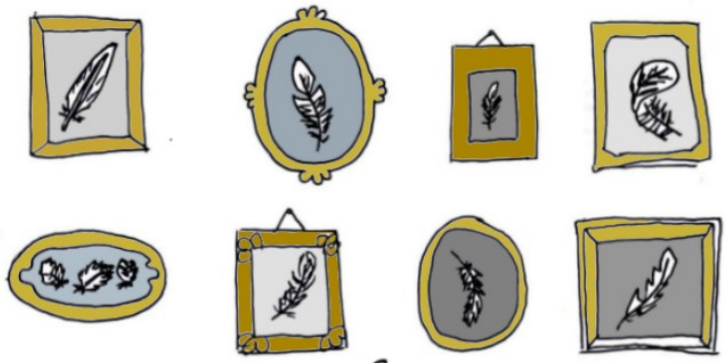

"Restraints on the Impassive Soul":

Confinement in English

Poetry of the Long Eighteenth Century

Table of Contents

Introduction

Nicky Didicher, Simon Fraser University

This short anthology of poems in English from the long eighteenth century (1660-1830) is the product of a third-year undergraduate literature course in the Fall of 2024 at Simon Fraser University on the traditional, sacred, and unceded lands and waters of the Coast Salish peoples of the Səl̓ilw̓ətaʔɬ (Tsleil-Waututh), Sḵwx̱wú7mesh (Squamish), and xʷməθkʷəy̓əm (Musqueam) Nations.

For this major term project, each student in the thirteen-week course chose a short poem appearing in the *Eighteenth-Century Poetry Archive* or another available database, which fit the theme the class chose and had not (often) appeared in previous anthologies. They then researched their chosen poet and poem, prepared a headnote, edited the poem, and wrote footnotes for a modern edition of it.

Many of the decisions that underlie this anthology emerged from class discussion: we devoted significant class time to determining its theme, editorial principles, title, cover, and structural organization. Students also did numerous peer reviews, substantive editing, copyediting, and proofreading sessions for each other, both in class and outside of class. My goals in designing this term project were 1) to give undergraduates hands-on training in academic writing and editing practices and 2) to give them the chance to take an academic assignment to a publishable state and actually publish it.

The theme the class chose is confinement, and the poems they selected show an amazing variety: from the confinements of the sickbed and the human body, to emotional fetters, to those of education, gender, and social systems. We were surprised at how many confinement poems from this period involve caged birds, both literal and symbolic, and several of those feature here. The long eighteenth century in Europe is more famous for the development of concepts of human rights and liberties, but we have found it interesting to examine liberty through its corollary of confinement. The theme also allowed me, as the course instructor, to provide historical contexts on subjects ranging from the legal system to the restrictions of etiquette, encompassing various ways in which ideology confines our beliefs and behaviours.

The poets in this anthology are largely English, with a few Scots and Irish plus one Mohegan (Mohican) poet represented. They identified as male and female, came from a range of social classes, and followed a number of different professions, including not only professional writers but also clerics, housewives, diplomats, a milkmaid, a Philosophy professor, an actress, and a garden designer.

The phrase that opens the title of our anthology, "Restraints on the Impassive Soul" comes from "The Emulation" by Sarah Fyge Egerton, chosen by Riley Sommerville. In this poem, Egerton's female speaker condemns men for oppressing women:

> We yield like vanquish'd Kings whom Fetters bind,
> When chance of War is to Usurpers kind;
> Submit in Form; but they'd our Thoughts controul,
> And lay restraints on the impassive Soul. (ll. 15-18)

Here, the "impassive soul" is not apathetic or incapable of feeling, but invulnerable, not subject to suffering, and Egerton's lines offer praise for the resilience of those whom society has deemed subaltern. We have found that authors writing in English in this period generally side with the prisoner and celebrate freedom, even while the British economy depended on the enslavement of many people.

The cover art of our anthology is by Jillian Jarin. Its frames represent not only confinement but also individuality within collectiveness, while the feathers represent communication and creativity, in their connection to quill pens.

We have chosen to organize the poems in this anthology by their year of publication. Of course, years of composition often predate publication, especially in cases of posthumous publishing; nevertheless, the chronological organization will assist readers in seeing differences between poems written at different points in the long eighteenth century. The early poems more often reflect Humanist belief in the necessity that moral thinking should balance with expressions of feeling, and the later ones are more likely to demonstrate Sentimental and Romantic beliefs in the power of emotion to create embodied compassion.

Our editorial practices centre in honouring the authentic voices of our poets. We therefore have reproduced original spelling, capitalization, and punctuation wherever doing so would not create undue confusion for a twenty-first century reader (as, for example, would be created by the medial or long "s"). Readers will therefore find that poems from earlier in the long eighteenth century have many nouns capitalized, as was the convention through the early 1700s, but that those from the later 1700s and early 1800s will only capitalize proper names and allegorized figures.

We thank you for your time and interest in reading this work!

Nahum Tate

Lily Nordgren, Simon Fraser University

Nahum Tate was an Irish poet and playwright born in 1652 in England, while his father was minister to a parish near Cambridge. His father, Faithful Teate, was a minister in the Church of Ireland with puritan leanings, who supported Cromwell during the Republican period. Following Tate's graduation from Trinity College Dublin in 1672 with a Bachelor of Arts, he moved to London to become a professional writer. Nahum Tate was a Royalist, and he may have changed the spelling of the family name to distance himself from his Republican father. Tate was reputed to be an extremely modest and quiet man, known more for his theatre adaptations and translations than his own poetic works, with the exception of his most well-known, mock-heroic poem *Panacea: A Poem upon Tea*. In 1681, Tate published *The History of King Lear*, an adaptation of Shakespeare's tragedy. Controversy surrounded Tate's version of *King Lear* in response to his addition of a romance and a revised ending in which Lear and Cordelia survive. Though this is his most frequently discussed work, his poetry career was significant enough to earn him the Poet Laureateship of England in 1692, a position which he held until his death in 1715. Tate is not remembered for being an exceptionally skilled writer, however, with much of his work "pilloried by Pope, Parnell, and Swift, and…subjected to almost universal contempt" (Hopkins).

"The Escape" is included in one of his first collections, *Poems by N. Tate*, published in London in 1677. The poem is in iambic tetrameter couplets, with each stanza ending in an iambic pentameter triplet. Most of the poems in this collection are pastoral, but romance is "generally painful for Tate's shepherds": According to Richard Spencer, "The Escape" provides a characteristic example of this inescapable, painful love as the fisher "in her eagerness to land her catch…lets him escape with a permanently painful jaw" (45). This unique contribution to eighteenth-century poetry can be considered a warning against the imprisonment of over-eager romantic pursuit.

Further Reading

Massai, Sonia. "Nahum Tate's Revision of Shakespeare's 'King Lears.'" *Studies in English Literature, 1500-1900*, vol. 40, no. 3, 2000, pp. 435–50.

References

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Spencer, Christopher. *Nahum Tate*. Twayne, 1972.

The Escape[1]

ON a Stream's Bank I saw her stand,
A plyant[2] *Angle*[3] in her Hand.
I markt how she disguis'd the Hook,
And cast her Bait into the Brook.
The sport succeeded to her wish,
For strait she hung a pondrous[4] *Fish*,[5]
But too too eager on her Prey,
Refus'd to give the Captive Play
Till Tir'd, himself he woud resign;
But trusting to her slender Line,
The struggling *Animal* enrag'd,
With the rude check soon Disengag'd
His wounded Jaws; but whilst He thus Regains
His Liberty, the bearded[6] wire remains
And galls his tender Gills with restless Pains.

Is't not enough inhumane Maid,
That *we* are by thy Wiles betray'd,
But you your Treach'ry must employ,
The Flood's Inhabitants to destroy?
This *Fish* has my hard fortune shar'd,
When first by thy false Charms Ensnar'd;

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[1] *Poems by N. Tate*. London, 1677, pp. 45–46. *Eighteenth-Century Poetry Archive*
[2] *plyant* flexible
[3] *angle* a fishing rod
[4] *pondrous* ponderous, something that is slow or awkward because of its heavy weight
[5] *pondrous Fish* in a later edition, changed to "master-fish"
[6] *bearded* referring to a fishhook with a barb

For so I gorg'd [7]the *Bait* you threw;
Whilst (on your game too Eager) you
Came violently to seize your Prey,
Which with hard struggling broke away.
But to what purpose am I Free,
Living in *painful Liberty*?
In vain I boast, that I survive the Dart
Whose *Venom'd Pile*[8] lies *festring*[9] in my *Heart,*
And (tho it kill not) galls[10] with *restless smart.*[11]

[7] *Gorg'd* engorged, swallowed whole
[8] *Pile* a pointed stake driven into something
[9] *festring* festering, rotting or becoming infected
[10] *galls* irritates
[11] *smart* intense or stinging pain

Elizabeth Singer Rowe

Emma Nichols, Simon Fraser University

Elizabeth Singer Rowe (1674-1737) rose to fame as a poet and writer, excelling in writing novels, poetry, and epistolary forms. Rowe was born in Ilchester, Somerset, to Walter and Elizabeth Singer (née Portnell), and began showcasing her literary talent at the age of twelve. By the time she was seventeen, she was contributing to John Dunton's influential periodical the *Athenian Mercury* under the pseudonyms Philomela and the Pindarick Lady. From 1693 to 1696, Rowe was a primary contributor to the periodical before focusing on her independent works.

In 1709, Rowe met poet and biographer Thomas Rowe (1687-1715) in Bath. She was immediately drawn to him through their shared values and beliefs, particularly their mutual focus on political and religious liberty. They married one year later and moved to Hampstead, but their time together was tragically brief. Thomas died at the age of twenty-eight, just five years into their marriage. His unexpected death, especially considering he was thirteen years younger than Rowe, left her devastated.

Rowe's works are emotional, often delving into themes of love, heartbreak, marriage, and death. One of her most poignant narratives, "Upon the Death of Her Husband," sometimes referred to as "On the Death of Mr. Thomas Rowe" (published in Lintot's *Poems on Several Occasions* 1717), pays tribute to her late husband and expresses her sorrow as a widow. Her most popular work, however, was the epistolary collection *Friendship in Death: In Twenty Letters from the Dead to the Living* (1728), which examines Christian beliefs about the afterlife and the soul's immortality. The work consists of imaginary letters from people who have gone to heaven, with one of the most impactful pieces written by a two-year-old child to his grieving mother. The collection was widely admired, going through nearly sixty editions during the eighteenth century.

As Backscheider observes, Rowe often "drew upon her Nonconformist background to explore her identity" (46). In eighteenth-century England, Nonconformists were Protestant Christians who refused to align with the Church of England, including factions such as Congregationalists, Presbyterians, Baptists, and Quakers. Dissenting originated from the 1662 Act of Uniformity, which "required all those in holy orders, every minister, teacher, lecturer or university fellow, to choose between submission to Anglican authority or the loss of their

livelihoods" (Rivers and Wykes). Before he was imprisoned for his beliefs, Rowe's father was a Presbyterian minister, and her husband Thomas had similar Nonconformist views. This strong religious foundation heavily influenced Rowe's worldview and devotion.

One notable example of Rowe's piety is her Horatian ode "The Expostulation" from her collection *Poems on Several Occasions Written by Philomela* (1696). The collection includes a variety of spiritual pastorals and odes, as well as paraphrases from Ovid and the Bible. Many of the pieces focus on love, nature, and social commentary. "The Expostulation" is written in sestets of iambic pentameter, adding weight to the speaker's words. The unnamed speaker expresses a deep yearning to break free from earthly constraints and ascend to heaven.

Further Reading

Backscheider, Paula R. "Introduction: Locating Elizabeth Singer Rowe." *Elizabeth Singer Rowe and the Development of the English Novel*, Johns Hopkins UP, 2013, pp. 1–45.

Clement, Jessica. "'My Bright Love shall All this Blackness Chase': The Theological Poetry of Elizabeth Singer Rowe." *Journal for Eighteenth-Century Studies*, vol. 41, no. 2, 2018, pp. 289–301.

Rivers, Isabel, and David L. Wykes. "Protestant Dissent." *Dissenting Academies Project*, The Queen Mary Centre for Religion and Literature in English, Queen Mary University of London.

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Backscheider, Paula R. "Elizabeth Singer Rowe: Lifestyle as Legacy." *New Contexts for Eighteenth-Century British Fiction: 'Hearts Resolved and Hands Prepared,'* U of Delaware P, 2011, pp. 41–65.

Rivers, Isabel, and David L. Wykes. "Protestant Dissent." *Dissenting Academies Project*, The Queen Mary Centre for Religion and Literature in English, Queen Mary University of London.

The Expostulation[12]

How long, great God, a *wretched captive* here,
Must I these hated marks of bondage wear?
How long shall these *uneasy chains* controul
The willing flights of my impatient Soul?
How long shall her *most pure intelligence*
Be strain'd through an infectious screen[13] of gross, corrupted sence?[14]

When shall I leave this *darksome house* of clay;[15]
And to a brighter mansion wing[16] away?
There's nothing here my thoughts to entertain,[17]
But one Tyr'd revolution o're again:[18]
The Sun and Stars observe their wonted[19] round,
The streams their former courses keep: *No Novelty is found.*[20]

The same curst[21] acts of *false fruition*[22] o're,
The same wild hopes and wishes as before;
Do men for this so fondly life caress,
(*That airy huss*[23] *of splendid emptiness?*)[24]

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[12] *Poems on several occasions. Written by Philomela.* London: Printed for John Dunton at the Raven in Jewen-street, 1696, pp. 12-13; *Eighteenth-Century Poetry Archive*
[13] *strain'd through an infectious screen* passed through a contaminated filter
[14] *of gross, corrupted sence* of morally reprehensible sensations
[15] *darksome house of clay* the human body
[16] *brighter mansion wing* fly to the heavenly realm
[17] *entertain* hold my attention
[18] *one Tyr'd revolution o're again* another year passes
[19] *wonted* accustomed
[20] *streams their former courses keep: No Novelty is found* no happiness is found in this repetitive routine
[21] *curst* cursed or damned
[22] *false fruition* empty fulfilment, here with emphasis on sexual orgasm and impregnation
[23] *huss* short for "hussy," a brash female, with sexual implications; written as "puff" in Edmund Curll's edition from 1737, meaning to blow out air
[24] *emptiness* lack of knowledge or sense

Unthinking sots:[25] kind Heaven let me be gone,

I'm tyr'd, I'm sick of this *dull Farce's*[26] *repetition.*

[25] *sot* a foolish person or drunkard

[26] *dull Farce* "a dramatic work which has for its sole object to excite laughter, an interlude" (*OED*), but here calling daily life a farce that is not even amusing

Sarah Fyge Egerton

Riley Sommerville, Simon Fraser University

Sarah Fyge Egerton was born in London, England in 1670 as one of six daughters to the physician Thomas Fyge. In 1686, Egerton published her first and arguably most famous poetic work, *The Female Advocate,* which critiqued Robert Gould's 1682 publication *Love Given O'er: Or, a Satyr Against the Pride, Lust, and Inconsistency Etc. of Women*. The reissue of Gould's work in 1686 by Bentley and Tonson may have prompted Egerton's critique. In *The Female Advocate,* Egerton challenges Gould's misogynistic views on women, establishing herself as an advocate for the just treatment of women. Egerton's father was angered by her critique and sent her to live with relatives in the countryside, where she reluctantly married her first husband, Edward Field. In the years following her marriage, Egerton continued to publish her poetry and was invited to contribute to *The Nine Muses on the Death of John Dryden* in 1700. Following Field's death in the 1690s, Egerton married her second cousin Thomas Egerton, beginning a notoriously public and unhappy marriage.

In 1703, Egerton sued her husband for cruelty and the couple filed for divorce. The public nature of this suit is evident in Delarivier Manley's *Memoirs of Europe* (1710) and *The New Atlantis* (1709), which use codenames to blame Egerton for the deterioration of her marriage leading up to the suit. Ultimately, the divorce was unsuccessful, and Egerton remained married to her husband until his death in 1720. Egerton passed away on 13 February 1723 and was buried at the parish church of Winslow.

Egerton is best known among critics for her outspoken writing, much of which reflects her personal experience as a woman in marriage and society. In 1703, the same year that she filed for divorce, Egerton published her largest collection of poetry, titled *Poems on Several Occasions* and consisting of fifty-six individual poems. It includes "The Emulation," composed in formal iambic pentameter and heroic couplets. In this poem, Egerton criticizes men for limiting female potential, highlighting the capacity of female intellect and calling on women to further their education. While "The Emulation" was largely overlooked by Egerton's contemporaries, its subject attracts many readers in our current feminist society, making it one of her works that most often appear on amateur poetry websites.

Further Reading

Genovese, Michael. "'Profess as Much as I': Dignity as Authority in the Poetry of Sarah Fyge Egerton." *The Eighteenth Century*, vol. 51, no. 1, 2010, pp. 45–66.

Medoff, Jeslyn. "New Light on Sarah Fyge (Field, Egerton)." *Tulsa Studies in Women's Literature*, vol. 1, no. 2, 1982, pp. 155–75.

Thomason, Laura E. *The Matrimonial Trap: Eighteenth-Century Women Writers Redefine Marriage*. Bucknell UP, 2015.

The Emulation[27]

SAY Tyrant Custom, why must we obey,
The impositions of thy haughty Sway;[28]
From the first dawn of Life,[29] unto the Grave,
Poor Womankind's in every State, a Slave.
The Nurse, the Mistress, Parent and the Swain,[30]
For Love she must, there's none escape that Pain;
Then comes the last, the fatal[31] Slavery,
The Husband with insulting Tyranny
Can have ill Manners justify'd by Law;[32]
For Men all join to keep the Wife in awe.[33]
Moses who first our Freedom did rebuke,[34]
Was Marry'd[35] when he writ the Pentateuch;[36]
They're Wise to keep us Slaves, for well they know,
If we were loose, we soon should make them, so.
We yield like vanquish'd Kings whom Fetters[37] bind,
When chance of War is to Usurpers kind;
Submit in Form;[38] but they'd our Thoughts controul,

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[27] *Poems on Several Occasions, Together with a Pastoral: By Mrs. S. F.,* London, 1703, pp. 108–109; *Eighteenth-Century Poetry Archive*
[28] *Sway* to rule or command from a position of power
[29] *first dawn of Life* the moment a baby is born
[30] *Swain* a potential lover
[31] *fatal* fated or destined
[32] *Law* refers to divine law and English common law
[33] *awe* feeling of terror or dread; instilling fear into someone to control them
[34] *Moses who first our Freedom did rebuke* the Hebrew prophet Moses supposedly wrote the Torah, which includes many laws restricting marriage
[35] *Was Marry'd* refers to the marriage between Moses and Zipporah
[36] *Pentateuch* the Torah, which becomes the first five books of the Old Testament
[37] *Fetters* a chain or shackle
[38] *Submit in Form* submitting outwardly (with your body)

And lay restraints on the impassive Soul:[39]
They fear we should excel their sluggish Parts,
Should we attempt the Sciences and Arts.
Pretend they were design'd for them alone,
So keep us Fools to raise their own Renown;
Thus Priests of old their Grandeur to maintain,
Cry'd vulgar Eyes would sacred Laws Prophane.[40]
So kept the Mysteries behind a Screen,[41]
There Homage[42] and the Name were lost had they been seen:
But in this blessed Age, such Freedom's given,
That every Man explains the Will of Heaven;[43]
And shall we Women now sit tamely by,
Make no excursions[44] in Philosophy,
Or grace our Thoughts in tuneful Poetry?
We will our Rights in Learning's World[45] maintain,
Wit's Empire, now, shall know a Female Reign;[46]
Come all ye Fair,[47] the great Attempt improve,
Divinely imitate the Realms above:

There's ten celestial Females[48] govern Wit,

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[39] *impassive Soul* intelligence or emotion that is invulnerable
[40] *vulgar Eyes would sacred Laws Prophane* probably refers to the Catholic church keeping the Bible in Latin
[41] *Screen* refers to a rood screen: a partition that separates priests from the general public inside of a church
[42] *Homage* respect
[43] *every Man explains the Will of Heaven* Protestant sects had multiplied and each branch had a different explanation of what God wanted
[44] *excursions* "a charge, attack, or incursion into enemy territory" (*OED*)
[45] *Learning's World* education
[46] *Wit's Empire, now, shall know a Female Reign* the speaker imagines a world where women have the right to education and rule the empire of wit
[47] *Fair* women
[48] *ten celestial Females* refers to Mnemosyne and her nine daughters the female muses: Calliope, Polyhymnia, Clio, Euterpe, Terpsichore, Melpomene, Erato, Thalia, and Urania

And but two Gods[49] that dare pretend to it;
And shall these finite Males reverse their Rules,
No, we'll be Wits, and then Men must be Fools.

[49] *two Gods* Apollo and Mercury

Sarah Fyge Egerton

Tristan Jayco Barbarona, Simon Fraser University

Sarah Fyge (1670-1723) was born in London to Thomas Fyge, a physician, and Mary Beacham. After she had published her poem *The Female Advocate* in 1686 as a response to Robert Gould's 1682 satiric piece *Love Given O're: Or, Satyr Against the Pride, Lust, and Inconstancy, Etc. of Woman*, Thomas banished Sarah from their family home and sent her to live with their relatives. It is said that she was rejecting suitors at these relatives' place while mourning the loss of her father's love (Medoff 156–7). She also wrote autobiographical poems in which she complained about her living situation. Years later, she married Edward Field, an attorney, who died before 1700. She wrote an ode to the late John Dryden in *Luctus Britannici: or the Tears of the British Muses* in the year 1700. Her poem *The Female Advocate* would also be revised for new editions in 1687 and 1707.

Sarah Fyge was married off to Reverend Thomas Egerton, a widower twenty years her senior who had adult children prior to marrying her, sometime between 1700 and 1703. In 1703, the Egertons would be involved in a divorce suit in which Sarah accused her husband of cruelty, while he accused her of desertion. The divorce suit was unsuccessful, and she would remain married to Egerton until his death in 1720. In the same year of her divorce suit proceedings, she published her collection *Poems on Several Occasions, Together with a Pastoral*, in which she describes her unhappy marriage in several of the poems.

"The Fatality," in *Poems on Several Occasions,* is written in iambic pentameter couplets. The speaker uses triplets to describe themself as being irrevocably confined to a life of what they refer to as "ills." They also address the belief of predestination in the poem: predestination was a particularly important doctrine during the period of the Reformation and there were significantly more Europeans who subscribed to the doctrine in the 1600s than in the 1800s. This belief stems from Augustine's disposition of a single predestination which suggests that God had pre-selected those who would go to heaven, while the rest were considered reprobates and rejected. In the long eighteenth century, this belief would shift towards the Calvinist framework of double predestination. In this framework, the reprobate is believed to be simultaneously predestined towards damnation and denied the ability to obtain salvation. This framework can be found in the opening lines of the poem, where the speaker mentions their

predestination towards "ills" in a slightly sarcastic manner despite their efforts to resist fate (ll. 3–4).

Sarah Fyge died in 1723 and her monument inscription depicts her as a victim of Fate, an image she often elaborated in her poetry.

Further Reading

Genovese, Michael. "'Profess as Much as I': Dignity as Authority in the Poetry of Sarah Fyge Egerton." *The Eighteenth Century: Theory and Interpretation*, vol. 51, no. 1–2, 2010, pp. 45–66.

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The Fatality[50]

COME all ye grand Predestinarians[51] now,
Your Doctrine to the Height I will allow:
I who with utmost Force resist my Fate,
But am to Ills[52] alone predestinate;
In vain I strive th' immutable[53] Decree,
Has pass'd on my unlucky Destiny.
With Sighs and Tears I did at first begin,
To conquer Fate as others would their Sin;
Each Path I trod[54] I went with Caution on,
But every Step doth[55] lead to be undone:
And when a threatening Storm[56] was in my View,
I from it (wisely as I thought) withdrew;
But whilst the approaching Ills with Fear I shun,
Into some other certain Harms[57] I run;
So when some mighty Grief[58] did press my Soul,
I would th' uneasy Tyranny controul;[59]
(Like a distracted Man[60] that will not bear,
Those Fetters[61] which Discretion makes him wear;

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[50] First published in *Poems on Several Occasions, Together With a Pastoral: By Mrs. S. F.*, London, 1703, pp. 72-3; *Eighteenth-Century Poetry Archive*
[51] *Predestinarians* those who believe that some are predestined towards salvation while others are predestined towards damnation
[52] *Ills* moral evils
[53] *immutable* unable to be changed
[54] *trod* past tense of tread on
[55] *doth* does
[56] *Storm* a violent disturbance
[57] *Harms* evils
[58] *Grief* "hardship, suffering" (OED)
[59] *controul* "to challenge" (OED)
[60] *Like a distracted Man* like a man who is troubled or confused
[61] *Fetters* shackles

But frets and raves,[62] and breaks the friendly Chain,
Which did from greater Injuries restrain;
He'll not be bar'd[63] a dangerous Liberty,
Tho'[64] he to Outrages and Mischief fly.)
Thus I from one Misfortune force my Way,
By Means that does to greater still betray;
One Sorrow seldom attends long on me,
I have a torturing Variety,
I change and change, yet still 'tis Misery.
A Hydra[65] Fate my Ruin does pursue,
Cut off one ill, strait,[66] there springs up a new,
And they'll arise *ad infinitum*[67] too.
Ther's none the mystick Scrolls of Fate can read,
Nor shun the Ills by mighty Powers decreed,
Hood-wink'd[68] by them, just as they guide we tread.
In vain we say we this or that will do,
It cannot be unless they'll have it so;
The only Way to ease our Discontents,
Is to conclude they must be such Events;
Such as the mighty hidden source of Things,[69]
Bubbles from its inevitable Springs.

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[62] *raves* "to utter in a frenzied, enthusiastic, or uncontrollably angry manner" (*OED*)
[63] *bar'd* to be barred from
[64] *Tho'* though
[65] *Hydra* the multi-headed snake from Greek mythology that was slain by Hercules
[66] *strait* straight away, immediately
[67] *ad infinitum* "to infinity" (*OED*)
[68] *Hood-wink'd* to be prevented from seeing what is factual
[69] *Things* "cause, reason, account" (*OED*)

Sarah Fyge Egerton

Marianna Babayan, Simon Fraser University

Sarah Fyge Egerton (1670-1723) was an English poet whose work highlights the limitations faced by women in Restoration and early eighteenth-century England. Born into a prosperous London family, she was the daughter of Thomas Fyge, a successful physician and city councilman, and his first wife, Rebecca Alcock. Egerton began her literary career at fourteen with *The Female Advocate* (1686), a poem defending women against Robert Gould's satire *Love Given O're*. Through her early writing in *The Female Advocate*, Egerton challenged the prevailing idea that women's intellect was inferior to men's. This marked the beginning of her lifelong opposition to social norms that restricted women's rights and self-expression.

Egerton's personal life reflected the limitations she criticized in her poetry. Despite her achievements, her father disapproved of her writing, leading to her temporary removal from London to Buckinghamshire under family supervision. In 1693, she married Edward Field, who died shortly afterward, leaving her a young widow. Her second marriage, to Rev. Thomas Egerton, was marked by conflict and scandal, culminating in an unsuccessful attempt to divorce him in 1703. These personal struggles reinforced the themes of freedom and autonomy that became central to her work.

"The Liberty" is one of Egerton's significant works, composed in heroic couplets—a form of rhymed iambic pentameter popular in the long eighteenth century. Egerton uses this elevated and dignified form to critique the restrictive social expectations imposed on women, particularly the idea that women should be confined to domestic roles and discouraged from intellectual pursuits. Egerton uses phrases such as "Fetters of Formality" to convey the restrictive customs that limited women's lives. She expresses her refusal to conform to societal norms unless they align with her values, emphasizing a commitment to live by her own principles.

"The Liberty," published during Egerton's lifetime but initially overlooked after her death in 1723, was recognized as an early feminist text in the twentieth century. Today, the poem stands as a significant work advocating for autonomy, noteworthy for its early engagement with issues of women's rights and self-determination.

Further Reading

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The Liberty[70]

Shall I be one, of those obsequious[71] Fools,
That square their lives, by Custom's scanty Rules;[72]
Condemn'd for ever, to the puny[73] Curse,
Of Precepts taught, at Boarding-school, or Nurse,
That all the business of my Life must be,
Foolish, dull Trifling, Formality.
Confin'd to a strict Magick complaisance,[74]
And round a Circle, of nice visits Dance,
Nor for my Life beyond the Chalk[75] advance:
The Devil Censure,[76] stands to guard the same,
One step awry, he tears my ventrous Fame.
So when my Friends, in a facetious Vein,[77]
With Mirth[78] and Wit, a while can entertain;
Tho' ne'er so pleasant, yet I must not stay,
If a commanding Clock, bids me away:
But with a sudden start, as in a Fright,
I must be gone indeed, 'tis after Eight.
Sure these restraints, with such regret we bear,
That dreaded Censure, can't be more severe,
Which has no Terror, if we did not fear;

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[70] *Poems on Several Occasions, Together with a Pastoral.* London, printed and sold J. Nutt, 1703, pp. 19–21; *Eighteenth-Century Poetry Archive*
[71] *obsequious* obedient or submissive
[72] *Custom's scanty Rules* restrictive and limited social conventions
[73] *puny* weak, feeble
[74] *complaisance* desire to please
[75] *the Chalk* the line, as in to cross the line
[76] *Censure* harsh judgment and criticism
[77] *facetious Vein* playful mood or manner
[78] *Mirth* joy and amusement

But let the Bug-bear,[79] timerous Infants fright,
I'll not be scar'd, from Innocent delight:
Whatever is not vicious, I dare do,
I'll never to the Idol Custom[80] bow,
Unless it suits with my own Humour too.
Some boast their Fetters, of Formality,
Fancy they ornamental Bracelets be,
I'm sure they're Gyves, and Manacles[81] to me.
To their dull fulsome Rules, I'd not be ty'd,
For all the Flattery that exalts their Pride:
My Sexs forbids, I should my Silence break,
I lose my Jest,[82] 'cause Women must not speak.
Mysteries must not be, with my search Prophan'd,[83]
My Closet not with Books, but Sweat-meats[84] cram'd
A little *China,*[85] to advance the Show,
My *Prayer Book*, and seven *Champions*,[86] or so.
My Pen if ever us'd imploy'd must be,
In lofty Themes of useful Housewifery,
Transcribing old Receipts of Cookery:
And what is necessary 'mongst the rest,
Good Cures for Agues,[87] and a cancer'd Breast,
But I can't here, write my *Probatum est.*[88]

[79] *Bug-bear* an imaginary being invoked by nursery maids to scare children
[80] *Idol Custom* restrictive norms that society worships
[81] *Gyves, and Manacles* shackles or restraints
[82] *lose my Jest* may not make my joke
[83] *Prophan'd* "profaned" or disrespected
[84] *Sweat-meats* sweet treats and candies
[85] *China* decorative household item
[86] *seven Champions The Seven Champions of Christendom* (1597), a popular old romance
[87] *Agues* fever or chills
[88] *Probatum est* a phrase used in prescriptions to mean that the remedy has been tried and proven

My daring Pen, will bolder Sallies[89] make,
And like myself, an uncheck'd freedom take;
Not chain'd to the nice Order of my Sex,
And with restraints my wishing Soul perplex:
I'll blush at Sin, and not what some call Shame,
Secure my Virtue, slight precarious[90] Fame.
This Courage speaks me, Brave, 'tis surely worse,
To keep those Rules, which privately we Curse:
And I'll appeal, to all the formal Saints,
With what reluctance they indure restraints.

[89] *Sallies* sudden actions or ventures
[90] *precarious* uncertain or unstable

Isaac Watts

Koby Hoivik, Simon Fraser University

Independent minister, writer, and known as the "Father of English Hymnody," Isaac Watts left a legacy of hundreds of hymns and psalms he translated and reinterpreted from the bible. Watts (1674-1748) helped popularize hymns in English churches after publishing his *Hymns and Spiritual Songs* in 1707. His works proved foundational in English-language Christian worship and are still sung today; most famous is his "Joy to the World." Watts also wrote books on geography, astronomy, grammar, and philosophy widely used throughout the eighteenth century for educational purposes.

Watts was born in Southampton, England, into a Nonconformist family. His father, Isaac Watts Sr., was twice imprisoned for dissenting from the Church of England. Watts Jr. studied at King Edward VI School, Southampton, a Nonconformist academy at which he learned Latin, Greek, French, and Hebrew (1680-1690). He furthered his education at the dissenting academy run by Thomas Rowe in London (1690-1694). Under his direction, Watts studied classical and modern philosophy, and divinity. Rowe played a major part in influencing Watts's intellectual and religious development, and Watts later thanked him for his teachings and guidance in an ode called "Free Philosophy" dedicated "To the Much Honored Mr. Thomas Rowe, the Director of my Youthful Studies."

The poem was first published in 1706 in his first poetic collection *Horæ Lyricæ: Poems, Chiefly of the Lyric Kind*. The poem is written as a Pindaric ode, with irregular stanzas in iambic meters. In the poem, Watts critiques the rigid rules of the education system and advocates for breaking free of these constraints. This breaking of boundaries is evident in the irregular rhyme scheme and use of metrical feet. Most of the poem is in iambic tetrameter and trimeter, while the second to last line in the third stanza makes use of iambic pentameter, reflecting the wildness and passion of the content. The poem celebrates the teachings of Rowe, who inspired Watts's passions about philosophy. Though not an especially public poem (as Pindaric odes often are), it is loud and passionate in its use of objective correlatives.

Though respected for his literary and religious accomplishments, Watts was on bad terms with many of his friends and family. He never married, led a sheltered life, and had increasingly bad health. This latter limited his duties in public ministry and forced him to spend his later years living in a friend's home.

Watts died in 1748 and was buried in Bunhill Fields, a Nonconformist burial ground in London, England.

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Free Philosophy: To the Much Honoured Mr. *Thomas Rowe*, the Director of my Youthful Studies[91]

CUSTOM, that Tyranness of Fools,[92]
That leads the Learned[93] round the Schools
In Magick Chains of Forms and Rules,
    My Genius storms her Throne:[94]
No more ye Slaves with Awe profound
Beat the dull Track, nor dance the Round,[95]
Loose Hands,[96] and quit th' Inchanted Ground,[97]
Knowledge invites us each alone.

I hate these Shackles of the Mind
    Forg'd by the haughty Wise;
Souls were not born to be confin'd,
And led like *Sampson*[98] Bound and Blind:
I love thy gentle Influence, *ROWE,*[99]
    Who only dost[100] Advise:
Thy gentle Influence like the Sun
Only dissolves the Frozen Snow,

---

[91] Watts, Isaac. *Horæ Lyricæ: Poems, Chiefly of the Lyric Kind.* Edited by John Lawrence, printed by S. and D. Bridge, 1706, pp. 153–154; *Eighteenth-Century Poetry Archive*
[92] *CUSTOM, that Tyranness of Fools* the speaker personifies Custom (habit) as ruling over fools
[93] *Learned* students and other scholars
[94] *My Genius storms her Throne* the speaker's spirit rebels against Custom's tyranny
[95] *dance the Round* dance in a circular fashion, a round dance (*OED*)
[96] *Loose hands* let go the hands of those dancing beside you
[97] *th' Inchanted Ground* a round dance on enchanted ground was believed to summon dangerous spiritual beings such as faeries
[98] *Sampson* in the Bible, Samson was a man blinded and enslaved by the Philistines; God granted Samson strength and with it he destroyed the temple of the god Dagon, killing his captors along with himself (Judges 16:4-30)
[99] *ROWE* Watts's instructor, Thomas Rowe, at the dissenting academy
[100] *dost* does

Then bids our Thoughts like Rivers flow,
And chuse the Channels where they run.

Thoughts should be free as Fire or Wind;
The Pinions[101] of a Single Mind
Will thro' all Nature fly:
But who can drag up to the Poles[102]
Long fetter'd[103] Ranks of Leaden Souls?
My Genius which no Chain controuls[104]
Roves[105] with Delight, or deep or high:
Swift I survey the Globe around,
Dive to the Centre thro' the Solid Ground,
Or travel o're[106] the Sky.

[101] *Pinions* a bird's wings, playing on the word "opinions"
[102] *Poles* literally, the North and South Poles; metaphorically, the heights of enlightenment
[103] *fetter'd* shackled or chained
[104] *My Genius which no Chain controuls* the speaker has a free spirit
[105] *Roves* to roam without destination
[106] *o're* over

Isaac Watts

Arianna Johnson, Simon Fraser University

Isaac Watts (1674-1748), born in Southampton, was a Protestant English minister who wrote hymns and theology. Watts was raised in a home of nonconformists; his father, also named Isaac Watts, had been incarcerated because of his religious convictions. Watts began writing hymns so he could educate the public on the practice of preaching. Watts's biographer Thomas Gibbons (1780) tells a story of how Watts came to write hymns when young because he had complained to his father of the current hymns in congregation (quoted in Music 13). His intelligence allowed him to learn many languages as a small child, such as Greek, French, and Hebrew at a local school. In 1690, when Watts was sixteen, he was offered a scholarship to Oxford or Cambridge, but refused the offer because of mandatory devotion to the Church of England. Watts was very dedicated to expanding knowledge and changing the traditional beliefs of his time. In Watts's adult life, he started to publish his hymns and became famous for them. A fun fact about the hymn writer is he wrote the Christmas carol "Joy to the World" in 1719. He was one of the most profound poets of his time, teaching the next generations his ideas and theologies. There is no information on the cause of his death.

"Sickness Gives a Sight of Heaven" comes from his first book, *Horae Lyricae* (1706), and portrays the idea that sickness is a spiritual blessing. This poem appears in a section of hymns, but not ones intended for congregational singing. It is written in iambic tetrameter quatrains. Watts wrote this poem to remind people that, despite being sick, an illness will bring peace and a reconnection to God. The speaker tells us to seek comfort in death because the afterlife has a place for our souls.

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Sickness Gives a Sight of Heaven[107]

OFT have I sat in Secret Sighs
To feel my Flesh decay,
Then groan'd aloud with frighted Eyes
To view this tott'ring Clay.[108]

But I forbid my Sorrows now,
Nor dares the Flesh complain,
Diseases bring their Profit too;
The Joy o'recomes[109] the Pain.

My chearful Soul now all the Day
Sits waiting here and Sings;
Looks thro'[110] the Ruins of her Clay,
And practises her Wings.

Faith almost changes into Sight,
While from afar she Spies
Her fair Inheritance in Light[111]
Above created Skies.

Had but the Prison-Walls been strong,
And firm without a flaw,

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[107] *Horæ Lyricæ: Poems, Chiefly of The Lyric Kind. In Two Books.* London, 1706, pp.18–20; *Eighteenth-Century Poetry Archive*
[108] *tott'ring Clay* an unstable and fragile human body
[109] *o'recomes* overcomes
[110] *Looks thro'* looks through the physical world into the spiritual one
[111] *Inheritance in Light* heaven, where the soul will go after death

In Darkness she had dwelt too long,[112]
And less of Glory saw.

But now the Everlasting Hills[113]
Thro' every Chink[114] appear,
And something of the Joy she feels
While she's a Pris'ner here.

The Shines[115] of Heaven rush sweetly in
At all the Gaping Flaws,
Visions of Endless Bliss[116] are seen,
And Native[117] Air she draws.

O may these Walls stand tott'ring still,
The Breaches[118] never close,
If I must here in Darkness dwell,
And all this Glory lose.

Or rather let this Flesh decay,
The Ruins[119] wider grow,
Till glad to see the Enlarged way

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[112] *In Darkness she had dwelt too long* a reference to Isaiah 9:2 "The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined"
[113] *Everlasting Hills* heaven's landscape
[114] *Chink* "A long narrow aperture through the depth or thickness of an object; a slit, and opening in a joint between boards, etc." *(OED)*; here, glimpses of heaven from this world
[115] *Shines* beam of light, halo
[116] *Bliss* endless joy; the ultimate paradise
[117] *Native* "belonging to or natural to a person by reason of place of birth or nationality" *(OED)*; here, humans are native to heaven
[118] *Breaches* holes in reality; the speaker wants to maintain the glimpses of heaven even when recovered from sickness
[119] *Ruins* the losses in health due to aging, injury, and/or illness

I stretch my Pinions[120] thro'.[121]

[120] *Pinions* wings
[121] *I stretch my Pinions thro'* the speaker, dying, will break through into the spiritual word and take flight

Anne Finch

Krusha Dave, Simon Fraser University

Anne Kingsmill Finch, Countess of Winchilsea (1661–1720), was a major poet shaped by the political upheavals of late seventeenth-century England. Raised in privileged circumstances despite being an orphan, Finch received a solid education that supported her literary accomplishments. While serving as a Maid of Honour to Mary of Modena, the queen consort of James II, Finch became a poet and witnessed the dramatic impact of the Glorious Revolution of 1688, which led to the exile of the Stuart monarchy. Finch and her husband, Heneage Finch, remained steadfastly loyal to the Stuarts, a commitment that resulted in their own exile to the country estate that belonged to his family. This period of displacement deeply influenced her personal life and literary expression, as much of her poetry was written from exile. Facing political and social marginalization, Finch infused her work with themes of loss, resilience, and hope, reflecting the turbulent times. Encouraged by male writers such as Jonathan Swift, Finch eventually published her work in 1713, contributing to early women's published literature at a time of societal constraint for female writers. In her later years, Finch remained connected to England's literary circles, with notable figures such as Alexander Pope visiting her townhouse. Upon her passing in 1720, her husband, Heneage Finch, honored her in an obituary by writing, "The Court of England never bred a more accomplished Lady, nor the Church of England a better Christian" (quoted in McGovern 192). His tribute underscores both her literary achievements and her unwavering faith.

Published in *Miscellany Poems* in 1713, Anne Finch's "Hope" engages deeply with themes of faith and redemption. The poem begins with an allusion to the Tree of Knowledge, whose forbidden fruit triggered humanity's fall from grace, leading to the loss of innocence and expulsion from the Garden of Eden. Written in heroic couplets, its iambic pentameter establishes a formal, measured rhythm. Finch incorporates Christian symbolism reflecting her Anglican beliefs, aligning with the early eighteenth century's literary focus on providence and human struggle. Through this symbolism, the poem offers hope as a treatment for life's trials.

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Hope[122]

THE Tree of *Knowlege*[123] we in Eden prov'd;[124]
The Tree of *Life*[125] was thence[126] to Heav'n remov'd:
Hope is the growth of Earth, the only Plant,
Which either Heav'n, or Paradice cou'd want.[127]
Hell knows it not, to Us alone confin'd,
And Cordial[128] only to the Human Mind.
Receive it then, t'expel these mortal Cares,[129]
Nor wave[130] a Med'cine, which thy God prepares.

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[122] *Miscellany Poems, on Several Occasions: Written by the Right Hon[ora]ble Anne, Countess of Winchilsea.* J[ohn] B[arber], 1713, pp. 262–263; *Eighteenth-Century Poetry Archive*
[123] *Tree of Knowlege* whose forbidden fruit led to humanity's fall from grace, resulting in the loss of innocence and expulsion from the Garden of Eden
[124] *prov'd* tasted, tested
[125] *Tree of Life* symbolizes eternal life and was moved to heaven after the Fall to represent the separation between humanity and immortality
[126] *thence* from that place
[127] *want* lack
[128] *Cordial* alcohol-based "drink with medicinal or health-giving properties" (*OED)*
[129] *mortal Cares* concerns of being human, such as family or politics
[130] *wave* waive, to deny oneself an advantage

Matthew Prior

Zoe Harvey, Simon Fraser University

Matthew Prior was born in 1664 in Westminster in London, England. He was the only surviving son of a carpenter originally from Dorset. Prior went to school until his father died in 1675. After his father's death, he worked for his uncle until the Earl of Dorset agreed to pay his tuition to continue at Westminster School. He was taught by Richard Busby who "emphasized strict discipline" (Rippy 95). After completing his primary education, he received a scholarship to study at St John's College at Cambridge in 1683. Prior's university studies focused on politics and logical reasoning, but he wrote verses and experimented with prose, both in English and Latin. He said, "I would advise no man to attempt [poetry] except he cannot help it, and if he cannot, it is in vain to dissuade him from it […]. As to my own part I found this impulse very soon, and shall continue to feel it as long as I can think" (Prior 1). Prior wrote poetry on specific occasions, mainly to his family, friends, and the Earl of Dorset, who continued to support him through school. His use of verses helped him form bonds with people, which became a tool for his later diplomatic career. First there were attempts at a poetic career and brief studies in medicine. In 1690, after having a job as a tutor, he was hired as Lord Dursley's secretary at The Hague. This job would be the beginning of his diplomatic career. Prior spent seven years at his post at the Hague. During his time there he would meet one of the three mistresses of his life (he remained unmarried). In 1697 he moved to Paris to work at the British embassy. He moved back to London in 1699, and the next decade would prove to be a steady incline in his career with more and more recognition of his poetry. The poems written during this time contained pastoral and mythological elements. Prior's life had many transitions: he moved around Europe, experimented with many different writing styles, and passed from the Whig party to the Tory party when it was apparent to him that the switch was necessary. He pursued politics as his main occupation, but his enthusiasm was for poetry.

Prior's "Love Disarm'd" is a poem published in 1718 and written in iambic tetrameter. It was published in a collection titled *Poems on Several Occasions* that gained international recognition. The poem showcases an encounter between a woman named Cloe and the God Cupid. Mythology was a very popular trope in the eighteenth century. Cupid is the Roman god of love and attraction, often depicted as a toddler-sized man with a bow and arrows that he uses to pierce a

person's heart. In the beginning of the poem, Cloe surprises Cupid and binds him with the lace from her bodice, completely disarming him, and eventually she takes his weapon to use however she wishes. Prior writes a poem that places a woman in a position of power and Cupid in a place of weakness and vulnerability. This poem was written during a time when consent was not a relevant topic, and the word "no" was an assumed "yes."

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Love Disarm'd[131]

Beneath a Myrtle's[132] verdant Shade
As Cloe half asleep was laid,
Cupid perch'd lightly on Her Breast,
And in That Heav'n desir'd to rest:
Over her Paps[133] his Wings He spread:
Between He found a downy Bed,
And nestl'd in His little Head.

Still lay the God: The Nymph[134] surpriz'd,
Yet Mistress of her self, devis'd,
How She the Vagrant[135]might inthral,
And Captive Him, who Captives All.

Her Boddice half-way She unlac'd:
About his Arms She slily cast
The silken Bond, and held Him fast.

The God awak'd; and thrice[136] in vain
He strove to break the cruel Chain;
And thrice in vain He shook his Wing,
Incumber'd in the silken String.

Fluttering the God, and weeping said,

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[131] *Poems on Several Occasions [English poems only]*. Tonson and Berber, 1718, pp. 72–74. *Eighteenth-Century Poetry Archive*
[132] *Myrtle* a plant associated with poetry and a woman's sexuality
[133] *Paps* breasts or nipples
[134] *Nymph* a young woman
[135] *Vagrant* a person who wanders from place to place
[136] *thrice* three times

Pity poor Cupid, generous Maid,[137]
Who happen'd, being Blind, to stray,
And on thy Bosom lost his Way:
Who stray'd, alas! but knew too well,
He never There must hope to dwell.[138]
Set an unhappy Prisoner free,
Who ne'er intended Harm to Thee.

To Me pertains not, She replies,
To know or care where Cupid flies;
What are his Haunts, or which his Way;
Where He would dwell, or whither stray:
Yet will I never set Thee free:
For Harm was meant, and Harm to Me.

Vain Fears that vex thy Virgin Heart! [139]
I'll give Thee up my Bow and Dart:
Untangle but this cruel Chain,
And freely let Me fly again.

Agreed: Secure[140] my Virgin Heart:
Instant[141] give up thy Bow and Dart:
The Chain I'll in Return unty; [142]
And freely Thou again shalt fly.

---

[137] *generous Maid* kind virgin (but generous may have a sexual implication)
[138] *dwell* remain
[139] *Virgin Heart* the speaker has not been in love
[140] *Secure* guarantee to protect
[141] *Instant* immediately
[142] *Unty* untie or undo

Thus She the Captive did deliver:
The Captive thus gave up his Quiver.[143]

The God disarm'd, e'er since that Day
Passes his Life in harmless Play;
Flies round, or sits upon her Breast,
A little, fluttering, idle Guest.

E'er since that Day the beauteous Maid
Governs the World in Cupid's stead;
Directs his Arrow as She wills;
Gives Grief, or Pleasure; spares, or kills.

[143] *Quiver* a container for arrows

John Gay

Hudson T. McCullough, Simon Fraser University

John Gay's memorial reads as follows: "Life is a jest; and all things show it / I thought so once; but now I know it" (Westminster Abbey). Born 30 June 1685 in Barnstaple, England, John Gay was the son of a respectable and Dissenting family with little money. Gay's education was limited to his local grammar school. He was then apprenticed to a London silk mercer (textile merchant) but left and was tutored under his uncle. Among his early writings, he published the *State of Writ* (1711), a pamphlet that surveyed contemporary periodicals and authors. This work led to a friendship with Alexander Pope. In 1714, Gay joined the Scriblerus Club, a gathering of London-based satire writers. Gay would remain a member until his passing. Gay's work as a poet is only second to his fame as a playwright. Most biographies of Gay will mention *The Beggar's Opera* (1728), a parody which found such success that it temporarily ousted Italian operas from England. In 1732, after suffering with fever, Gay passed away in London and is memorialized in Westminster Abbey next to medieval satirist Geoffrey Chaucer. *The Beggar's Opera* inspired numerous imitations over the centuries, including Kurt Weill and Bertolt Brecht's *Threepenny Opera* (1928).

The Scriblerus club and by extension Gay were advocates of the Tories, a conservative political faction. Gay would work as secretary to the Earl of Clarendon until 1714, when, after the death of Queen Anne and the succession of George I, the Tories were ousted from politics, and Gay was shut out of further political roles. "The Wild Boar and the Ram" is from Gay's *Fables*, written in 1727. The *Fables* (in imitation of Aesop's) were addressed to the six-year-old Prince William, Duke of Cumberland in an attempt to garner patronage. Gay was already long acquainted with the newly ascended King George II and Caroline of Ansbach (William's parents). Despite being offered a position to serve one of the royal daughters, Gay refused for unspecified reasons. According to Jayne Elizabeth Lewis, Gay's *Fables* had a mixed reception upon initial release (157), but it would become a staple of English education for the young. This poem is the fifth fable in the collection of iambic tetrameter poems. The debate between the wild Boar, who calls for vengeance against what he views as oppression, and the Ram, who calls for further thought and reflection, is a philosophical perspective on social violence and a political statement (see Lewis 169–171).

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The Wild Boar and the Ram[144]

AGAINST an elm a sheep was ty'd,[145]
The butcher's knife in blood was dy'd;[146]
The patient flock, in silent fright,
From far beheld the horrid sight;
A savage Boar,[147] who near them stood,
Thus mock'd to scorn the fleecy brood.[148]
    All cowards should be serv'd like you.[149]
See, see, your murd'rer is in view;
With purple hands and reeking knife
He strips the skin yet warm with life:
Your quarter'd sires,[150] your bleeding dams,[151]
The dying bleat of harmless lambs
Call for revenge. O stupid race!
The heart that wants[152] revenge is base.[153]
    I grant, an ancient Ram replys,
We bear no terror in our eyes,
Yet think us not of soul so tame,
Which no repeated wrongs inflame,
Insensible of ev'ry ill,
Because we want thy tusks to kill.
Know, those who violence pursue

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144 *Fables*, London, J. Tonson and J. Watts, 1727, pp.16–17; *Eighteenth Century Poetry Archive*
145 *ty'd* tied or bound
146 *dy'd* coloured
147 *Boar* a male wild pig
148 *fleecy brood* flock of sheep
149 *be serv'd like you* receive a fate like yours
150 *quarter'd sires* male animals cut into fourths
151 *bleeding dams* female animals being drained of blood
152 *wants* lacks
153 *base* reprehensible, cowardly

Give to themselves the vengeance due,
For in these massacres they find
The two chief plagues that waste mankind.[154]
Our skin supplies the wrangling bar, [155] 25
It wakes their slumb'ring sons to war,
And well revenge may rest contented,
Since drums and parchment[156] were invented.

[154] *The two chief plagues that waste mankind* military men and lawyers
[155] *wrangling bar* wrangling here is arguing; the bar is a court of law, which argues over documents written on sheepskin (parchment)
[156] *drums and parchment* drumheads for military regiments and legal documents are both made of sheepskin, so the sheep get their vengeance on humans more effectively than by resisting the butcher, as the Boar would

Mary Barber

Courtney Cameron, Simon Fraser University

Mary Barber (1685-1755) was born in Dublin, Ireland and married Jonathan Barber, a failing woolen draper, in 1705. There is not much known of Barber's childhood or lineage, but she was an Irish housewife-turned-poet who suffered from various health issues. She had nine children with her husband, and she claimed to write poetry with the intention of teaching her children.

Jonathan Swift noticed Barber's skill in writing, and she was part of what he called his Triumfeminate, a group of Irish women writers including Mary Barber, Constantia Grierson, and Laetitia Pilkington. Swift was vocal in his support for Barber and assisted her in traveling to accumulate subscriptions to publish her poems. Members of the community could pay for a subscription which would include their name in the text and that payment would go towards publishing fees; this was a common method of publication for lower-class citizens and unknown writers. Barber published her volume of poetry, *Poems on Several Occasions,* in 1734 with over nine hundred subscribers, which was impressive for someone who was a commoner. Many of Barber's subscribers were well-known and/or aristocrats, such as Swift, the Earl and Countess of Orrery, and the Duchess of Ormond.

Poems on Several Occasions included not only poems by Barber, but also a few poems by her sons and other affiliates. After its publication, Barber did not become more financially stable, and, to help, Swift gave her the rights to his *Polite Conversations*, so she received the funds when it was published. While Barber wrote very little after the publishing of *Poems on Several Occasions,* she wrote some poetry about her health issues that were featured in *The Gentleman's Magazine*. After this, Barber continued to battle with gout and sadly passed away in 1755. Her place of rest is unknown.

Due to her position as an unestablished, lower-class housewife, she was able to have more complex engagement with larger social issues that her more privileged counterparts could not. "An Unanswerable Apology for the Rich" (1734) is an example of the ways Barber would use satire to speak to larger issues concerning gender and socioeconomic standing.

In her poem "On Seeing the Captives, Lately Redeem'd from Barbary by His Majesty," Barber addresses the slave trade that existed along the coast of North Africa. Throughout the seventeenth and eighteenth centuries, pirates and

corsairs on the Barbary coast would raid ships traveling through the Mediterranean to capture (white) Europeans for slavery. In Barber's poem, she is referring to European slaves who are freed and returning home, thanks to the King who paid their ransom. This is an occasional poem (a poem written for a specific occasion) in iambic pentameter and also a Pindaric ode, in its passion, irregular form, and public nature. Barber is speaking to a larger social issue, one little known today.

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On Seeing the Captives, Lately Redeem'd from Barbary by His Majesty[157]

A sight like this, who can unmov'd survey?
Impartial Muse, can'st[158] thou with-hold thy Lay?[159]
See the freed Captives hail their native Shore,
And tread the Land of LIBERTY once more:
See, as they pass, the crouding[160] People press,
Joy in their Joy, and their Deliv'rer bless.

NOW, SLAVERY! no more thy rigid Hand
Shall drag the Trader to thy fatal Strand:[161]
No more in Iron Bonds the Wretched groan;
Secur'd,[162] BRITANNIA, by thy Guardian Throne.

SAY, mighty PRINCE! can Empire boast a Bliss,
Amidst its radiant Pomp,[163] that equals this?
To see the Captives, by thy Pow'r set free,
Their Supplications[164] raise to Heav'n for Thee!

THE god-like Bounty scatters Blessings round,
As flowing Urns[165] enrich the distant Ground:
No more shall Woes the fainting Heart destroy;

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[157] *Poems on Several Occasions,* London, Rivington, 1734, pp. 271-274; *Eighteenth-Century Poetry Archive*
[158] *can'st* can you
[159] *Lay* music or song
[160] *crouding* crowding
[161] *Strand* waterfront land or a shoreline
[162] *Secur'd* protected
[163] *Pomp* grandiose or pretentious behaviour
[164] *Supplications* desperate appeals to an influential person
[165] *Urn* a vessel for dispensing water

The *House of Mourning*[166] now is turn'd to *Joy*:
See Arms in Grief long folded up, extend,
To clasp a Husband, Brother, Kinsman, Friend:
See hoary[167] Parents, tott'ring o'er the Grave,
A Son long-wail'd,[168] to prop[169] their Age, receive:
And, Have we liv'd to see thy Face? they cry;
O! 'tis enough----We now in Peace shall die:
O bless'd be Heav'n! and bless'd, while Life remains,
Shall be the Hand, that has unbound thy Chains!

FORBEAR,[170] my Muse; know Art attempts in vain,
What Nature pictures to the Breast humane.

To WAGER[171] turn; for WAGER raise thy Voice;
To feed the Hungry, long has been his Choice,
And make the Heart, born down by Care, rejoice.

SAY, ye Luxurious, who indulge your Taste,
And, by one Riot,[172] might a Thousand feast;
Do you not blush to see his Care to feed
The Captives by your Monarch's Bounty freed?

THE bitter Cup of Slavery is past;

---

166 *House of Mourning* a home where a death or tragedy has taken place
167 *hoary* grey-haired
168 *long-wail'd* long mourned for
169 *prop* to hold up or assist
170 *FORBEAR* to stop oneself or to hold back
171 *WAGER* [author's note] the person "who entertain'd the Captives at their coming to London, Nov.11. 1734"
172 *Riot* party, wild entertainment

But pining Penury[173] approaches fast.

AND shall the ROYAL RACE[174] alone bestow?
Shall not Compassion from the *Subject* flow?
Shall not each free-born *Briton's*[175] Bosom melt,
To make the Joys of Liberty more felt?
So, *Albion,*[176] be it ever giv'n to thee,
To break the Bonds, and set the Pris'ners free.

[173] *Penury* poverty, or only having a penny
[174] *ROYAL RACE* [author's note] "when the Captives attended his Majesty at St. James's in their Habits, to return Thanks for their Deliverance, his Majesty was graciously pleas'd to order 100 Guineas to be distributed among them; and their Royal Highness the Duke and the Princess gave above 50 more."
[175] *Briton's* a person from Britain
[176] *Albion* referring to or addressing Britain

Charlotte Lennox

Hannah Grienzo, Simon Fraser University

Charlotte Ramsay Lennox was an English novelist born in Gibraltar to parents James and Catherine Ramsay. Though her exact date of birth is unknown, she was likely born sometime between 9 March 1729 and 11 March 1730. She kept the details of her early life vague and covert, only giving readers hints through the autobiographical approach to some of her literary work.

Lennox's mother, Catherine, was raised with overprotective parents who did not value or find importance in female education. Because of this, she never had an appreciation for books and would later raise her own child in a similar fashion, attempting to teach a young Charlotte Lennox the importance of the female image and being a suitable wife, over education. In 1741, Lennox's parents sent her back to England as they were worried about her becoming an appropriate wife. Instead, it was here Lennox started her writing career and became incredibly successful.

In nearly all her works, Lennox advocates for women in some way and brings attention to the violence they are at risk of experiencing. She defies her mother's way of thinking, urging that women should value their education and not doubt the abilities of their minds, as education can ultimately be what protects them. Due to her literary talent, Lennox's name was mentioned multiple times in the *Gentleman's Magazine* between 1749 and 1751, either through the features of her own work or through the praise and acknowledgment from other writers. She is best known for her 1752 novel *The Female Quixote,* which has been reprinted and translated numerous times.

The poem below, titled "The Question," comes from Lennox's first publication, *Poems on Several Occasions* (1747). It is a collection of thirty different pastorals, odes, songs, epistles, a satire, and a tale set in verse, written in an array of different meters, styles, and genres. Most of the poems in this collection are addressed to women, confronting the intense and complicated nature of relationships between a man and a woman or between a woman and her female friends. This poem is written in iambic tetrameter couplets and, as the title suggests, questions love and the feelings that come with it when unrequited. The poem also draws on pastoral poetry traditions through the mention of Damon, a common shepherd's name in eighteenth-century pastoral love poetry.

Despite the recognition Lennox gained over her forty-three-year career, she spent the end of her life in extreme poverty, relying on the support of the Literary

Fund and personal connections she established over the years. She died in January 1804 in Dean's Yard, Westminster.

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The Question[177]

SINCE freed from Love's enchanting Pains,
Your Heart no longer wears my Chains;
Since the gay Folly[178] charms no more,
And all the dear Delusion's o'er:
Yet tell me, *Damon,* do you prove
In Freedom, Joys so pure as Love?
Alike unfelt its Pains or Sweets,
Your Heart an equal Measure beats:
No longer Hope and Fear maintain
Within your Breast a doubtful Reign:
Unpleas'd, nor caring if you please,
Lost in a dull inactive Ease.
Since then for this you could forego
The Lover's sweetly-pleasing Woe;[179]
Forsake those bright enliv'ning[180] Fires,
Gay Hopes, and elegant Desires;
The mutual Wish, the equal Flame,[181]
The Sorrows, Fears, and Hopes, the same.
Oh say, what Joys can Freedom boast,
Like those sweet Torments[182] you have lost?

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[177] *Poems on Several Occasions. Written by a Young Lady.* London: printed for, and sold by S. Paterson, 1747, pp. 39–40; *Eighteenth-Century Poetry Archive*
[178] *gay Folly* joyful foolishness, in this case of the love relationship
[179] *Woe* misery
[180] *enliv'ning* cheerful, exhilarating
[181] *equal flame* strong and mutual sexual desire
[182] *sweet Torments* the wonderful tortures of being in love

Mary Jones

Megan Lo, Simon Fraser University

Mary Jones was born in 1707 to Oliver Jones, a maker of casks and barrels, and his second wife, in Oxford. She learned French and Italian at a young age, which led to speculation about Jones being a governess due to her network of aristocratic friends, but no evidence of this being true has been found. For most of her adult life she lived with her older brother, also named Oliver. With no mention of a husband or children, it is likely that Jones was unmarried until her death. This could have been due to a lack of prospects or of her own volition.

Jones never moved from Oxford, only leaving to visit her friends at Windsor Castle occasionally. Jones dabbled in writing, but her works were not published until 1742. Her piece "The Lass of the Hill" and an elegy written for Lord Aubrey Beauclerk's monument, commissioned by his widow, were both published around the same time, bringing her writing to the public eye. Jones published "A Letter to Dr Pitt" in 1745, before the first and only collection of her writing, *Miscellanies in Prose and Verse*. This collection was released through subscription in 1750 and includes forty-six pages listing the subscribers' names. It met with a warm reception. While a few of her poems were featured in the anthology *Poems by Eminent Ladies*, Jones did not publish much work after *Miscellanies in Prose and Verse*. She died on 10 February 1778 in Oxford, presumably of old age.

Much of Jones's work is lighthearted and playful, and "Matrimony" is no exception. It speaks of marriage from a woman's point of view and has a satiric tone. However, considering that Jones was likely unmarried, we can also read it as her own take on the restrictions of marriage. Unmarried women in the eighteenth century were not rarities, but the separation between single women and married or widowed women was obvious. The primary focus of this poem comes from the rhyming words, which Jones was given by a male friend and asked to write a poem with them in this order. The iambic tetrameter rhyming couplets combined with Jones's writing style create a light piece that critiques the confinement of marriage for a woman.

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Matrimony[183]

CLOE,[184] coquet[185] and debon — — — — — —[186] *air,*[187]
Haughty,[188] flatter'd, vain, and — — — — — *fair;*[189]
No longer obstinately[190] — — — — — — — — *coy,*
Let loose her soul to dreams of — — — — *joy.*
She took the husband to her — — — — *arms,*
Resign'd her freedom and her — — — — *charms;*
Grew tame, and passive to his — — — — *will,*
And bid her eyes forbear[191] to — — — — — *kill.*
But mighty happy still at — — — — — *heart,*
Nor room was there for pain, or — — — *smart.*

At length she found the name of — — *wife*
Was but another word for — — — — — *strife.*
That cheek, which late out-blush'd the — *rose,*
Now with unwonted[192] fury — — — — — *glows.*
Those tender words, "my dear, I — — — *die,"*[193]
The moving tear, and melting — — — — *sigh,*
Were now exchang'd for something — — *new,*
And feign'd[194] emotions yeild to — — — — *true.*

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[183] *Miscellanies in Prose and Verse: By Mary Jones*. Oxford, 1750, pp. 49–50; *Eighteenth-Century Poetry Archive*
[184] *CLOE* a female given name, a form of Chloe
[185] *coquet* "to flirt playfully and insincerely with (a person)" *(OED)*
[186] — Jones was challenged to rhyme these words in this specific order, so she incorporated dashes to allow the rhyming words/syllables to line up on the right margin in the original
[187] *debonair* "pleasant and affable in outward manner or address" *(OED)*
[188] *Haughty* "high in one's own estimation; lofty and disdainful in feeling or demeanour" *(OED)*
[189] *fair* pretty
[190] *obstinately* stubbornly
[191] *forbear* refrain from
[192] *unwonted* unaccustomed
[193] *"my dear, I die,"* eighteenth-century euphemism for orgasm
[194] *feign'd* imitated deceptively

Reproach,[195] debate, and loss of — — — — *fame,*[196]
Intrigues,[197] diseases, duns,[198] and — — — — *shame.* 20
No single fault He strives to — — — — *hide;*
Madam has virtue,[199] therefore — — — — *pride.*
Thus both resent, while neither — — — *spares,*[200]
And curse, but cannot break their — — *snares.*[201]

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[195] *Reproach* "blame, censure, or reproof expressed towards or directed against a person" *(OED)*
[196] *fame* social reputation
[197] *Intrigues* sexual affairs
[198] *duns* debt collectors
[199] *virtue* "chastity, esp. on the part of a woman" *(OED)*; he is the one having affairs, and she resents this, acting self-righteous in her pride
[200] *neither spares* neither refrains from attacking the other
[201] *cannot break their snares* divorce in eighteenth-century Britain required an act of Parliament and was nearly impossible to obtain

John Hoadly

Olivia Delisle, Simon Fraser University

On 8 October 1711, in Broad Street, London, John Hoadly was born to Sarah Curtis and Bishop Benjamin Hoadly. Curtis was a portrait painter, and Bishop Hoadly was a Church of England priest of both celebrated and controversial reputation (Johnstone 27). While attending Henry Newcome's Academy in London, John Hoadly delivered a celebrated performance as Phocyas in John Hughes's *Siege of Damascus*, which served as the catalyst for a life-long love of theatre. Before graduating from Cambridge in 1735, Hoadly anonymously co-wrote his first play with his brother titled *The Contrast*. The play ran three nights at Lincoln Inn's Field in 1731 before being shut down. According to the *Oxford Dictionary of National Biography*, this premature closure was due to his Father's concern that the play's ridicule of living authors could harm his son's reputation. Four years later, Hoadly graduated from Cambridge. Shortly after his graduation, Hoadly became a clergyman to make use of his Father's rich patronage. He remained deeply involved with the church for many years, which garnered him a respected image and a multitude of impressive clerical titles. In 1736, Hoadly married Elizabeth Ashe, with whom he shared no children. Hoadly balanced his successful career in the church with his love for theatre, always encouraging friends to partake in impromptu performances acting out new scenes written by the playwright. While his plays did not bring him much notoriety, modern biographers praise his vast knowledge of the English theatrical world. He knew nearly every major figure in English theatre and is suspected to have read all the English plays that had been written during and before his lifetime.

This dedicated involvement in English theatre could have been what introduced Hoadly to Richard Warner (1713-1755), a Shakespeare scholar and botanist. While letter correspondence between the two men focused primarily on Warner's construction of a Shakespeare glossary, it is impossible to miss their deeply affectionate relationship. Hoadly's profound care for Warner is made evident in many ways, including devotional proclamations and repeated mention of wanting to spend time together, which in one instance is conveyed through his wish to "enjoy" Warner. The letters also demonstrate the incredible amount of care, energy, and time that Hoadly dedicated to examining Warner's written work (Johnstone 30, 44, 43). While their relationship stands out to modern readers as non-heteronormative, the truth is that this bond would not have been perceived

as entirely abnormal among their peers. During the period before the long eighteenth century, Montaigne's essay "On Friendship" popularized the notion that profound connections can only exist between men, as women are too emotionally weak. While Montaigne adamantly supported the importance of close bonds between men, he made it clear that they should not have sex. This period in England tolerated, and often encouraged, affectionate male connections (see Arab); however, heteronormative marriage ultimately remained the ideal for both men and women.

"On the Friendship of Two Young Ladies" is a lyric poem written in iambic tetrameter quatrains with a rhyme scheme of ABAB. It was published in Robert Dodsley's *A Collection of Poems in Six Volumes. By Several Hands. Vol. V* in 1758. The poem begins by describing a strong platonic bond between two beautiful women who are depicted in the second stanza as the coupled doves who pull Venus's carriage. Their physical appearance continues to be the focus of the last two lines of this stanza, which describe the women's beauty as being so outstanding that their feathers are used for Cupid's arrows, the effect of which men are not able to resist. The third stanza states that the young women are not capable of having passion for both their friendship and heteronormative marriage: therefore, they must eventually separate. The poem's speaker advises the women to abandon their doomed companionship and turn their passion to their future husbands, with whom they will find both love and friendship.

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On the Friendship of Two Young Ladies[202]

HAIL, beauteous pair, whom Friendship binds
In softest, yet in strongest ties,
Soft as the temper[203] of your minds,
Strong as the lustre of your eyes![204]

So Venus' doves in couples fly,
And friendly steer their equal course;[205]
Whose feathers Cupid's shafts[206] supply,
And wing[207] them with resistless force.

Thus as you move Love's tender flame,
Like that of Friendship, paler burns;
Both our divided passion claim,
And friends and rivals prove by turns.

Then ease yourselves and bless mankind,
Friendship so curst[208] no more pursue:
In wedlock's rosy bow'r[209] you'll find
The joys of Love and Friendship too.

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[202] *A Collection of Poems in Six Volumes. By Several Hands*, Vol. V, ed. R. and J. Dodsley, 1758, p. 275; *Eighteenth-Century Collections Online*
[203] *temper* temperament, state of mind
[204] *the lustre of your eyes* brilliant and beautiful eyes that attract men
[205] *steer their equal course* in Roman mythology, Venus's chariot was pulled through the air by doves
[206] *shafts* arrows
[207] *wing* make them fly
[208] *curst* cursed
[209] *bow'r* a space enclosed by arched greenery

James Beattie

Molly Peyton, Simon Fraser University

The life of James Beattie began in Kincardineshire, Scotland, in 1735. He was the youngest out of his six siblings, with a tenant farmer and village shopkeeper father who died when Beattie was only seven years old. At the age of fourteen, Beattie received a bursary to Marischal College in Aberdeen to study a four-year Arts MA program that specialized in Greek and Moral Philosophy. After concluding his time at University, Beattie struggled to find employment regarding his studies, resulting in "four solitary years" as a parish clerk and schoolmaster in 1753 (Jeffrey 173.) Then, at the very university he had studied at, Beattie was appointed a professor in Moral Philosophy and Logic at the age of twenty-five. However, his earlier solitude is when Beattie began writing, acting as a catalyst for some of his most celebrated work, including *Essay on the Nature and Immutability of Truth* (1770*)*, a piece of critical analysis of modern skepticism written between 1766 and 1769.

Beattie and his wife, Mary Dun, spent their marital years battling mental health problems, resulting in their choice to live separately. Beattie equally encountered physical and mental illnesses, writing about his challenges with depression, vertigo, and his relationship with domestic tragedies, to name a few. Throughout his literary career, he openly discussed his problematic and debilitating relationship with his health. Thirteen years after the death of his last living son, and estranged from his wife since 1784, Beattie died in Aberdeen in 1803 after suffering from a series of strokes for four years.

Beattie's "The Hermit" takes on a Sentimentalist stance, with his speaker living in solitude, escaping traditional society to reconnect with God and the natural world. Beattie's poem embodies the ethos of Scottish existential concerns at a time of growth and religious disparities. In its melancholy tone of isolation, the poem echoes the questioning of agency and identity following the Acts of Unions in 1707, which saw the Scottish nation lose its independence to the making of Great Britain. A religious ode, "The Hermit" mirrors several of Beattie's previous works in religious partisanship. The poem has four eight-line stanzas of anapestic tetrameter, an unusually light meter for such a serious subject matter.

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The Hermit[210]

AT the close of the day, when the hamlet[211] is still,
And mortals the sweets of forgetfulness prove,
When nought but the torrent is heard on the hill,
And nought but the nightingale's song in the grove;[212]
'Twas then, by the cave of a mountain, reclin'd,
An Hermit[213] his nightly complaint thus began,
Tho' mournful his voice, his heart was resign'd,[214]
He thought as a sage,[215] but he felt as a man.

"Ah, why thus abandon'd to mourning and woe,[216]
"Why thus, lonely Philomel,[217] slows thy sad strain?
"For Spring shall return, and a lover bestow,
"And thy bosom no trace of dejection retain;
"Yet if pity inspire thee, ah, cease not thy lay,
"Mourn, sweetest complainer, man calls thee to mourn,
"O soothe him whose pleasures like thine pass away,
"Full swiftly they pass, but they never return.

"Now gliding remote on the verge of the sky,
"The moon, half extinct, her wan[218] crescent displays:
"Yet lately I saw, where majestic on high,

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[210] *A Collection of Poems in 4 Volumes. By several hands*, vol. 3, published by G, Pearch, 1770, pp. 47–48; *Eighteenth Century Poetry Archive*

[211] *hamlet* a small village or community of houses

[212] *grove* a group of trees

[213] *Hermit* "one who from religious motives has retired into solitary life" (*OED*)

[214] *resign'd* surrendered to the inevitable

[215] *sage* a wise and knowledgable person

[216] *woe* expressing grief

[217] *Philomel* "a poetic or literary name for the: nightingale (in allusion to the myth of the maiden Philomela's transformation into that bird)" (*OED*)

[218] *wan a* poetic term for going pale

"She shone, and the stars were conceal'd in her rays;
"Roll on, thou fair orb, and with gladness pursue
"The path that conducts thee to splendor[219] again;
"But man's faded glory no change shall renew,
"Ah, fool! to exult in a glory so vain.

"'Tis dark, and the landscape is lovely no more,
"I mourn not, ye woodlands, I mourn not for you;
"For morn shall return, all your charms to restore,
"Perfum'd with fresh fragrance, and glittering with dew:
"Nor yet for the ravage of Winter I mourn,
"Kind Nature the embryo blossoms shall save;
"But when shall Spring visit the mouldering[220] urn?
"Oh, when shall it dawn on the gloom of the grave?"[221]

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[219] *splendor* "great brightness" (*OED*)
[220] *Mouldering urn* a container for cremated remains, decaying slowly
[221] the 1776 revised edition has a further two stanzas:
"'Twas thus, by the glare of false Science betray'd,
'That leads, to bewilder; and dazzles, to blind;
'My thoughts wont to roam, from shade onward to shade,
'Destruction before me, and sorrow behind.
"O pity, great Father of light," then I cry'd,
"Thy creature who fain would not wander from Thee!
"Lo, humbled in dust, I relinquish my pride:
"From doubt and from darkness thou only canst free."

'And darkness and doubt are now flying away.
'No longer I roam in conjecture forlorn.
'So breaks on the traveller, faint, and astray,
'The bright and the balmy effulgence of morn.
'See Truth, Love, and Mercy, in triumph descending,
'And Nature all glowing in Eden's first bloom!
'On the cold cheek of Death smiles and roses are blending,
And Beauty Immortal awakes from the tomb.'

Mary Darwall

Sonia Narwan, Simon Fraser University

Mary Darwall, British poet and playwright, lived from 1738 to 1794. Although she was not as well-known as some of her peers, she wrote two books of poetry. The first was praised by critics, and in 1774 she was recognized as one of "the British Nine," a prestigious acknowledgment of her talent (Messenger 1). However, her second book, published thirty years later, did not receive the same recognition. She published a few separate poems, including "Liberty: An Elegy" (1770), but her work faded into obscurity. She was largely forgotten as a poet and playwright until the twentieth century, when scholars in search of lost women writers rediscovered her contributions to literature.

As Ann Messenger contends, Darwall omits references to her personal life in her poems with the exception of woman friends: "it is women friends whom she yearns to see, mourns for, and defends; it is to women friends that she addresses some of her most thoughtful and her most deeply felt poems" (13). "Liberty: an Elegy" is inscribed to a Miss Loggin. In iambic pentameter quatrains rhymed ABAB, it discusses happiness, liberty, and contentment. Mary borrows the idea of happy confinement that is not really happy from Johnson's *Rasselas* (1759). Johnson's hero pursues happiness by leaving his Happy Valley and discovers it is a futile effort. Mary's poem does the same. She expresses the beauty of variety and the joys of freedom to explore all that nature has to offer, but the speaker Myra, unlike Rasselas, is unable to leave her Happy Valley.

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Liberty: An Elegy[222]

TO you, Eliza, be these lays consign'd,[223]
Who blest in Freedom's fair dominions live;
While I, alas! am pompously confin'd,
Bereft of every joy the world can give.

In vain for me the blushing flowrets bloom,
And spring eternal decks the fragrant shade;
In vain the dewy myrtle breathes perfume,[224]
And sounds angelic echo thro' the glade.

The marble palaces, and glittering spires,[225]
What are they? Pageant glare, and empty show:
Ah! how unequal to my fond desires,
Which tell me – Freedom makes a heaven below.

Pensive I range these ever-verdant groves,
And sigh responsive to the murmuring stream;
While woodland warblers chant their happy loves,[226]
Dear Liberty is wretched Myra's theme.

The velvet lawns diversify'd with flowers,
In sweet succession every morn the same;
Fresh gales that breathe thro' amaranthine bowers,[227]

---

[222] *A collection of poems in four volumes. By several hands. Vol. III.* [The second edition]. G. Pearch, 1770, pp. 124–126
[223] *Lays consign'd* the speaker is entrusting these poetic thoughts to Eliza
[224] *Dewy myrtle breathes* the sweet fragrance of the myrtle bush associated with poetry
[225] *Glitering spires* this architectural description is typical Orientalism, projecting European ideas of exotic cultures onto Ambara, which is in Ethiopia
[226] *Woodland Warblers* birds in the woods
[227] *Amaranthine bowers* garden seats enclosed by bushes with reddish-purple flowers

And every charm inventive Art can frame,

Here fondly vie to crown this favour'd place
And here, to smooth captivity a prey,
Each royal child of Abyssinian race
Consumes the vacant inauspicious day.[228]

Tho' festive mirth awake the laughing morn
And guiltless revels lead the dancing hours;
Tho' purling rills the fertile meads adorn,
And the wild rock[229] its spicy produce pours:

Yet what are these to fill a boundless mind?
Tho' gay[230] each scene appear, 'tis still the same;
Variety – in vain I hope to find;
Variety, thou dear, but distant name!

With pleasure cloy'd, and sick of tasteless ease,
No sweet alternatives my spirits chear;
Joys oft repeated lose their power to please,
And harmony grows discord to my ear.

Blest Freedom! how I long with thee to rove,
Where varying Nature all her charms displays;
To range the sun-burnt hill, the rifted[231] grove,
And trace the silver current's winding maze!

---

[228] this stanza refers to the royal children as captives who pass purposeless days in idleness
[229] *wild rock* perhaps rocks in the stream, splashed and producing mist
[230] *gay* happy
[231] *rifted* the forest is split apart by the stream

Free as the wing'd inhabitants of air,
Who distant climes and various seasons see,[232]
Regions – tho' not, like soft Ambara, fair;
Yet blest with change, and crown'd with liberty.

40

Vain wish! these rocks, whose summits pierce the skies,
With frowning aspect tell me – Hope is vain:
Till, freed by death, the purer spirit flies,
Here wretched Myra's[233] destin'd to remain.

45

[232] *Who distant climes and various seasons see* the birds can see other places where it's not perpetually lovely
[233] *wretched Myra* the speaker of the poem

Edward Moore

Hailey Chan, Simon Fraser University

Edward Moore was born in Abingdon, Berkshire on 22 March 1712, to a Dissenting pastor. Religion played an integral role in the paternal line of Moore's family. Moore's grandfather, John Moore, left the church of England early in his life and became a dissenting pastor of the Protestant Baptist denomination. His grandfather, father, and uncle were all important figures who supported the growth of the Baptist denomination in England.

Moore was the third child born out of seven children. During childhood, his parents placed great emphasis on learning. At an early age, Moore's father passed away. Struggling to care for seven children by herself, his mother chose to remand care of Edward Moore to his paternal uncle, John Moore, a teacher at the Bridgewater seminary. Moore was enrolled there for the remainder of his childhood and studied under his uncle. There he underwent a strict classical education in Greek and Roman philosophy as well as religion. Though the education he received growing up does not appear to have a large impact on the poetical works of Moore, the focus on divinity and religion may have played a role in the more sentimentalist views in his poetry. There is focus on the divine elements of nature as well as mention of morality and philosophical elements in most of Moore's poetry.

After a failed business venture, Moore took up writing, beginning with drama. His career began with a rendition of William Boyce's *Solomon: a Serenata*. The piece was written into an overture by Moore. *Solomon: a Serenata* appears to be the only musical score that Moore ever wrote. His works often focus on relationships and more specifically struggles within relationships. Moore did not achieve any level of fame for his poetry during his life; his most well-known work then and now is *The Gamester*, a tragedy. Later in life, Moore became the editor of a weekly journal, using the pseudonym Adam Fitz-Adam. Edward Moore died on 1 March 1757 with very little recognition or fame regarding his literary career.

"A Ballad" was published posthumously in 1770 in *A Collection of Poems in Four Volumes. By Several Hands. Vol. IV*, by G. Pearch. The poem describes the grief and mourning of a woman who has lost her lover. Through the poem the woman is calling out to her lover in a form of song similar to a pastoral elegy. However, the poem does not completely follow the same structure as other pastoral elegies. There is no true resolution and peace for the deceased in the

form of religious afterlife and God. It is pastoral in genre and in anapaestic trimeter. The rhyme scheme is ABABCDC. "A Ballad" is not a work Moore is well known for, but it reflects pastoral idealization and sentimentalism seen in his other works.

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A Ballad[234]

HARK, hark,[235] 'tis a voice from the tomb,
Come, Lucy, it cries, come away,
The grave of thy Colin has room
To rest thee beside his cold clay.
I come, my dear shepherd, I come,
Ye friends and companions adieu,[236]
I haste to my Colin's dark home,
To die on his bosom so true.

All mournful the midnight bell rung,
When Lucy, sad Lucy, arose;
And forth to the green turf[237] she sprung,
Where Colin's pale ashes repose.[238]
All wet with the night's chilling dew,
Her bosom embrac'd the cold ground,
While stormy winds over her blew,
And night-ravens croak'd all around.

How long, my lov'd Colin, she cry'd,
How long must thy Lucy complain?
How long shall the grave my love hide?
How long ere it join us again?
For thee thy fond shepherdess liv'd,

---

[234] *A Collection of Poems in Four Volumes. By several hands. Vol. IV,* 2nd edition, London, G. Pearch, 1770, pp. 104-106; *Eighteenth-Century Poetry Archive*
[235] *HARK, hark.* a call to listen
[236] *adieu* goodbye
[237] *green turf* a lawn of grass
[238] *repose* to lay at rest

With thee o'er the world would she fly;
For thee has she sorrow'd and griev'd;
For thee would she lie down and die.

Alas! what avails it how dear
Thy Lucy was once to her swain![239]
Her face like the lily so fair,
And eyes that gave light to the plain.
The shepherd that lov'd her is gone;
That face and those eyes charm no more;
And Lucy forgot, and alone,
To death shall her Colin deplore.[240]

While thus she lay sunk in despair,
And mourn'd to the echoes around,
Inflam'd[241] all at once grew the air,
And thunder shook dreadful the ground.
I hear the kind call, and obey,
O! Colin receive me, she cried,
Then breathing a groan o'er his clay,[242]
She hung on his tomb-stone and died.

[239] *swain* a lover or romantic partner
[240] *deplore* weep for
[241] *Inflam'd* lightning appears
[242] *clay* his buried remains

Samson Occom

Jazmine Kennedy, Simon Fraser University

Samson Occom (1723-1792) was a Mohegan First Nations preacher, poet, judge, diplomat, philanthropist, and the uncredited founder of Dartmouth, an Ivy League college in the United States. He was the first published Native American poet. Occom spoke Greek, Hebrew, Latin, Mohegan (Mohican), and English, shattering many stereotypes about First Nations peoples during his time.

Most of what we know about Occom comes from his autobiography and a series of handwritten letters exchanged with Eleazar Wheelock, which historians later corroborated. Occom was born to Sarah and Joshua Tomockham. He considered himself a "Heathen," "from birth till [he] received the Christian religion" ("Occom, Sarah"). He believed that he and all First Nation peoples were "born ... [and] brought up in Heathenism" and the only ways to save themselves from their "Heathenish ways, Customs, and Religion" was through literacy, a sedentary lifestyle, and their conversion to Christianity (Occom and Dartmouth Libraries, "Autobiography" 1v). As a young boy, Occom recalled that "not one [Indigenous person] ... made a profession of Christianity," which he viewed as a deterrent to converting more Indigenous peoples (Occom and Dartmouth Libraries, "Autobiography" 2r-2v). This motivated him to learn to read and write so he could spread Christianity among his "poor brethren" (Occom and Dartmouth Libraries, "Autobiography" 3v). Between the ages of sixteen and seventeen, Occom taught himself to read by attending church functions and by frequently asking his literate neighbors for help. In 1743, Occom decided to pursue further education with Eleazar Wheelock, a congregational minister in Lebanon, Connecticut. He initially anticipated staying with Wheelock for "a fortnight or 3 weeks" but ended up staying for four years; He stopped only because his eyes could no longer handle the strain of studying (Occom and Dartmouth Libraries, "Autobiography" 4v-5r).

Upon leaving his studies, Occom took on multiple roles within the Montauk, Shinnecock, Haudenosaunee, Iroquoian, and Mohegan communities. He served as a dedicated English teacher, an ordained minister, a funeral officiant, and later became a community-appointed judge for the Mohegan tribe. Through these deep connections, Occom played a key role in fostering diplomacy among Indigenous communities.

After almost two decades of serving Indigenous communities, Occom went with Wheelock to Britain to help raise money for a new school to educate young First Nations students. Beginning in 1765, Occom dedicated two years to preaching around three hundred sermons across England and Scotland. Occom was "a sensation, and large throngs came to hear him" (Childs). As a result of his success, Occom and Wheelock were able to raise £12,000 (equivalent to approximately $2.4 million today).

Shortly after arriving home, Occom was informed that Wheelock was no longer using their funds as intended. Instead, Wheelock built a school for white students---Dartmouth. From 1769 to 1970, only twenty First Nations students attended Dartmouth.

On 27 April 2024, Samson Occom's documents were finally returned to the Mohegan Tribe. In Mohegan tradition, when someone "creates an object or writes something, part of their being is in that work" (Silverstein). Thus, the return of his documents symbolized his return to the tribe.

During his travels, Occom met several popular hymnodists and compiled multiple English hymnals that were made specifically for "Christian Indian congregations" (Brooks). In 1774, Occom published *A Choice Collection of Hymns and Spiritual Songs; Intended for the Edification of Sincere Christians, of All Denominations*, which made him the first published Native American poet. The compilation of hymns was designed for all sects of Christianity, aiming to help Christians endure life's hardships until they reach heaven, where earthly struggles cease to exist. The following hymn, titled Hymn XI, is appropriately the eleventh hymn in this collection. It follows iambic tetrameter and an AA, BB rhyme scheme, breaking the pattern in lines 14–15, and 20–21. The hymn was compiled with the intent of being sung in congregation, with God in mind and a deep understanding of the lyrics being emphasized. Hymn XI underscores the futility of struggling with sin, emphasizing the need to devote oneself to God, who redeems all earthly hardships in heaven.

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Hymn XI[243]

Weary of struggling with my Pain,
Hopeless to burst my nature's Chain:[244]
Hardly I give the Contest[245] o'er,[246]
I seek to free myself no more.

From my own Works[247] at last I cease,
God that creates must seal my Peace;
Fruitless my Toil[248] and vain[249] my Care,
And all my Fitness is Despair.

Lord I despair myself to heal,
I see my Sin but cannot feel;
I cannot till thy Spirt[250] blow,[251]
And bid th'[252] obedient Waters[253] flow.

'Tis thine[254] a Heart of flesh to give,
Thy Gifts I only can receive:
Here then to thee[255] I all resign,

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[243] Occom, Samson. "A Choice Collection of Hymns and Spiritual Songs: Intended for the Edification of Sincere Christians, of All Denominations." Timothy Green, 1774.
[244] *Nature's Chain* Referring to a hierarchical structure with God at the top, followed by angels, humans, animals, other living beings, and inanimate objects.
[245] *Contest* "oppose as mistaken or wrong" OEL
[246] *O'er* "from one point to another across an intervening space" *(OED)*
[247] *Works* "physical or mental labour" *(OED)*
[248] *Toil* to struggle to achieve objective or "for a living" for a prolonged period of time, either physically or mentally *(OED)*
[249] *Vain* producing no result
[250] *Spirit* referring to the holy spirit; part of the holy trinity
[251] *Blow* actively blossoming or the act moving air
[252] *Th'* a "contraction of "the" often "used to preserve "the meter or rhythm of a verse" *(OED)*
[253] *Waters* a Christian symbol used to represent creation and purification
[254] *Thine* an archaic form of "yours"
[255] *Thee* an informal pronoun used to address someone

To draw, redeem, and seal is thine.

With simple Truth to thee I call,
My Light,[256] my Life, my Lord, my all:
I wait the moving of the Pool,[257]
I wait the Word that speaks me whole. 20

Speak, gracious Lord, my Sickness cure,
Make my infected Nature[258] pure:
Peace, Righteousness,[259] and Joy impart,
And pour thyself into my Heart.

[256] *Light* a Christian symbol for God, his presence and his creations
[257] *Pool* reference to John 5:2, the story of a paralyzed man healed from a pool in Jerusalem
[258] *Nature* "The inherent character or nature of human beings" *(OED)*
[259] *Righteousness* "conformity to the precepts of divine law or accepted standards of morality" *(OED)*

Mary Robinson

Anmoal Hansra, Simon Fraser University

Mary Robinson was born on 27 November, in the late 1750s, in Bristol, England. Many biographies describe Robinson as an author and actress. She was born to Nicholas Darby and his wife, Hester Vanacott. Robinson attended a school run on Park Street and had private tutors. Robinson later taught English in her mother's school for a few months, until her father got it shut down. She was then sent to Oxford House in Marylebone and started showing interest in acting. David Garrick (the famous actor and theatre manager) became interested in training her and organized rehearsals for her. Robinson's mother did not want her acting and looked for suitors for Robinson to marry. In her teens, she married Thomas Robinson, who had claimed to be wealthy but was a gambler. He was arrested for debt in 1775, and Robinson and her infant daughter spent a year with him in debtors' prison, where she started writing poetry to earn money. Her first work, *Poems*, was published in two volumes in 1775, but sold poorly. Robinson began acting in 1776 at Drury Lane and caught the eye of the Prince of Wales when playing the role of Perdita in *The Winter's Tale* by William Shakespeare. This relationship lasted for about a year, including an exchange of letters under the pseudonyms Florizel and Perdita. Once the prince lost interest, Robinson threatened to publish them. Finally, in exchange for the letters, Robinson received £5000 and the promise of an annuity (unfulfilled). After this, she used other pseudonyms such as Laura, Tabitha, and Oberon when she published, but the public still knew her as Perdita. She passed away on 26 December 1800, in Surrey, England, due to ill health. Many of her works were published posthumously by her daughter, Maria Elizabeth.

"The Linnet's Petition" is a lyric poem in ballad stanza, presumably written in 1775, and it appears in *Poems*. In the 1700s, linnets were popular as caged songbirds. This sentimentalist poem captures the reader's attention by showing the suffering of the linnet. In the end, Stella feels pity, freeing the bird. It was during this time that anti-animal-cruelty movements were beginning. The concept of liberty, which is present in this poem, was the center of much political discussion during this time.

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The Linnet's Petition[260]

As Stella sat the other day,
    Beneath a myrtle[261] shade,
A tender bird in plaintive notes,
    Address'd the pensive[262] maid.

Upon a bough[263] in gaudy[264] cage,
    The feather'd warbler hung,
And in melodious accents thus,
    His fond petition[265] sung.

"Ah! pity my unhappy fate,
    "And set a captive free,
"So may you never feel the loss,
    "Of peace, or liberty."

"With ardent[266] pray'r and humble voice,
    "Your mercy now I crave,
"Your kind compassion and regard,
    "My tender life to save."

"Ah! wherefore am I here confin'd,
    "Ah! why does fate ordain,

---

[260] Robinson, Mary, 1758-1800. *Poems by Mrs. Robinson.* Printed for C. Parker, 1775, pp. 28–34; *Eighteenth-Century Poetry Archive*
[261] *myrtle* evergreen tree associated with female sexuality and poetry
[262] *pensive* "sorrowfully thoughtful; gloomy, sad, melancholy." (*OED*)
[263] *bough* long branch
[264] *gaudy* ornate but tasteless
[265] *fond petition* a foolishly trusting request
[266] *ardent* passionate, loving

"A life so innocent as mine,
"Should end in grief and pain."

"I envy every little bird,
"That warbles gay and free,
"The meanest[267] of the feather'd race,
"Is happier far than me."

"Sweet liberty by heaven sent,
"From me, alas! is torn,
"And here without a cause confin'd,
"A captive doom'd I mourn."

"When bright Aurora's[268] silver rays,
"Proclaim the rising morn,
"And glitt'ring dew drops shine around,
"Or gild the flow'ring thorn."

"When every bird except myself,
"Went forth his mate to see,
"I always tun'd my downy throat,
"To please, and gladden thee."

"Beneath thy window each new day,
"And in the myrtle bow'r,
"I strove to charm thy list'ning ear,
"With all my little pow'r."

---

[267] *meanest* lowliest
[268] *Aurora* Roman goddess of the dawn

"Ah! what avails this gaudy cage,
"Or what is life to me,
"If thus confin'd, if thus distress'd,
"And robb'd of liberty."

"I who the greatest fav'rite was
"Of all the feather'd race,
"Think, Stella think, the pain I feel,
"And pity my sad case."

“While here condemn'd to sure despair,
"What comfort have I left,
"Or how can I this fate survive,
"Of every joy bereft."

"My harmless life was ever free,
"From mischief and from ill,
"My only wish on earth to prove,
"Obedient, to your will. "

"Then pity my unhappy fate,
"And set a captive free,
"So[269] may you never feel the loss,
"Of peace, or liberty."

On Stella's breast compassion soon,
Each tender feeling wrought,

[269] So in order that, i.e. if you set me free you will never be a captive yourself

Resolv'd to give him back with speed,
That freedom which he sought.

With friendly hand she ope'd the cage,
By kindred pity[270] mov'd,
And sympathetic joys divine,
Her gentle bosom prov'd.[271]

When first she caught the flutt'ring thing,
She felt strange extasy,
But never knew so great a bliss,
As when she set him free.

[270] *kindred pity* compassion for a creature similar to herself
[271] *bosom prov'd* her heart has passed the test because it feels sympathetic joy

William Cowper

Haley McLean, Simon Fraser University

William Cowper was born in 1731 in Great Berkhamsted, Hertfordshire, England to Rector[272] John Cowper and his wife, Anne. As a child, Cowper attended boarding school, followed by the Westminster School in London, and went on to study law. However, he held little interest in pursuing the field and eventually abandoned the venture. When he was six years old, Cowper's mother died giving birth to his younger brother, an event that Arthur Waugh states greatly affected Cowper's worldview and emotional tendencies (593).

Cowper was a sensitive and nervous child and, as a result, struggled with mental health issues later in his life, aggravated by various life events including the loss of his mother, his inability to fit in with his male peers, and his failure to wed his first love and cousin, Theodora. This manifested in a series of mental breakdowns and several suicide attempts. Following one of these, Cowper was admitted into a private asylum for two years. Shortly after his release, he wrote a book recounting his life, *Memoir of the Early Life of William Cowper* (published posthumously, 1816), which detailed his troubled upbringing, emotional turmoil, and eventual spiritual awakening. Cowper acquired much of his religious knowledge and devotion from the Unwin family, who took him in as a housemate after he left the asylum. It was also through the Unwins, particularly Mrs. Mary Unwin, that Cowper's love of poetry, nature, and animals grew.

The poem "On a Goldfinch Starved to Death in His Cage" was first published in Cowper's 1782 book *Poems: by William Cowper, of the Inner Temple, Esq.* It is written in alternating iambic trimeter and tetrameter with an AABCCB rhyme scheme. The goldfinch is most known in literature for its religious symbolism as a figure of hope, happiness, and joy, and often associated with the Madonna and the Christ Child in Renaissance art. Cowper's decision to write about the spiritual goldfinch in a state of entrapment alludes to his mental struggles and how these ailments may have affected his relationship with his Evangelist beliefs.

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[272] A cleric who functions as a minor administrative leader in a church

Cowper lived out the remainder of his days in East Dereham, Norfolk, with his companion, Mrs. Unwin, until her death in 1796. The passing of Mrs. Unwin led to another bout of depression. Four years later, Cowper was diagnosed with dropsy[273] and died in 1800. He is buried in the chapel of St. Thomas of Canterbury, St Nicholas's Church in East Dereham. Today, Cowper is most known for his work in poetry, translations of Homer, and *Olney Hymns,* an Anglican hymnbook published in 1779 with John Newton, an evangelical preacher famous for writing "Amazing Grace."

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[273] Swelling in the body that is caused by excessive fluid trapped in the bodily tissues

On a Goldfinch starved to Death in his Cage[274]

TIME was when I was free as air,
The thistle's downy seed my fare,
  My drink the morning dew;
I perch'd at will on ev'ry spray,[275]
My form genteel, my plumage gay,
  My strains for ever new.

But gawdy[276] plumage, sprightly[277] strain,
And form genteel were all in vain
  And of a transient date,
For caught and caged and starved to death,
In dying sighs my little breath
  Soon pass'd the wiry gate.

Thanks, gentle swain,[278] for all my woes,
And thanks for this effectual close
  And the cure of ev'ry ill!
More cruelty could none express,
And I, if you had shewn me less
  Had been your pris'ner still.

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[274] *Poems: By William Cowper, of the Inner Temple, Esq.,* J. Johnson, 1782, pp. 329-330; *Eighteenth Century Poetry Archive*
[275] *spray* a flowering branch
[276] *gawdy* "brilliantly fine or colourful, highly ornate, showy" (*OED*)
[277] *sprightly* full of vitality
[278] *swain* "a lover, wooer, or sweetheart, esp. in pastoral poetry" (*OED*)

Janet Little

Ashley Bains, Simon Fraser University

Janet Little, later known as Janet Richmond, was a Scottish poet born in Ecclefechan, Dumfriesshire. Due to her unprivileged background, she did not have much education; however, she did possess a passion for reading. Little was also known as the Scotch Milkmaid due to her work as a dairy maid for a clergyman's family. Her employment under Mrs. Frances Dunlop proved to be beneficial for her, as her employer provided her with a job along with connections that helped her publish her poetry. Little mentions Robert Burns, Scotland's national poet, in her only published collection, *The Poetical Works of Janet Little, the Scotch Milkmaid* (1792). Dunlop wrote to Burns regarding Little's promising poetry and he eventually subscribed to a volume of her work. She was aware of her status as a working-class poet and dedicated much of her work to Dunlop and Burns. Little's work also avoided commentary on the social and political world.

It was difficult for women poets to gain recognition in the eighteenth century, making the situation even tougher for Little as a milkmaid. Despite the disadvantages Little faced, her work was able to attract subscribers from professional, merchant, and aristocratic backgrounds. These widespread subscribers allowed Little's work to reach readers in Edinburgh, Glasgow, the Lowlands of Scotland, England, and Ulster. However, a milkmaid's work was not considered worthy by the elite. George Christian argues Little's lack of "literary opinion leaders that helped canonize Burns…contributed to Little's failure to achieve national status" (p. 43). Little continued to write until she suffered from a cramp in her stomach, in 1813, leading to her death.

Little's poem "To a Lady, a Patroness of the Muses, on Her Recovery from Sickness" is a Horatian ode written in iambic pentameter and maintains a consistent rhyme scheme of ABAB. The first twelve lines of the poem are set up as an elegy; however, the title of the poem suggests that the patroness will recover. Many of her poems are dedicated to those who were involved in her success as a poet, including Mrs. Dunlop, whom Little is addressing in this poem. In 1785, Dunlop fell severely ill and was suffering from depression; she managed to recover, and did not pass away until 1815. During the time of illness, Little was employed by the Dunlop family and Mrs. Dunlop was in touch with Robert Burns, which is why he is also grieving in this poem. The poem ends in triumph, as Dunlop was able to escape being confined by sickness.

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To a Lady, a Patroness of the Muses, on Her Recovery from Sickness[279]

WHILE sickness, madam,[280] on your vitals[281] prey'd,
The sympathetic sisters[282] shar'd your pain:
I mark'd them then in sable weeds[283] array'd,
In concert sad assume the plaintive[284] strain.[285]

From Elly's[286] Land was heard the harp of wo;[287]
A shepherd, once the blithest[288] of the throng,[289]
Did mirth[290] inspiring, sportive[291] notes forego,
And steep'd in tears the melancholy song.

From *Irvine's*[292] verdant banks, a doleful[293] lay
Re-echo'd through the groves[294] and distant dale;[295]
Each vocal throat was fill'd with dire dismay,
And heart-felt sighs proclaim'd th' unwelcome tale.
Quick and unstable are the turns of Fate;

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[279] First published by Janet Little in *The Poetical Works of Janet Little, the Scotch Milkmaid.* 1792 edition prited by John & Peter Wilson, pp. 42–44; *Eighteenth-Century Poetry Archive.*
[280] *madam* is likely addressing Little's patroness, Mrs. Frances Dunlop, who suffered from prolonged illness
[281] *vitals* organs that the human body is dependent on for life
[282] *sympathetic sisters* is likely referring to Mrs. Dunlop's daughters
[283] *sable weeds* black clothes, worn when mourning
[284] *plaintive* sorrowful
[285] *strain* piece of music
[286] *Elly's land* reference to the home of Scottish poet Robert Burns
[287] *wo* alternative spelling of woe; great distress
[288] *blithest* happiest
[289] *throng* a crowd
[290] *mirth* pleasurable feeling
[291] *sportive* playful
[292] *Irvine's* a river located in Scotland
[293] *doleful* gloomy
[294] *groves* groups of trees
[295] *dale* a valley

'Twixt[296] well and wo are thin partitions rear'd:
I mark'd the drooping choir with hearts elate,
Exulting[297] o'er the ills so lately fear'd.

When brooding[298] on the verge of deep despair,
A gladd'ning voice did through the groves resound;
Loud acclamations fill'd the ambient air,
And joy and pleasure triumph'd all around.

Health, blooming goddess, re-assum'd her sway,
And did the tender, captive frame release;
All seem'd intent the tidings to convey,
In notes more grateful than the whisp'ring breeze.

Some greet a patroness, all hail a friend,
Whose bosom feels seraphic[299] virtues glow;
Nor further, madam, do your smiles extend;
Vice dreads your frown, and shuns you as a foe.

Long may you live admir'd by all, and lov'd,
The honour of a long illustrious[300] race;
Your worth innate, by Envy's[301] self approv'd,
Which time or sickness never can efface.[302]

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[296] *'Twixt* between
[297] *Exulting* triumphantly joyful
[298] *brooding* to think deeply in unhappiness
[299] *seraphic* relating to the characteristics of light and purity found in a Christian angel
[300] *illustrious* noble
[301] *Envy's* personification of envy
[302] *efface* erase

Eliza Daye

Kennedy Grone, Simon Fraser University

Elizabeth (Eliza) Daye was born in 1734 in Lancaster, England and died in 1829 at the age of ninety-five. She was the daughter of Reverend James Daye of the Presbyterian Church. While her mother's identity remains a mystery, she died when Daye was in her youth. Daye was presumably educated by her father and grew up editing his sermons (Blain *et al.* 273). This indicates Daye's intelligence and strong background as an editor, which is unusual in a time when higher education was not available to women. From Daye's will, it appears that she never married or had children. We know little else about Daye's life: she is the author of *Poems, on Various Subjects* (1798), and she may or may not be the author of *Poems and Fugitive Pieces* (1796).

Published by subscription, *Poems, on Various Subjects* had an extensive subscriber list consisting primarily of readers from Lancaster, Liverpool, and London. The poem "To Belinda" uses ballad stanza, with lines alternating from iambic tetrameter to iambic trimeter. It is a pastoral love poem, evident through its use of the pastoral names Strephon and Belinda. Strephon may derive from the Greek word "strepho," which refers to something that turns. Belinda is not a Greek name, but a combination perhaps of the Italian and Spanish for beautiful. Many of Daye's poems use themes of love, friendship, and morality, urging readers to pay attention to the inner beauty of life rather than materialistic ideals. "To Belinda" uses a theme of imprisoned love. The shift from Strephon feeling caged to enjoying imprisonment may remind current readers of Stockholm syndrome; however, eighteenth-century readers would not have thought of it this way.

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To Belinda[303]

THE wing'd inhabitant of air,[304]
Thro' nature freely roves,[305]
And his harmonious notes proclaim,
'Tis liberty he loves.

Till doom'd by some relentless hand,
To share a pris'ner's fate,
He flutters round his narrow cell,
And pecks his iron grate.[306]

Vainly[307] he tries his plaintive notes,[308]
And struggles to be free;
Till wearied nature bids him yield
To sad necessity.[309]

Soon in his little cage he finds
What nature gave before,
And banish'd from his safe retreat,[310]
'Twere liberty no more.

When thus Belinda you had fixed

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[303] *Poems, on Various Subjects*. Liverpool, 1798, pp. 45–46; *Eighteenth-Century Poetry Archive*
[304] *wing'd inhabitant of air* a bird
[305] *roves* wanders
[306] *iron grate* prison, confinement
[307] *Vainly* without success
[308] *plaintive notes* singing sadly to beg for freedom
[309] *Till wearied nature bids him yield / To sad necessity* the bird is tired from trying to escape
[310] *banish'd from his safe retreat* if the bird were not allowed back in his cage

Gay[311] Strephon[312] in your chains,
You doubtless thought your captive swain,[313]
A conquest worth your pains.

Free as the feather'd songster[314] once,
He tells you with a sigh,
That life and freedom's in your chains,
But death in liberty.

[311] *Gay* "To be merry, cheerful, or light-hearted." (*OED*)
[312] *Belinda and Strephon* both are pastoral names
[313] *swain* "A country gallant or lover; hence *gen.* a lover, wooer, sweetheart, esp. in pastoral poetry." (*OED*)
[314] *feather'd songster* the bird

Eliza Daye

Sapna Vimalendiran, Simon Fraser University

Elizabeth Daye (1734-1829) was born in Lancaster, England. Information about her life is limited and often contradictory because she is often confused with other women of the same name.[315] Daye (the poet) was born to the first marriage of Rev. James Daye, a Presbyterian minister at the St. Nicholas Street Chapel and an unnamed mother. Her mother died early in Daye's childhood, leading Daye to grew up close to her maternal grandmother Elizabeth Roscoe. Daye had a devout belief in the church and a close relationship to the St. Nicholas Street congregation. While she never married, she was active within society and her community. She joined The Amicable Society of Lancaster, a collective library subscription service group among the gentry founded for the purpose of socializing and sharing texts through group fundraising. This group included the Armstrong and the Harrison families, who were instrumental in helping her publications.

In 1789, she published *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,* under her pseudonym Eliza. These two poems closely examine the effect that loss has had on her and the depth of her relationship with God. Daye describes the devout way to address loss, presenting her poetry as religious guidance. These poems also act as commentary on the ineffectuality of greed and envy in comparison to following the gospel.

In 1796 and 1798 respectively, she published *Poems and Fugitive Pieces* (although possibly this collection is by Eliza Day, wife of Thomas Day) and *Poems, on Various Subjects*. These collections cover a much wider range of topics and are dedicated to people of high birth. In *Poems, on Various Subjects*, she included a message to the Public on the pious intent of her works. This collection was funded and mass-produced through subscription. The Amicable Society as well as many of Daye's family friends were among her list of subscribers.

She published her two final works late in life. The first was an expansion of *Poems, on Various Subjects*, with an addendum of pieces addressing grief. Daye also published "A Poem on the Proclamation of Peace, which took place the

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[315] The poet Eliza Daye is not to be confused with Eliza Day (née Crossland) who married Thomas Day in 1807.

Twentieth of the Sixth Month, one thousand, eight hundred and fourteen; the fifty-fourth year of the reign of King George the Third" which was published in tandem with "An Elegy on the Death of her Royal Highness Princess Charlotte Augusta" by T. Whitehead in 1817.

Daye's poetry combines Romantic style with mainstream Christianity, directing readers to the path of remaining devout through her use of Greek myths and classical narratives. The overall purpose of her poems is to encourage readers in keeping faith and staying pious during times of struggle and adversity. Daye uses a rhyming couplet style in "To Anna" to celebrate the beauty of the love in confinement, and it is ambiguously iambic or trochaic tetrameter because all the lines have seven syllables.

Although her works are sometimes mentioned in literary histories, little information on Daye's life remains aside from her legal documents. She died early in her ninety-sixth year of unknown causes and was buried in January 1829 at the St. Nicholas Street Chapel. It has since been demolished, and its graves and burial stones moved to Lancaster Cemetery. As she had no direct descendants, she bequeathed her estate to Elizabeth Daye Johnson, presumably a relative; Janet Waller, who looked after her in her old age; and John Armstrong the Younger, a descendant of her close friend.

Further Reading

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To Anna[316]

BASKING thus in fortune's way,
Would you leave so bright a day?
See the captive lover wait,
Must you die to seal his fate?
Hark! the poet tunes his lyre,[317]
Cruel! would you damp his fire?
Balmy zephyrs[318] court your breath,
Not the bitter blasts of death:
Bright in youth and beauty's charms,
Do you seek his icy arms?
Oh must friendship plead in vain,
Can you give so keen a pain?

Once, as ancient stories tell,
Music prov'd its pow'r in hell;
Music in the hand of love,
E'en the ear of death could move,[319]
And its adamantine[320] chains
Melted at harmonious strains.
Live, and bloom in fortune's ray,
While she gives so bright a day.

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[316] *Poems, on Various Subjects*, printed by J. M'Creery, 1798, pp. 42–43; *Eighteenth-Century Poetry Archive Online*
[317] *lyre* a small string instrument with a U-shaped frame, similar to a harp and associated with several Greek figures such as Orpheus, Apollo, the Muses, and Eros
[318] *zephyr* a soft wind or breeze
[319] *E'en the ear of death could move* in Greek myth, the poetic bard Orpheus descends into the Underworld and moves the hearts of Hades and Persephone with his melodies in hopes of rescuing his deceased wife Eurydice from them
[320] *adamantine* unbreakable

Live, and be the poet's theme,
Feed the rapture[321] of his dream;
Let a friendship most refin'd,
Beam its comforts on your mind;
Softer than a western breeze,
It shall breathe to give you ease,
All affection can inspire,
Apollo's[322] wit and Orpheus' lyre.

[321] *rapture* a state of delight or enthusiasm
[322] *Apollo* Greek god of music, poetry, art and dance

Mary Alcock

Alex von Dersch, Simon Fraser University

Mary Alcock, born approximately 1741, was an English poet and writer born into a respectable family of six in eighteenth-century England as Mary Cumberland. Her father, Denison Cumberland, was a clergyman–who became a bishop later in life–and her mother, Joanna Bentley, had been the daughter of a Cambridge Trinity College scholar. Like Mary Alcock, her brother, Richard Cumberland, was also a writer. More specifically, he was a novelist and a playwright known for his many comedies. Her husband is still considered unknown, though there are many theories to who he was. Mary Alcock is best known for her poems "The Air Balloon; or, a Flying Mortal," "A College Life," and "The Confined Debtor: A Fragment from a Prison." The latter two were published posthumously (after her death), like the majority of her works. She died in 1798 after becoming ill subsequent to visiting family in Bath. Although Alcock has not amassed much critical attention, after her passing at age fifty-seven, she has been recognized as a strong female author with confident disregard for old-fashioned gender roles.[323]

"A College Life" is a semi-comedic poem about the trials and tribulations of the average college student, originally published in *Poems Etc. Etc. By the Late Mrs. Mary Alcock*. She liked to keep her poems private, and mainly wrote them for her own enjoyment, having only officially published two herself before this collection was released publicly in 1799 by her niece, Joanna Hughes. The poem is in heroic couplets, meaning rhyming couplets in iambic pentameter. Although the *Eighteenth-Century Poetry Archive* currently tags it as an occasional poem, "A College Life" seems to better fit under the genre of "lampoon" because of its ironic and sarcastic nature. The subtitle says the poem was written for the vase at Bath-Easton, which means that she likely would have written it when visiting Lady Miller, another English poet who requested guests to put works into a vase she owned. It has not been confirmed whether she actually submitted it. Currently, not much else is known about this particular poem, but it is unlikely that this is written about a real situation. Something to note, however, is that higher education for women was unattainable during the eighteenth century.[324]

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[323] O'Connell, Michelle. *Mary Alcock*. Alexander Street Press, 2008.
[324] "A History of Women's Education in the UK." *Oxford Royale*, Oxford Royale, www.oxford-royale.com/articles/history-womens-education-uk/. Accessed 31 Oct. 2024.

Considering her brother's work, it is clear a vein of comic humour runs in the family because of the way the last two lines undercut the rest of the poem, for the enjoyment of both those familiar with the post-secondary education experience and those who are not.

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A College Life[325]

For the Vase at Bath-Easton

A COLLEGE life! I scorn the odious[326] phrase;
So dull a theme shall ne'er employ my lays:[327]
A life indeed! 'twere fitter stil'd a death,
Unless 'tis life merely to draw upon your breath;
By fusty[328] walls coop'd up, as in a pen,
'Mongst fusty books, and still more fusty men.
Can this be life, by gothic[329] rules compell'd
To part from liberty, or be expell'd?
At early dawn roused by the bell to matin,[330]
The live long day confined to Greek and Latin;
At such an hour amongst old dons[331] to dine,
Yet not allow'd a social glass of wine;
With cap in hand across the court to go,
But not to touch the grass-plat[332] with your toe,
Lest dire expulsion for that breach of laws
Seize on the culprit with its iron claws.
If when fatigu'd at ev'ning, he should take
A nap too long, and not to pray'rs awake,
Strait through the College shall his name resound,

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[325] *Poems, &c. &c. by the Late Mrs. Mary Alcock*. London: Printed for C. Dilly, Poultry, 1799, pp. 115-117; *Eighteenth Century Poetry Archive*
[326] *odious* "Deserving of hatred; exciting hatred or repugnance" (OED)
[327] *lays* songs, poems
[328] *fusty* dull, musty, out of fashion
[329] *gothic* medieval, old-fashioned
[330] *matin* morning prayers
[331] *dons* (plural) "A learned person; a scholar, esp. a fellow or tutor at an Oxford or Cambridge college; (now also, more generally) a lecturer or professor" (OED)
[332] *grass-plat* undergraduates were forbidden from walking on the grassy plots inside their college quadrangles

Dead or alive, the caitiff[333] must be found:
Or if perchance some friend or lady fair
Should draw him forth to taste the noontide air,
Then as a squirrel,[334] who his chain has broke,
Or slave new ransom'd from his galling yoke,[335]
His liberty he hugs, with joy elate,
He for a while forgets his servile[336] state,
Nor e'er reflects on bars, or keys, or gate.
But now the college clock with gloomy knell[337]
Assails his ear, and like conjurer's spell
Strikes thro' his heart — with horror in his face
Sudden he starts — his short-liv'd joy gives place.
With eager strides swift thro' the streets he hies,[338]
And at the portal for admittance cries,
But cries in vain — for ah! 'tis all too late;
The porter[339] hears, but won't unbar the gate;
Abash'd[340] the youth retires with thoughful pace,
Dreams of jobation,[341] lectures and disgrace;
Next morn by Master, Tutor, Fellows rated,[342]
In short, not much unlike a bear when baited.[343]

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[333] *caitiff* a miserable or unpleasant person or captive
[334] *squirrel* squirrels were often kept as pets in the long eighteenth century
[335] *galling yoke* an irritating or offensive restraint or bond
[336] *servile* to be serving of others; slave-like
[337] *knell* "The sound made by a bell when struck or rung, esp. the sound of a bell rung slowly and solemnly, as immediately after a death or at a funeral" (*OED*)
[338] *hies* to hasten or move with speed
[339] *porter* a gatekeeper or doorkeeper in charge of an entrance
[340] *Abash'd* "Feeling embarrassed or unsettled" *OED*)
[341] *jobation* "a reprimand, esp. a lengthy and tedious one" (*OED*)
[342] *rated* berated
[343] *baited* bearbaiting was a sport in which men set dogs to attack a captive bear

Since this a College Life, peace to that pair,[344]
Who dying left me to a Guardian's care,
And he, thank Fortune, to unbend my mind,
Chose a young Tutor, gay,[345] polite and kind,
Who, anxious much my morals to advance,
Took me a tour thro' Italy and France;
Gave me the Graces,[346] which I more admire
Than all the learning I could else acquire:
This, this is life, but that within a College,
Which musty pedants[347] term the Seat of Knowledge,
Let pedants take — I will not see their faces,
But live and die devoted to the Graces.

Thus Florio[348] talk'd — much noise and little matter,
'Tis thus, that puppies yelp, and monkies chatter.

[344] *that pair* his parents
[345] *gay* lively and good-humoured
[346] *Graces* social etiquette and graceful behaviour
[347] *pedants* people who show off their learning in great detail
[348] *Florio* his name literally means "flowery"; a foppish name, typifying a male who is more concerned with status or appearance than brains

Anne Hunter

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Poet Anne Hunter (née Home), born in Ireland in 1742, was the eldest daughter of marine surgeon Robert Home. Circa 1758, the Hunter family moved to Scotland, where Anne Hunter likely received education in Edinburgh. After a prolonged seven-year engagement, Anne married surgeon John Hunter in 1771. Before her marriage, Hunter began to publish some of her poems and lyrics anonymously. Her first published poem, "Adieu ye Stream," appeared in *The Black Bird* periodical in 1764. In 1765, the poem appeared in *The Lark* and *The Charmer*. In the early 1790s, Hunter met and began collaborating with Joseph Haydn, and by 1792, she was writing lyrics for Haydn's music. Hunter wrote anonymous lyrics for all the *Six Original Canzonettas* (1794) for Haydn, as well as some of the lyrics in his *Second Set of Canzonettas* (1795). Today, Hunter is best known for her words set to Haydn's music rather than her other poetry, due to the fame of the latter.

During her life, she published two collections. In 1802, Hunter collected and published her sixty-piece *Poems*, dedicated to her son, Captain John Banks Hunter. This formally established Hunter as the author of her previously anonymous poems, revealing her poetic identity to the public. In 1804, she published *The Sports of the Genii*, comprised of her poems written in 1797, inspired by the paintings of the artist Susan MacDonald, who died in 1803. Hunter's poems and songs achieved compliments from the public and were widely distributed. Some of her personal works expressed both her inner emotions and depression. Poets such as George Thomson and Joanna Baillie also included some of her unpublished poems with their own. On 7 June 1832, Hunter died from a lingering illness and was buried in the St. Marylebone churchyard of London. In 2009, Careline Grigson collected and published over two hundred of Hunter's poems, including some from newly discovered manuscripts.

Hunter had four children, all born during the first five years of her marriage; unfortunately, only two survived their childhood years. Due to limited medical measures, including surgery, midwifery practices, environment, and hospital care in the eighteenth century, more than half of the infants baptized in London between 1770–89 passed before age five, mainly due to infections (See McKeown and Brown 135). Written in iambic pentameter couplets, the following poem, "To the Memory of a Lovely Infant, Written Seven Years After His Death," published 1802 in *Poems*, is an elegy for her second son, James Hunter,

who was born in 1774 but passed away in February 1775. This poem may carry a particular significance as it memorializes the loss of her child, especially a male infant.

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To the Memory of a Lovely Infant, Written Seven Years After His Death [349]

STILL as the circling months successive climb,
With ling'ring footsteps, up the steep of time,
Bleak February[350] frowns in his return,
And crowns with cypress a sepulchral[351] urn.
For me he still a mournful aspect wears,
And still receives the tribute of my tears.
Are not the ills enough which time supplies,
To check the dawning comforts in their rise?
Must memory too the present evils aid,
And tinge with darker hues life's deep'ning shade?
Must woes on woes accumulated roll,
And cloud with care the sunshine of the soul?
Such is our wretched lot, ill-fated kind!
Our thread of life with misery entwin'd;
Capricious[352] fortune's sport,[353] or passion's slave;
Till peace takes root, and blossoms on the grave.
Can I forget the days of anxious pain,
When that dear angel form I watch'd in vain?
Can I forget the agonizing hour
When those lov'd eyes were clos'd, to wake no more?
Ah, no! revolving years in vain depart,

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[349] *Poems, by Mrs. John Hunter*. London, Printed for Payne and Bensley, 1802, pp. [55]–57. *Eighteenth-Century Poetry Archive*

[350] *February* Hunter's second son, James Hunter, passed away in February 1775; here, Hunter personifies the month she hates to see again

[351] *sepulchral* burial and funeral customs

[352] *Capricious* whimsical and humorous, driven by whim or fancy

[353] *sport* source of amusement

The traces still remain upon my heart!
When lost in grief, my eyes refus'd a tear,
Instinctive fondness sought his silent bier,[354]
Hope whisper'd, "sure he sleeps," I wildly press'd
The lovely image[355] to my aching breast,
And felt the fearful chill of nature's awful rest.
Now I can weep, and oft[356] in thought recall
The closing scene,[357] the coffin, and the pall.[358]
The solemn knell[359] of death, I heard it toll;
How heavily it struck my wounded soul!
'Tis long since past; forgetfulness has spread
Her misty mantle[360] o'er[361] unnumber'd dead;
But fond affection lingers in the gloom;
Near the dim lamp that glimmers o'er the tomb
She graves[362] with trembling hand the mournful rhyme,
Where memory recalls departed time,
Brings back in one short hour the dream of years,
And sprinkles on the grave a mother's tears.

[354] *bier* a mobile stand that carries the corpse (whether or not in a coffin) to the grave before burial
[355] *image* as a corpse, the baby is now only an image/representation of a person
[356] *oft* often
[357] *scene* a physical location or setting which a specific event happens
[358] *pall* "a cloth, usually of black, purple, or white velvet, spread over a coffin, hearse, or tomb." *(OED)*
[359] *knell* a bell sound that announces a person's death
[360] mantle "a loose sleeveless cloak" *(OED)*
[361] *o'er* over
[362] *graves* engraves the tombstone

Joanna Baillie

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Joanna Baillie, born on 11 September 1762 in Bothwell, Lanarkshire, is widely known as a Scottish poet and dramatist. Baillie was the youngest of three children; in youth, her abilities for storytelling were prominent and noticed by everyone around her. Baillie would later attend a boarding school in Glasgow, Scotland, where her talents for writing and other creative mediums flourished. The first poem Baillie wrote was "Winter Day," a description of experiences in the neighbourhood she had been living in, but she did not publish her first book of poems until 1790: *Poems: Wherein it is Attempted to Describe Certain Views of Nature and of Rustic Manners*. Baillie also wrote many plays, both tragedies and comedies, and critiques on religious texts.

Baillie published *The Martyr* in 1826, a tragedy about religion, and in 1831 she published work on religious heresies (specifically Arian, Socinian and Trinitarian). At the time of her death in 1851, on the 23rd of February, Baillie was greatly admired and respected amongst her peers and family. Baillie, along with her older sister Agnes (who lived to be one hundred) were buried beside their mother in a churchyard in Hampstead. In 1899, a statue was erected in a churchyard at her birthplace in Bothwell to honour her life. Baillie was said to be the most famous woman poet of her time, and, according to Sir Walter Scott and others, a female Shakespeare.

While Baillie is now best known for her Romantic poems and plays, she also had very passionate beliefs in Christ and God, which is reflected in "Thoughts Taken from the 93rd Psalm." At the time, her views on Christianity were controversial, in criticizing how Christianity was practiced. It may be odd considering Baillie's own father was a church minister and a professor of divinity at Glasgow, but Baillie's personal religious beliefs were highly liberal, specifically Unitarian (as we see in her play *The Martyr*). Unitarianism emphasizes that every human is God's child. However, in this poetic biblical paraphrase in iambic tetrameter hymn stanza, Baillie emphasizes divine power in a traditional way.

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Thoughts Taken from the 93rd Psalm[363]

CLOTHED in majesty sublime,
And girt[364] with strength th' Almighty reigns;
And, through the wreckful[365] course of time,
His hand the stedfast[366] world sustains.

Wide doth the mighty thunder fill
The darkened earth with dread dismay,
But mightier far is he whose will
The lightning and the storm obey.

Deep, heaving under land and sea,
The earthquake uttereth his sound,
Awful though low; more awful he
Who holds its rage in prison bound.

The powerful billows,[367] huge and grand,
Rise swelling from the troubled main,[368]
More powerful is the powerful hand
That doth their threatening rage restrain.

O Lord, adored! from race to race,
Men shall thy righteous laws proclaim,
And holiness become the place

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[363] *Fugitive Verses,* Moxon, 1840, pp. 407-408; *Eighteenth-Century Poetry Archive*
[364] *girt* wrapped by a belt or girdle
[365] *wreckful* causing disaster
[366] *stedfast* immovable
[367] *billows* waves
[368] *main* ocean

Called by thy great and glorious name. 20