft humanity were there.
 In agony, in death, resigned,
 She felt the wound she left behind.
 Her infant image, here below,
 Sits smiling on a father's woe:²⁵¹ 10
 Whom what awaits, while yet he strays²⁵²
 Along the lonely vale²⁵³ of days?
 A pang,²⁵⁴ to secret sorrow dear;
 A sigh; an unavailing²⁵⁵ tear;
 Till time shall every grief remove, 15
 With life, with memory, and with love.



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²⁴⁵ First published in 1758. Copytext from *Thomas Gray Archive*, 1758.

²⁴⁶ *Lo*: “an interjection of vague meaning, corresponding approximately to the modern O! or Oh!” (*OED*).

²⁴⁷ *Silent marble weeps*: a gravestone, presumably with condensation on it.

²⁴⁸ *Mother*: Mrs. Jane Clerke, the wife of Gray’s friend.

²⁴⁹ *Cell*: the speaker imagines the heart as a hermitage or monastic retreat

²⁵⁰ *Virtues*: “moral qualities regarded (especially in religious contexts) as good or desirable in a person, such as patience, kindness, etc.; a particular form of moral excellence” (*OED*).

²⁵¹ *Woe*: grief or regret.

²⁵² *Strays*: “to escape from confinement or control, to wander away from a place, one’s companions, etc.” (*OED*).

²⁵³ *Vale*: a valley, often with a stream; may also be a reference to Ps 23 “though I walk in the valley of the shadow of death.”

²⁵⁴ *Pang*: a sudden feeling of deep emotional pain.

²⁵⁵ *Unavailing*: “to be of no avail (to); to fail” (*OED*).

John Hawkesworth

Caitlin Carrick, Simon Fraser University

John Hawkesworth was born in Tottenham Court, London on an unknown date to John Hawkesworth, a watch engraver, and Ann, as the second born of three children, and was baptized on 28 October 1720. Hawkesworth was given a modest elementary education in which he studied arts and arithmetic as well as literary texts found in the bible, and he learned the French language from his father who was fluent. At sixteen, he gained an apprenticeship with an attorney in the city, and, while the work was boring, Hawkesworth found interest in literary conversations with John Ryland, a young merchant and a man who would go on to marry his sister Honor in 1742. Hawkesworth married a woman named Mary in 1744, and the couple had no children but did run a boarding school geared towards the education of young ladies that they held in the Thornhill Mansion in Bromley.

Hawkesworth made a name for himself as an essayist, author, poet, and prominent editor for *The Gentleman's Magazine*, starting from when he first published poetry with them in 1741 with the verse fable "The Fop, Cock and Diamond." Hawkesworth wrote over twenty well received compositions between 1744 and 1749 and became acquainted with a long-time contributor to the magazine, Samuel Johnson. During his time contributing to the magazine, Hawkesworth wrote up parliamentary debates, edited the poetry section, and contributed his own essays, reviews, and poems, finally becoming literary editor in 1756.

Through Hawkesworth's connection and friendship with Johnson, they founded a periodical called *The Adventurer* on the side, which ran from 1752 to 1754, and Hawkesworth became one of their main contributors and editors, where his more than seventy submissions gained him much recognition and many friends. Many of his contributions were used to provide moral guidance for the young men living in London, and he wrote blending moral sentiment with exotic trappings and melodrama. Because his works were about domestic life and focused primarily on people living in London, they were very well reviewed, and he remained a force in the world of influential periodicals.

Hawkesworth's poetry was not as well known, but explored themes of morality, death, and human experiences. Hawkesworth's reputation as an impressive literary figure was overshadowed near the end of his life by his involvement in bad editing practices. Notably, his lack of editing in the publishing of *An Account of the Voyages Undertaken in the Southern Hemisphere* by Byron, Wallis, Carteret, and James Cook, which was not well received by critics, and the backlash is said to have shortened his days. Hawkesworth also became a director in the East India Company a few years before his death, but his contributions were slim and he accepted the job offer for the money, not to contribute to the company.

John Hawkesworth died in 1773 in a friend's home after a short illness. Thanks to his contributions to the world of editing, there is a monument to him near his home in Kent, England.

“A Moral Thought” was published in a collection in 1770, and we know very little about its publication or review. The poem was published under the name Dr. Hawkesworth because he had recently been given an honorary Doctorate of Law. The poem is in iambic tetrameter quatrains and explores thoughts and feelings about death.

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A Moral Thought²⁵⁶

THRO²⁵⁷ groves sequester'd,²⁵⁸ dark and still,
 Low vales,²⁵⁹ and mossy cells among,
 In silent paths the careless rill,²⁶⁰
 Which languid²⁶¹ murmurs, steals along:

Awhile it plays with circling sweep,
 And lingering leaves its native plains,
 Then pours impetuous²⁶² down the steep,
 And mingles with the boundless main.

O let my years thus devious²⁶³ glide,
 Through silent scenes obscurely calm,
 Nor wealth nor strife pollute the tide,
 Nor honour's sanguinary²⁶⁴ palm.

When labour tires, and pleasure palls,²⁶⁵
 Still let the stream untroubled be,
 As down the steep of age it falls,
 And mingles with eternity.

²⁵⁶ *A Collection of Poems in Four Volumes. By Several hands. Vol. III*, second edition, printed for G. Pearch, 1770, pp. 146-147. *Eighteenth-Century Poetry Archive*.

²⁵⁷ THRO: through.

²⁵⁸ *Sequester'd*: "to separate and reject; to eliminate; chiefly in immaterial sense, to set aside, dismiss from consideration" (OED).

²⁵⁹ *Vales*: valleys.

²⁶⁰ *Rill*: a small stream or brook.

²⁶¹ *Languid*: lacking vitality or strength.

²⁶² *Impetuous*: characterized by having sudden and violent movements.

²⁶³ *Devious*: in winding ways.

²⁶⁴ *Sanguinary*: characterized by feelings full of bloodshed.

²⁶⁵ *Palls*: "to grow weak or faint; to lose strength, courage, vitality, etc.; to fail, fall away" (OED).



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William Taylor

Pla Sey, Simon Fraser University

William Taylor (7 December 1673–7 September 1750) was baptized at St Michael's Bassishaw in St Alphage, London, to William Taylor and Dorothy Turner. He was an English poet and merchant known for his wit and facetious verse. He owned property in Essex, where he was married to Anna Crispe and had a son, Henry Taylor. Passing away at the age of seventy-six in Portsmouth, Hampshire, England, William Taylor left a literary legacy that extended to his great-grandson.

The biographical details about William Taylor are limited and primarily documented by his great-grandson Peter Alfred Taylor in *Some Account of the Taylor Family (originally Taylard)* (1875). Peter briefly mentions his great-grandfather William Taylor “of South Weald.” It describes William Taylor as a contemporary of Steele and interested in amateur theatricals. Taylor’s manuscript verse includes ten poems, one being “The Dropsical Man,” which are featured in Robert Dodsley’s *A Collection of Poems by Several Hands* (1763).

Dropsy, also known as edema, is a medical condition that describes an abnormal accumulation of fluid in the body’s tissues, often leading to swelling. During the eighteenth century, England experienced a gin epidemic, and the consumption of gin was widespread, particularly among the lower classes. This surge in alcohol consumption resulted in many health consequences, including cases of dropsy among heavy drinkers. Within this context, William Taylor’s “The Dropsical Man” is a satirical interpretation of the detrimental effects of excessive drinking.

“The Dropsical Man” engages in comic verse with an anapestic meter in couplets. It explores themes of drink, parents, and children, as it portrays a father grappling with the consequences of his excessive drinking. The verses of the poem combine jest and melancholy as the father informs his son about the impending inheritance. The poem illustrates the detrimental impact of immoderate alcohol consumption and demonstrates the repercussions of one’s actions, as seen in the predicted premature death of the father.

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The Dropsical Man²⁶⁶

A JOLLY, brave toper,²⁶⁷ who cou'd not forbear²⁶⁸
 Tho' his life was in danger, old port²⁶⁹ and stale beer,
 Gave the doctors the hearing — but still wou'd drink on,
 Till the dropsy²⁷⁰ had swell'd him as big as a ton.
 The more he took physic²⁷¹ the worse still he grew,
 And tapping²⁷² was now the last thing he cou'd do.
 Affairs at this crisis, and doctors come down,
 He began to consider — so sent for his son.
 Tom, see by what courses I've shorten'd my life,
 I'm leaving the world ere²⁷³ I'm forty and five;
 More than probable 'tis, that in twenty-four hours,
 This manor, this house, and estate will be yours;
 My early excesses²⁷⁴ may teach you this truth,
 That 'tis working for death to drink hard in one's youth.
 Says Tom, (who's a lad of a generous spirit,
 And not like young rakes²⁷⁵ who're in haste to inherit,)

Sir, don't be dishearten'd; altho' it be true,

²⁶⁶ *A Collection of Poems in Six Volumes. By Several Hands*, edited by Robert Dodsley, Vol. VI, printed J. Hughes, 1763, p. 125. *Eighteenth-Century Poetry Archive*.

²⁶⁷ *Topper*: someone who drinks alcoholic beverages.

²⁶⁸ *Forbear*: to hold oneself back from something.

²⁶⁹ *Port*: a fortified wine, originating from Portugal.

²⁷⁰ *Dropsy*: an old term for edema, a medical condition characterized by the abnormal accumulation of fluid in the body's tissues.

²⁷¹ *Physic*: medicinal treatment or medicine.

²⁷² *Tapping*: a medical procedure to remove fluid from the body, typically done by inserting a needle or catheter, often used to alleviate symptoms of conditions such as dropsy.

²⁷³ *Ere*: an archaic or poetic term meaning "before."

²⁷⁴ *Excesses*: behaviors or actions that go beyond what is considered reasonable or moderate.

²⁷⁵ *Rakes*: young men with wild and dissolute lifestyles.

Th' operation is painful, and hazardous too,
 'Tis no more than what many a man has gone thro'.
 And then, as for years, you may yet be call'd young, 20
 Your life after this may be happy and long.
 Don't flatter me, Tom, was the father's reply,
 With a jest²⁷⁶ in his mouth and a tear in his eye;
 Too well by experience, my vessels,²⁷⁷ thou know'st,
 No sooner are tapped, but they give up the ghost.²⁷⁸ 25



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²⁷⁶ *Jest*: a playful or humorous remark or action.

²⁷⁷ *My vessels*: a pun on his blood vessels/tissues and the vessels in which he keeps alcohol.

²⁷⁸ *Give up the ghost*: a euphemism for dying or passing away; also, a term for an open bottle of wine losing its flavour due to oxidation.

Joanna Baillie

Brooklyn Macdonald, Simon Fraser University

Joanna Baillie (1762-1851), a notable Scottish playwright and poet, emerged as a prominent literary figure in the late eighteenth and early nineteenth centuries. Her works are often related to Scottish customs and landscapes, with a focus on the analysis of human nature. Baillie was born in Bothwell, Scotland and lived there during the early years of her life. Her father was a Presbyterian minister and later a Divinity Professor at the University of Glasgow, and, because of this, her upbringing was heavily influenced by religion and academia. Her family moved to Hamilton, where Baillie learnt to read at the age of ten while attending Miss McDonald's Glasgow boarding school. While in school, she discovered theatre and immediately felt a strong passion for art, which motivated her to start learning more about plays and poems. Baillie's father died in 1778, leaving his wife with insufficient funds to support their family, forcing Baillie's mother to move to London to stay with her son William (Noe 344).

Nineteenth-century biographer Millicent Fawcett notes that "Mrs. Joanna Baillie... was a remarkable instance of a writer rapidly rising to the highest pinnacle of fame, and then as rapidly and surely descending almost to the common level of ordinary mortals" (Fawcett 509). However, Baillie's work was revisited by readers in the twentieth century, giving Baillie the recognition she deserved (Mellor 559). Baillie died in 1851 at almost ninety years old. She was buried alongside her mother and later joined by her sister in their Hampstead parish churchyard, and in 1899 a memorial was created in memory of Joanna Baillie at her birthplace in Bothwell.

The poem below, "A Child to His Sick Grandfather," was published in 1790. This poem explores the intricate stages of grief through the perspective of a child in an era when people considered children innocent. Not much is known of the public's perception of this poem since it was one of Baillie's lesser-known works. Baillie uses a uniform structure with eight stanzas, each with six lines and an aabbcc rhyme scheme. The poem is written in a mix of iambic tetrameter (8 syllables) and iambic trimeter (6 syllables) with a syllable pattern of 8/8/8/8/8/6. The genre is address, which puts words into the mouth of the fictional child, to show how his feelings are changing while watching his grandfather physically and mentally deteriorate.

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A Child To His Sick Grandfather²⁷⁹

GRAND-DAD, they say you're old and frail,
 Your stiffened legs begin to fail:
 Your staff, no more my pony now,²⁸⁰
 Supports your body bending low,
 While back to wall you lean so sad, 5
 I'm vex'd²⁸¹ to see you, Dad.

You used to smile and stroke my head,
 And tell me how good children did;
 But now, I wot²⁸² not how it be,
 You take me seldom on your knee, 10
 Yet ne'ertheless I am right glad,
 To sit beside you, Dad.

How lank²⁸³ and thin your beard hangs down!
 Scant²⁸⁴ are the white hairs on your crown:
 How wan²⁸⁵ and hollow are your cheeks, 15
 Your brow is crossed with many streaks;
 But yet although his strength be fled,
 I love my own old Dad.

The housewives round their potions²⁸⁶ brew,
 And gossips come to ask for you; 20
 And for your weal²⁸⁷ each neighbour cares;
 And good men kneel and say their prayers,
 And every body looks so sad,
 When you are ailing,²⁸⁸ Dad.

You will not die and leave us then? 25
 Rouse up and be our Dad again.

²⁷⁹ *Fugitive Verses by Joanna Baillie, Author of "Dramas on the Passions" etc.*, Moxon, 1840, pp. 92–94. *Eighteenth-Century Poetry Archive*.

²⁸⁰ *No more my pony now*: the boy has used the grandfather's cane as a hobby horse in the past.

²⁸¹ *Vex'd*: to be distressed.

²⁸² *Wot*: know.

²⁸³ *Lank*: thin and flat.

²⁸⁴ *Scant*: minimal.

²⁸⁵ *Wan*: pale, unhealthy looking skin.

²⁸⁶ *Potions*: home remedies.

²⁸⁷ *Weal*: wellbeing, in this case through community support.

²⁸⁸ *Ailing*: experiencing illness or suffering.

When you are quiet and laid in bed,
 We'll doff²⁸⁹ our shoes and softly tread;
 And when you wake we'll still be near,
 To fill old Dad his cheer. 30

When through the house you change your stand,
 I'll lead you kindly by the hand:
 When dinner's set I'll with you bide,²⁹⁰
 And aye²⁹¹ be serving by your side;
 And when the weary fire burns blue, 35
 I'll sit and talk with you.

I have a tale both long and good,
 About a partlet²⁹² and her brood,²⁹³
 And greedy cunning²⁹⁴ fox that stole
 By dead of midnight through a hole, 40
 Which slyly to the hen-roost led, —
 You love a story, Dad?

And then I have a wondrous tale
 Of men all clad²⁹⁵ in coats of mail,²⁹⁶
 With glittering swords, — you nod, — I think 45
 Your heavy eyes begin to wink; —
 Down on your bosom sinks your head: —
 You do not hear me, Dad.



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²⁸⁹ *Doff*: take off.

²⁹⁰ *Bide*: remain.

²⁹¹ *Aye*: always, continuously.

²⁹² *Partlet*: a hen.

²⁹³ *Brood*: the hen's babies (chicks).

²⁹⁴ *Cunning*: clever.

²⁹⁵ *Clad*: to be armoured or clothed.

²⁹⁶ *Mail*: chainmail.

James Barclay

Danika Mein, Simon Fraser University

James Barclay, a teacher and active member of the Church of England, resided in London in the eighteenth century (1746/7–1774). Most of the information we have on his personal life is tied to his religious affiliations. Barclay's few publications known today include a written sermon and a *Complete and Universal English Dictionary* (1774). Although his dictionary was widely accepted at the time, it reads to us more as an encyclopedia because it contains articles pertaining to religion, literature, politics, and similar topics. Barclay published three poems other than "The Metamorphose" that we know of today.

"The Metamorphose" is written in iambic tetrameter and its genre is a character sketch. Though it is unclear which insect Barclay is drawing a connection to, he metaphorically uses a butterfly or moth to tie the aging process to the natural world. Barclay mentions the character Witwoud from the play *The Way of the World* by William Congreve (1700), denoting an individual who believes they are intelligent when they are not. This poem denigrates youth and old age in a way similar to what Muller observes in moral periodicals in the early eighteenth century (91-100), but Barclay's poem omits a positive middle age while emphasizing the inferiority of stupid people at any age.

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The Metamorphose²⁹⁷

WITH rolling time that all things change,
Has oft been said, and oft been sung:

²⁹⁷ *A Collection of Poems in Four Volumes. By several hands*, Vol. III, 1770, printed for G. Pearch, pp. 178–179. *Eighteenth-Century Poetry Archive*.

One instance more; the difference strange

’Twixt²⁹⁸ WITWOUD²⁹⁹ old, and WITWOUD young!

In youth, compound of curls and lace,

5

Of giggle, fidget, and of froth;

One simper³⁰⁰ dimpled in his face,

No butterfly more void of wrath.

Pleas’d with himself, with all well-pleas’d,

The flutterer scarce could give offence:

10

Or if he teaz’d, with nought³⁰¹ he teaz’d,

But simple, pure, impertinence.³⁰²

Now view him in declining age,

Assume the sour satyric³⁰³ frown:

On friends and foes discharge his rage,

15

The very SCARECROW of the town.

So Flies, in frisk, and buzz, and play,

That harmless through the summer past,

When ready to be swept away,

Grow blind, and sting us at the last.

20



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²⁹⁸ ’Twixt: , short for “betwixt,” between two extremes.

²⁹⁹ Witwoud: a character in the play *The Way of the World* by William Congreve. Witwoud is a social butterfly who makes weak attempts at cleverness.

³⁰⁰ Simper: “a smile expressive of, or intended to convey, guileless pleasure, childlike innocence, or the like” (OED).

³⁰¹ Nought: nothing..

³⁰² Impertinence: disrespectfulness.

³⁰³ Satyric: satiric, not a reference to Greek satyrs but a declaration that the character makes fun of his peers.

William Cowper

Norah Gillen, Simon Fraser University

Born in 1731 in Hertfordshire, England, Cowper³⁰⁴ had a tumultuous life, suffering from profound loss, childhood bullying, and mental illness as he grew older. At age six, his mother passed away, after which his father, a practicing barrister, sent Cowper to a prestigious boarding school, where he was ostracized by his classmates. In 1756, his father passed, further damaging Cowper's mental health. Shortly after this, he attempted suicide and subsequently stayed for eighteen months at St. Albans insane asylum.³⁰⁵ It was here that he experienced a deep religious mania, convincing himself that he was eternally damned, and converting to Evangelicalism. Afterward, much of his time was dedicated to his healing, while he remained religious. The most productive period of his literary career then began.

Cowper's work was extremely popular and well-known. Maurice James Quinlan describes Cowper as "a transitional poet" (117), one of many who paved the way for the Romantic movement. Cowper wrote about the minutiae of daily life while simultaneously tackling complex psychological concepts, such as the passage of time. He possessed a "direct and discursive personal style" that had a widespread accessibility and appeal (Rider 1). The strong voice and lyrical style of his poetry influenced his similarly famous successors such as Wordsworth.

"A Comparison" is in iambic pentameter couplets. It was published in *Poems: by William Cowper, of the Inner Temple, Esq.* in 1782, his first published volume of poetry. The poem's themes, while broadly falling under the idea of aging in respect to this anthology, also touch on the general concept of time. Cowper's analogizing of time to rivers is reminiscent of Heraclitus's saying that we "cannot step in the same river twice." While we have no direct evidence of Cowper's familiarity with Heraclitus, he was likely familiar with Kantian philosophy, as it was popular in Europe at the time. Kant's ideas are reflected in "A Comparison" in that he states that every action produces a different occurrence, which "presupposes another state in which cause is found" (Chignell 585).

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³⁰⁴ Pronounced "Cooper."

³⁰⁵ St. Albans was run by Dr. Nathaniel Cotton, whose work is also featured in this anthology.

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A Comparison³⁰⁶

THE lapse of time and rivers is the same,
 Both speed their journey with a restless stream,
 The silent pace with which they steal away,
 No wealth can bribe, no pray'rs persuade to stay,
 Alike irrevocable both when past, 5
 And a wide ocean swallows both at last.
 Though each resemble each in ev'ry part,
 A difference strikes at length the musing heart;
 Streams never flow in vain; where streams abound,
 How laughs the land with various plenty crown'd!³⁰⁷ 10
 But time that should enrich the nobler mind,
 Neglected, leaves a dreary waste behind.



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³⁰⁶ *Poems: by William Comper, of the Inner Temple, Esq.*, printed for J. Johnson, 1782, p. 304; *Eighteenth-Century Poetry Archive*.

³⁰⁷ *Crown'd*: full to the brim; (hence) abundant, bounteous. Now rare and historical (*OED*)

George Bubb Dodington

Ha Eun Lee, Simon Fraser University

Born either in 1690 or 1691, George Bubb Dodington was a politician in Prime Minister Robert Walpole's government. He was the son of Jeremiah Bubb and Alicia Dodington (Hanham) and studied first at Winchester and then at Exeter College in Oxford before starting his political career in 1715. He inherited an estate from his maternal uncle in 1720, but there were some issues with the process, which led to a legal case regarding his inheritance rights. There was another scandal when Dodington revealed that he had been married for fourteen years and introduced his wife Katherine Beaghan to the public (Sanders 166). Dodington was known for his political writings, especially his diary, which was published posthumously, and his financial support of several writers including James Thomson and Henry Fielding, who each dedicated a poem to him. Although the available biographical information focuses on his political career, Dodington was also a poet himself. When Dodington was still a supporter of Walpole, he anonymously published a verse epistle to him titled "To the Right Honourable Sir Robert Walpole" in 1726. However, their friendship ended in 1740 after Walpole refused to bestow a noble title and Dodington began supporting another politician within Walpole's government. The poet then switched sides and managed to hold onto his influence until he eventually received the title of Baron Melcombe in 1761. Unfortunately, he died a year later after having written one of his last poems, "Verses Sent by Lord Melcombe to Dr. Young, Not Long Before His Lordship's Death."

This poem is a verse epistle, which is a letter written in the form of poetry, sent to his friend Edward Young, another poet who received Dodington's patronage. Dodington also sent a companion poem and written permission for Young to keep both poems with his own works for posthumous publication as a public acknowledgement of their friendship (Sanders 278). The companion poem, "Shorten Sail," is an ode that contains the poet's advice and blessings for his friend who kept the poems as requested. In 1854, they were published as one poem with Young's works in the second volume of *The Complete Works, Poetry and Prose, of the Rev. Edward Young*.

The eighteen-line verse epistle has a meter that could be either trochaic tetrameter or iambic tetrameter. As each line has seven syllables instead of the usual eight for a tetrameter, the base foot is ambiguous. The poem is a single verse paragraph that consists of rhyming couplets, with two pairs sharing the same rhyme, which creates the rhyme scheme aabbccddeeffggee hh.

Although the verse epistle begins with the friendship between Dodington and Young, the overall theme is religious advice on life. The poet was not known as a devout Christian, but the poem shares general Christian views on facing death.

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Verses Sent by Lord Melcombe to Dr. Young, Not Long before His Lordship's Death³⁰⁸

KIND companion of my youth,
 Lov'd for genius, worth, and truth!
 Take what friendship can impart,
 Tribute of a feeling heart;
 Take the muse's latest spark, 5
 Ere³⁰⁹ we drop into the dark.
 He, who parts³¹⁰ and Virtue³¹¹ gave,
 Bade³¹² thee look beyond the grave:
 Genius³¹³ soars, and Virtue guides,
 Where the love of God presides. 10
 There's a gulph³¹⁴ 'twixt³¹⁵ us and God;
 Let the gloomy path be trod:³¹⁶
 Why stand shivering on the shore;
 Why not boldly venture o'er;
 Where unerring³¹⁷ Virtue guides 15
 Let us brave the winds and tides:
 Safe, thro' seas of doubts and fears,
 Rides the bark³¹⁸ which Virtue steers.

³⁰⁸ *A Collection of Poems in Four Volumes. By Several Hands*, edited by George Pearch, ed. II, vol. I, 1770, p. 311. *Eighteenth-Century Poetry Archive*.

³⁰⁹ *Ere*: before the indicated point in time.

³¹⁰ *Parts*: a person's character, intellectual traits, or ability.

³¹¹ *Virtue*: a reference to the seven virtues, which contrast with the seven deadly sins. The biography *Patron and Place-Hunter: A Study of George Bubb Dodington, Lord Melcombe* capitalizes the last three occurrences of this word. I have capitalized all four occurrences for consistency.

³¹² *Bade*: past tense of bid, to give an order to someone.

³¹³ *Genius*: in a pagan belief, a spirit who guides people during life and after death.

³¹⁴ *Gulph*: a variant spelling of gulf, an abyss.

³¹⁵ *'Twixt*: between.

³¹⁶ *Trod*: past tense of tread, to follow a path.

³¹⁷ *Unerring*: without error, leading to correct judgement.

³¹⁸ *Bark*: a boat.



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Thomas Edwards

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Thomas Edwards was born in Middlesex England, 1699, the ninth child of a wealthy household and estate. Educated by a private tutor and following in the footsteps of his father and grandfather, he became a barrister (lawyer) and began practicing law in 1721. Sparked by the death of his father in 1739 and the money that brought Edwards, he decided to retire from law after only eighteen years and envelop himself in his passion for literature and writing. He was previously involved in the prestigious Lincoln's Inn Court, which has produced many well-known politicians. It was at a small family estate in Terrick, Buckinghamshire, that Edwards wrote many of his known published works before his death in 1757. Edwards began to publish small works at this estate in 1748.

Edwards was best familiar with the works of poet Alexander Pope, and he was a critic of Pope's acquaintance Bishop William Warburton. Edwards's best-known works and rise to prominence were as a result of his long-term criticisms of Warburton's works, in particular his edition of Shakespeare's plays, *The Works of Shakespeare: In Eight Volumes*. Edwards was consistent in his dissatisfaction with Warburton's works concerning Shakespeare, but he never commented on Warburton's more religious writings. Edwards was also well known as an editor of Pope's previous works and spoke with many prominent poets at the time because of this admiration.

As for Edwards's poetic works, he primarily wrote sonnets. Although sonnet writing was uncommon at this time and had been so consistently since the seventeenth century, Edwards played a part in the revival of the genre in the mid-to-late eighteenth century as a mainstream form of poetic expression. Edwards has never received proper credit for this.

Edwards's sonnets were either titled with numerals or addressed to specific men with whom he had close friendships. One such sonnet, "Sonnet II," seems to be an address to an unknown male friend whose name is one syllable long beginning with "C." This poem follows the traditional pattern of an Italian sonnet. The sonnet addresses the importance of the time we have on earth, spending it wisely, and the joy of friendship throughout it. Considering the intimate dynamic of male friendship at the time Edwards was writing, it is no surprise that he writes with such care and concern for his male friend. The poem also addresses ideas of wealth and corruption, which align historically with the emergence of the bourgeois identity and early capitalism in England, and the poem emphasizes virtue and knowledge over commercial pleasures. Edwards's occasional but not prominent mention of God and heaven is typical amongst his sonnets.

Further Reading

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Sonnet II³¹⁹

WISELY, O C*, enjoy the present hour,

The present hour is all the time we have,
 High God the rest has plac'd beyond our pow'r,
 Consign'd,³²⁰ perhaps, to grief — or to the grave.

Wretched the man, who toils³²¹ ambition's slave; 5
 Who pines for wealth, or sighs³²² for empty fame;
 Who rolls in pleasures which the mind deprave,³²³
 Bought with severe remorse, and guilty shame.

Virtue and knowledge be our better aim;
 These help us Ill³²⁴ to bear, or teach to shun; 10
 Let friendship cheer us with her gen'rous flame,
 Friendship, the sum of all our joys in one;
 So shall we live each moment fate has giv'n;
 How long, or short, let us resign to heav'n.



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³¹⁹ *A Collection of Poems in Six Volumes. By Several Hands*, edited by Robert Dodsley, Vol. II, printed by J. Hughs, for R. and J. Dodsley, 1763, p. 323. *Eighteenth Century Poetry Archive*.

³²⁰ *Consign'd*: "Committed or delivered," in this case to the grave (*OED*).

³²¹ *Toils*: "To engage intensively in hard or prolonged labour or exertion" (*OED*).

³²² *Sighs*: To long for.

³²³ *Deprave*: To corrupt, pervert, or spoil.

³²⁴ *Ill*: Harm or misfortune in life.

Thomas Edwards

Rebekah Galpin, Simon Fraser University

Thomas Edwards, one of nine children, was born in 1699 in Middlesex, England and never married. He was privately educated, and there are no official records of him attending any universities.³²⁵ Thomas Edwards followed his father and grandfather into the legal profession, studying law at Lincon's Inn. According to Chalmers's *The General Biographical Dictionary*, he had trouble with his speech and therefore was dissuaded from practicing much law ("Edwards" 56). After the early death of his father, and gaining his inheritance, Edwards left Middlesex and retired around 1740 to a small farm at Turrick, Ellesborough, Buckinghamshire where he lived out the rest of days until "a violent attack of pleurisy"³²⁶ ended his life on 3 January 1757 (Matthew 970).

After his retirement, he went on to become a literary critic and poet. In life, Edwards was well known by the public for his criticism of William Warburton's edition of Shakespeare and by his peers for his sonnets and letters. Many of his fifty sonnets were passed around as manuscripts within his circle of friends (this kind of coterie writing was common among the gentry in the eighteenth century), so the public was not as aware of his poetry; however, it was Edwards's poems that helped revive the sonnet, which had fallen from popularity. While several of his sonnets were published in his lifetime, it was not until he was deceased that they became widely accessible.

Sonnet V "On a Family-Picture" is an Italian sonnet in iambic pentameter. The rhyme-scheme is abba abba cde cde. By the time Thomas Edwards was in his early forties, his four brothers and four sisters had all passed away, and Sonnet V "On a Family-Picture" is addressed to his departed family. In the first part of the poem, Thomas Edwards is wistfully looking back to a happier time when he was surrounded by his siblings, and by the end he is comparing himself to a lone column, the only remaining piece of what was once a great house. Along with the crumbling building metaphor, the sestet of the sonnet refers indirectly to the fall of the Roman Empire as emblematic of the decease of Thomas Edwards's family. He also hints to the fact that he never had children of his own, which is another ending of a family line; however, after the passing of his siblings Thomas Edwards maintained close ties to his two surviving nephews, Joseph Paice and Nathaniel Mason, whom he named as his heirs. When he was planning to publish this sonnet, he considered having an engraving of a portrait by Arthur Pond of his family to be printed alongside it. Sadly, the engraving was never added, and the original portrait has since been lost.

³²⁵ Both in a letter to the *Gentleman's Magazine* and in his *Select Collection of Poems* volume 6, John Nichols stated that Edwards received education from Eton College and King's College, Cambridge; this was later corrected by Nichols in *Literary Anecdotes* where he amends his previous statement to "His education was at a private school; nor was he ever a member of either of the Universities" (Nichols, 199).

³²⁶ Pleurisy is defined as pleural (chest cavity) inflammation, and symptoms include pain, chills, fever, and dry cough.

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Sonnet V, “On a Family-Picture”³²⁷

WHEN pensive³²⁸ on that portraiture I gaze,
 Where my four brothers round about me stand,
 And four fair sisters smile with graces bland,³²⁹
 The goodly monument of happier days;

And think, how soon insatiate³³⁰ death, who preys
 On all, has cropp’d³³¹ the rest with ruthless hand,
 While only I survive of all that band,
 Which one chaste³³² bed did to my father raise;

It seems, that like a column left alone,
 The tott’ring³³³ remnant of some splendid fane,³³⁴
 ’Scap’d³³⁵ from the fury of the barb’rous Gaul,³³⁶
 And wasting Time, which has the rest o’erthrown,
 Amidst our house’s ruins I remain,
 Single, unprop’d, and nodding³³⁷ to my fall.



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³²⁷ *A Collection of Poems in Six Volumes. By Several Hands*, edited by Robert Dodsley, Vol. II, printed by J. Hughs, for R. and J. Dodsley, 1763, p. 326. *Eighteenth-Century Poetry Archive*.

³²⁸ *Pensive*: thoughtful and reflective, often with melancholy implications and undertones.

³²⁹ *Bland*: gentle, soft, mild, genial, balmy, soothing.

³³⁰ *Insatiate*: something that is never satisfied.

³³¹ *Cropp’d*: cropped, to cull or remove.

³³² *Chaste*: “pure from unlawful sexual intercourse; continent, virtuous (of persons, their lives, conduct, etc.)” (OED).

³³³ *Tott’ring*: unsteady movement; to wobble or stagger.

³³⁴ *Fane*: “a temple” (OED).

³³⁵ *’Scap’d*: shortened version of escaped.

³³⁶ *Barb’rous Gaul*: barbarous Gaul, uncivilized person(s) living outside of the Roman Empire; barbarian outsider.

³³⁷ *Nodding*: “to let the head fall with a quick, short, involuntary motion, esp. when drowsy or asleep; to doze, esp. in an upright position” (OED).

Elizabeth Singer Rowe

Tiffany Ablett, Simon Fraser University

Best known for her religious agency and non-conformist (i.e. Protestant) perspectives, Elizabeth Rowe (1674–1737) was a poet whose profound covenant with God coincided with her freedom of thought. This had remarkable effects on her wide reading audience. The scale of Rowe’s reading public was achieved through seminal poetry and writings inspired by her Dissenting faith.³³⁸ Moreover, it was these works that contributed to the rise of the English novel. Through the eyes of her audience, Rowe’s life and writing canon demonstrated a true example of piety and propriety.

Rowe was born in Ilchester, Somerset in 1674. Her love for writing began when she started composing poetry at the age of twelve. Educated by Henry Thynne (1675-1708) and Bishop Thomas Ken (1637-1711), she became well-versed in sixteenth- and seventeenth-century English literature (mainly consisting of poetry and prose), as well as a range of theological works. Rowe later advanced her education through her husband, Thomas Rowe (1687-1715), who was a poet, scholar, and master of Greek, Latin, and French. When she began her career in publishing at age seventeen, Rowes submitted her poetry under pseudonyms such as “Philomela” and the “Pindarickal Lady.” Rowe is known for her formative³³⁹ work, *Friendship in Death* (1728), a series of fictional letters written by the dead to family and friends. Because of her well-received writing approaches, “Rowe became one of the most widely read woman writers of the eighteenth century” (Damrau 1).

Much of Rowe’s work derived from her religious devotion and was inspired by her father, Walter Singer (with whom she had a close relationship). He was a Presbyterian minister who was imprisoned for nonconformity because of his Dissenting faith during Charles II’s reign. It was Rowe’s relationship with him, as well as her religious upbringing that caused her to demonstrate her voice and passion in her poetry through self-expression, scriptural symbolism, and allegories. Her religious poetry manifests philosophical shifts and undogmatic open-minded theologies to convey the struggles of the Dissenting faiths during the Clarendon Code.³⁴⁰ Although Rowe’s writing was devotional, she also used her faith and religious writing to take political stances. These pushed towards broader tolerance and freedoms in speech and faith. Rowe’s boldness in publicly speaking for private political and

³³⁸ *Dissent*: Protestant religious groups and individuals who refused to conform to the Church of England, but who otherwise had very little in common.

³³⁹ *Formative*: based on their creating conversation for the epistolary novel.

³⁴⁰ *The Clarendon Code*: a series of four legal statutes passed between 1661–65 which effectively re-established the supremacy of the Anglican Church after the interlude of Cromwell’s Commonwealth and ended toleration for dissenting religions.

religious sentiment is what caused her to gain popularity both during her life and posthumously and is ultimately what formed her legacy.

Rowe and her husband Thomas were well-matched due to their matched intellect and passion for spirituality and literary works. The couple were married in 1710, a year after meeting in Bath, subsequently settling in London. While their marriage was a happy one, it ended soon after when Thomas died of consumption in 1715 at twenty-eight years old. Rowe returned to her father's house in Frome, Somerset where she spent the rest of her life. When her father died in 1719, he entrusted her with a large portion of the family inheritance, including two properties in Ilchester and Frome.

Considering how little writing recognition women received at her time, Rowe's work stands as an exception, having been read by the critical public and significantly impacting her admirers. Rowe's early work gained recognition and credibility from writers such as Alexander Pope, Matthew Prior, Isaac Watts, and Samuel Johnson. Damrau explains, "Her breadth and depth of knowledge won the respect of her contemporaries and paved her way as a writer" (3). These acknowledgments from famous writers and critics were a large basis for how Rowe achieved her audience growth.

It was the death of her husband that prompted the recurring theme of death in her later writing. The lament of Rowe's work brings to life its existential elements through beautifully written literary verse. This is particularly seen in "Thoughts on Death" (1728), a meditation on death and divine judgement in quatrains of iambic pentameter with an abab rhyme scheme. Through these thoughts on death, Rowe seeks to uncover a divine wisdom by "clinging to her hope in final salvation" (Clement, 292). This incentive spoke to those of Dissenting faiths and encouraged these readers to concern themselves with the salvation of the soul after death. "Thoughts on Death" contrasts the earthly horrors of death with life *after* death as Rowe grapples with the idea that if her faith and prayer be untrue, she is lost forever.

Further Reading

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Thoughts on Death³⁴¹

I'm almost to the *fatal period*³⁴² come,
 My forward Glass has well nigh run its last;
 E're a *few moments*, I shall hear that doom
 Which ne'er will be recall'd, when once 'tis past.

Methinks I have *Eternity in view*,
 And dread to reach the edges of the shore,³⁴³
 Nor doth the *prospect*, the less dismal shew,³⁴⁴
 For all the *thousands* that have lanch'd³⁴⁵ before.

Why weep my friends, what is their loss to mine,
 I have but one *poor doubtful stake*³⁴⁶ to throw,
 And with a *dying prayer* my hopes resign,
 If that be lost, I'm lost for ever too.

'Tis not the painful agonies of Death,
 Nor all the *gloomy horrors* of the Grave;
 Were that the worst, unmov'd I'de yield my breath
 And with a *smile* the King of Terrors³⁴⁷ brave.

But there's an *after day*, 'tis that I fear:
 Oh, who shall hide me from that angry brow;
 Already I the dreadful *accents*³⁴⁸ hear,
 Depart from me, and that for ever too.



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³⁴¹ *Poems on Several Occasions: Written by Philomela*. Printed for John Dunton, 1696, pp. 28–29. *Eighteenth-Century Poetry Archive*.

³⁴² *Fatal period*: approaching the time of death.

³⁴³ *Edges of the shore*: the end of life.

³⁴⁴ *Shew*: show.

³⁴⁵ *Launch*: “to be launched into eternity” (*OED*).

³⁴⁶ *Stake*: in gambling, risking money on a throw of the dice.

³⁴⁷ *King of Terrors*: “death personified” (*OED*).

³⁴⁸ *Accents*: the voice of God in judgement on the speaker's soul.