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# Catalog of the Peal Exhibition: Other Romantics and Their Contemporaries

John Spalding Gatton  
*University of Kentucky*

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## Other Romantics and Their Contemporaries

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### 80. ROBERT BURNS. A.L.s. to Thomas Whiter, [October 1787].

Set to work early as a farm laborer in his native Scotland, Robert Burns (1759-1796) became a skilled ploughman by fifteen. At that age he also met "a bewitching creature" to whose favorite reel he wrote his first lyric. "Thus," he noted, "with me began love and poetry," two occupations he ardently pursued after reaching maturity. By twenty-seven he had fathered a number of illegitimate children and produced much of his best writing.

In 1786, to raise the passage money for Jamaica, where employment on a plantation awaited him, he published *Poems, Chiefly in the Scottish Dialect*. The volume, printed at Kilmarnock, enjoyed immediate success. The possibility of a second edition drew him to Edinburgh where his charm, conversation, and conviviality made him popular in literary, intellectual, and social circles. This reception dissuaded him from leaving Scotland. William Creech brought out the second, Edinburgh edition of *Poems* in 1787.

Around October 1787, Burns wrote to a Mr. Whyter [sic] "in the little commerce of kindness," enclosing a book and his address in Edinburgh, "Mr. Cruikshank's, Saint James's square, Newtown." Burns lodged with William Cruikshank (d. 1795) and his family from the autumn of 1787 until he left Edinburgh the following February. While there Burns tried to collect money from Creech. Though unquestionably honest, the publisher found parting with any sum so difficult that he postponed it as long as possible. Burns summed him up in the lines beginning "A little, upright, pert, tart, tripping wight." The five hundred pounds he ultimately received for his *Poems* enabled him to settle on a small farm near Dumfries, and to marry Jean Armour, a former mistress.

After the farm's failure he became an exciseman or tax inspector. In the last dozen years of his life Burns primarily wrote songs, by turns patriotic, amorous, and bawdy in content. To this period belong "O my Luv'e's like a red, red rose," "Auld Lang Syne," and "Coming thro' the rye."

Dissipation may have caused the endocarditis that killed Robert



Burns at the age of thirty-seven.

Peal 8,279.

81. ALLAN CUNNINGHAM. A.L.s. to John Scott, 24 November [1820].

A native of Dumfriesshire, Scotland, Allan Cunningham (1784-1842) began as an apprentice to a stonemason, but from 1814 to his death he served as secretary to the sculptor Sir Francis Chantrey. In his leisure he produced novels, biography, and drama, as well as verse in both Scots dialect and standard English. He gained further popularity with his ballads.

Cunningham also contributed to *The London Magazine*. In the December 1820 number he began a series of "Traditional Literature," devoting the first article to a preliminary discussion of "the ancient empire of oral literature." On 24 November 1820 he wrote to John Scott, the magazine's editor, enclosing "a second 'Traditional Literature'" and proposing a third "of a character so strange and romantic" that he must ask Scott's permission "to relate it in rhyme"; it is "too wild and wonderful for honest historic prose." As the "nights are favourable for composition," Cunningham promises to prepare another article for his correspondent. In the meanwhile, he sounds out Scott on the accompanying story, as he is "willing to learn and amenable to the judgement of a scholar and gentleman." In the first three months of 1821 Scott printed "Richard Faulder of Allanbay," "Rhyme Legend of Richard Faulder, Mariner," and "Tale of Richard Faulder, Mariner." This series of "Traditional Literature" eventually ran through twelve issues.

In 1822 Cunningham published *Traditional Tales of the English and Scottish Peasantry*, which he followed three years later with *The Songs of Scotland*. His *Lives of the Most Eminent British Painters, Sculptors, and Architects* appeared between 1829 and 1833.

Laid down on the top of the letter is a small fragment bearing the words "Reel of Bogie." Below the slip runs the legend, "The above is the hand-writing of Robert Burns—Poet [signed] Allan Cunningham.—" "The Reels of Bogie," collected by Burns, was included in James Johnson's *The Scots Musical Museum* (1787) and Burns's *Merry Muses—A Choice Collection of Favourite Songs*



*From Many Sources* (predated 1827).

Peal 11,446.

82. JOSEPH COTTLE. A.L.s. to John Mathew Gutch, 6 February 1844.

The Bristol bookseller Joseph Cottle (1770-1853) published Coleridge's *Poems on Various Subjects* (1796), including four sonnets by Lamb; Southey's epic poem *Joan of Arc*, accompanied by Coleridge's "The Vision" (1796); and Wordsworth and Coleridge's *Lyrical Ballads* (1798). He himself wrote *Alfred* (1801), an epic in twenty-four books on the ancient king of the West Saxons, and *The Fall of Cambria* (1807).

Through twenty-four lines of *English Bards and Scotch Reviewers* (1809) Byron mistakenly ridiculed Joseph's poetry under the name of his brother Amos (1768?-1800). And in his own note to *English Bards* Byron characterized the men as "once sellers of books they did not write, and now writers of books they do not sell." Joseph replied with *An Expostulatory Epistle to Lord Byron* in 1820.

On 6 February 1844 Cottle enlisted the cooperation of John Mathew Gutch, Lamb's schoolmate and sometime editor of *Felix Farmer's Bristol Journal*, in the erection of a monument to "the late eminently talented" Robert Southey (1774-1843) in the cathedral of his native Bristol. As Gutch was "a personal Friend of the estimable Laureat [sic]" and has "always been an Encourager of Literature," Cottle entertains the hope that his correspondent will "encourage the undertaking." The Bishop of the Diocese, Lord Jeffrey, and Lord Brougham have promised to subscribe. With the approval of Southey's friends, the Bristol sculptor Edward Hodge Baily (1788-1867) will create a memorial that is "ornamental" to the cathedral and "worthy of the Poet's Name."

Peal 10,877.

83. Sir WALTER SCOTT. Portion of holograph of review of *The Culloiden Papers* for *Quarterly Review*, October 1816.

Sir Walter Scott (1771-1832) won wide admiration for his verse romances, beginning in 1805 with *The Lay of the Last Minstrel*, and



continuing through *Marmion* (1808), *The Lady of the Lake* (1810), *Rokeby* and *The Bridal of Triermain* (1813), *The Lord of the Isles* (1815), to *Harold the Dauntless* (1817). In 1813 he declined the laureateship, successfully recommending Southey for the honor. He was made a baronet seven years later.

To an extent eclipsed by Byron in the field of verse tales, Scott turned his hand to historical novels, publishing his first, *Waverly*, in 1814. Because the genre was frequently denigrated as frivolous, Scott issued his novels anonymously. Although widely known as the creator of *The Heart of Midlothian* (1818), *Ivanhoe* (1819), and *Kenilworth* (1821), the "Wizard of the North" did not acknowledge their authorship until 1827, by which time he had written some two dozen books. Scott also produced, edited, or reviewed a number of important historical and literary pieces, often for the Tory *Quarterly Review*, whose founding in 1809 he had promoted.

While proceeding with *The Antiquary* (published in 1816), Scott turned out an article of almost 24,000 words on *The Culloden Papers*. Formerly in the possession of Duncan Forbes of Culloden, Lord President of the Court of Session in Scotland, the documents include correspondence and occasional state papers from the years 1625 to 1748. Only discovered in quantity in 1812, the *Papers* were published in a collected edition three years later.

The Peal Collection contains twenty-four autograph manuscript pages from the concluding portion of Scott's review, printed as the opening article in the October 1816 issue of the *Quarterly*. The manuscript leaves are numbered 27, 29-51. Scott wrote on one side of the paper, using the verso of several sheets for additions that he inserted in the copy on the facing page.

The text opens with the flight of the terrified wife of Stuart of Ardvourlich, who, on going to place food before the "Children of the Mist," saw the head of her brother displayed upon the table. Among other events and figures, the manuscript treats of her husband's revenge, of Glencoe, the raising of the standard of the Chevalier, the movements of the Clans between 1715 and 1745, Rob Roy, and Lord Lovet.

Peal 7,804.

84. THOMAS CAMPBELL. Holograph of address to the Alpha Club, n.d.



Thomas Campbell (1777-1844) secured immediate fame with his poem in heroic couplets *The Pleasures of Hope* (1799). Addressing mankind's expectations for a happier future, Campbell dealt with topics ranging from free love to the abolition of slavery to the liberation of Poland (suggested by Coleridge's sonnet on Kosciusko). From the poem come the proverbial quotations, "Like angel-visits, few and far between," and "'Tis distance lends enchantment to the view." *Gertrude of Wyoming* (1809) continued his popularity with its account of American Indians incongruously told in Spenserian stanzas.

His reputation increased with the publication of patriotic verses praising British naval valor. He dismissed as "a mere drum and trumpet thing" his short poem "Hohenlinden" (1802), commemorating the fierce battle in December 1800 that resulted in a French victory over the Austrians; but it remains one of the outstanding battle poems in English, with its graphic contrast between the purity of the snow-covered landscape and the bloody, "sulphurous" horror of war.

After his war songs made him celebrated and prosperous, he turned his attention to academic affairs. In 1825 he proposed the establishment of the University of London, and the following year he was elected Lord Rector of the university in his native Glasgow, a position he held until 1829.

With fame came numerous invitations for lectures. On one such occasion he addressed an organizational meeting of the Alpha Club. The Peal Collection houses the fourteen-page autograph manuscript of Campbell's speech. He begins by telling his audience that seldom in his life has he been "more gratified than by the compliment" they have paid him by calling him to the chair of this assembly. He describes the "projected Society" as belonging not to "the rich men of this mighty metropolis," but to "the middling class, who can neither afford the palace club-houses of lordlings nor condescend to the gin-palaces of the destitute," yet who have "a natural yearning for society, for conversation & for the sight of many newspapers and many new books."

To this end he offers his suggestions on the composition of the club, on "its animal benefits—on its creature-comforts, as the Puritans phrased it," and on "its moral and intellectual benefits." He closes with the "earnest advice" "not to be hurried in this affair" and to be "especially deliberate" in the choice of members.

From collection of Robert Levine. Peal 8,864.



85. BARRY CORNWALL [pseud. of BRYAN WALLER PROCTER].  
A.L.s. to Allan Cunningham, n.d.

86. BARRY CORNWALL. Portion of manuscript of "The  
Temptation," in the hand of the author's wife.

In his long life Bryan Waller Procter (1787-1874) bridged the Romantics and the Victorians. He attended Harrow with Byron; helped bear the cost of printing Shelley's *Posthumous Poems*; counted Leigh Hunt, Lamb, Hazlitt, Dickens, and Browning as intimates; and received the homage of Swinburne. Under the pseudonym "Barry Cornwall" (an anagram constructed of letters from his given name adopted to protect his reputation as an attorney), he published *Dramatic Scenes* (1819); *Mirandola* (1821), a tragedy successful at Covent Garden less because of its style than its theme—a father's marriage to his son's betrothed; *English Songs* (1832), upon which his contemporary reputation rested; and biographies of Edmund Kean (1835) and Lamb (1866).

As a contributor to the annual *The Anniversary; or, Prose and Poetry for 1829*, Procter sent its editor, Allan Cunningham, the manuscript of a "Dramatic Scene" entitled "The Temptation." In the cover letter Procter prays that Cunningham will not read the "rhodomontade" when he is "tired with chiselling," a reference to his early life as a stonemason and his current employment as secretary to the sculptor Francis Chantrey. Instead, the author hopes his editor will wait until after "tea or coffee in the evening" has disposed him "to look at things through an agreeable medium." "Above all," Procter requests that Cunningham "admire the industry" of his "amanuensis," Mrs. Procter (who later destroyed a bundle of Lamb's letters). Cunningham accepted "The Temptation" for *The Anniversary*, printing it on pages 261-79.

The Peal Collection contains Procter's undated, signed autograph letter to Cunningham as well as four of the thirteen manuscript pages, in Mrs. Procter's hand, that comprise "The Temptation."

Peal 12,938c.

87 BERNARD BARTON. A.L.s. to Letitia Elizabeth Landon, 15  
April 1823.

After brief employment as an apprentice to a shopkeeper and as



a private tutor, the Quaker poet Bernard Barton (1784-1849) became a clerk in the Dyke and Samuel Alexander Bank, in Woodbridge, Suffolk, a position he held for his remaining forty years. However, the monotony of the banking business and a certain popularity as a writer encouraged him to sound out Charles Lamb (also a full-time business man) about the wisdom of a career in poetry. "Keep to your bank," Lamb replied, "and the bank will keep you. Trust not to the public; you may hang, starve, drown yourself for anything that worthy personage cares." Heeding this advice, Barton devoted only his spare time to writing, in the decade from 1818 producing eight volumes of verse and occasional pieces.

Barton carried on extensive correspondence with many of the leading writers and editors of the day, but he never considered his own letters as literary productions, trusting in his poetry to win him fame. From Woodbridge on 15 April 1823 Barton wrote at length to the poet and novelist Letitia Elizabeth Landon (1802-1838), who published under the initials L.E.L. (Lamb declared that if she belonged to him he would lock her up, and feed her on bread and water till she left off writing poetry. In his opinion, "a female poet, or female author of any kind," ranked "below an actress.") She died mysteriously in West Africa, perhaps from an accidental overdose of prussic acid, shortly after her marriage.

In his letter to her Barton reports that John Mitford (1781-1859), clergyman, poet, and editor of Gray's poetry, has written a sonnet about him to call upon "the Sect of Quakers to place their Poet in some more congenial place" than Barton's "Clerkly and honorable confinement" in a bank.

He longs to hear her opinion of Lamb's *Elia* essays, recently collected in a single volume, and he praises L.E.L.'s "Dramatic Scenes" in the *Literary Gazette*, her "Muse" being "one of the chief attractions of the Paper." Barton also says that he has had a letter from "Elia," written the day after he had dined with Wordsworth, Coleridge, Samuel Rogers, and Thomas Moore. "Such a letter," for Barton, "was a treat; for it smack'd of the good company its writer had just left, it was written with a vivid remembrance of recent enjoyment." He closes with the promise to forward "a less stupid letter next time," if his present correspondence procures him "the favor of a reply."

Peal, 8,505b.



88. GEORGE CRABBE. A.L.s. to unnamed correspondent, 5 October 1822.

In Byron's estimation, George Crabbe (1754-1832), "though Nature's sternest painter" was "yet the best." After a brief career in medicine, Crabbe took orders in 1781, subsequently holding various positions as a country curate. The disgust he felt upon reading Goldsmith's *The Deserted Village* determined the direction of his poetic talents, previously spent on unsuccessful works. The ideal happiness of Goldsmith's Auburn bore little resemblance to the brutality and squalor Crabbe had witnessed in his native Aldeburgh in Suffolk. To give what he considered a more accurate picture of rural life he wrote *The Village* (1783). In somber tones he depicts a town lacking in pastoral glamor, replete with poverty, suffering, and coarseness. Goldsmith's picturesque schoolmaster and worthy cleric give place to Crabbe's medical quack and "sporting parson." *The Borough* (1810) again dissects life in Aldeburgh in twenty-four heroic-couplet letters. The story of the sadistic fisherman Peter Grimes provided Benjamin Britten with the plot for his opera of 1945.

Crabbe's contemporary fame insured that fledgling poets would seek his advice on their amateur efforts. On 5 October 1822 Crabbe replied to one such writer from Trowbridge, where he had served as vicar for eight years and would remain until his death. In disinterested language Crabbe states at the outset that in his opinion his unnamed correspondent's poems are not "fitted for publication." "They want Narrative to fix the Readers [*sic*] Attention and Perspicuity to prevent his having Trouble in Comprehending" the meaning. By comparison, Scott, Byron, Moore, "and all the present Race of Poets" possess "Narrative and Character without which . . . the most beautiful Composition would remain unnoticed."

If Crabbe knew more about his correspondent he "might venture to say somewhat more on the Subject" before them, but when ignorant of "a Writers [*sic*] Time of Life" and "the particular Object of his Wishes," he does not know how to address the aspiring poet. Crabbe therefore can offer no advice about the pursuit of a career in letters. But he does not "scruple" to state that if the writer persists, he has "much to do." The individual remains "the best Judge" in this matter. Although "afraid to damp the Ardour of a young poet," Crabbe at the same time remembers "the Failure of at least an equal Number, who had nevertheless very considerable



merit." This realization keeps him "suspended" in his judgment and "undecided in all Things" except his "good wishes."

Peal 8,233.

89. THOMAS DE QUINCEY. A.L.s. to John Taylor, 8 December 1821.

Thomas De Quincey (1785-1859) demonstrated early the brilliance and instability that marked his life. At seventeen he ran away from the grammar school in his native Manchester, wandered through Wales, and lived a hand-to-mouth existence in London. Discovered a year later by his guardians, he entered Worcester College, Oxford. While at university he suffered attacks of neuralgia and "gnawing pains" in his stomach, possibly ulcers, and in 1804 he first sought relief with opium, in the liquid form of laudanum. During absences from college he became an intimate of Coleridge and Wordsworth. He left Oxford permanently in 1808 without taking a degree. The following year he leased Dove Cottage, where Wordsworth had lived, and remained in Grasmere until 1820, reading, studying, marrying, starting a family, and struggling against opium addiction.

At thirty-five De Quincey began his literary career. For the periodicals he produced biography, history, criticism, metaphysics, rhetorical analysis, political economy, and imaginative prose. In 1821 he published in *The London Magazine* the autobiographical *Confessions of an English Opium-Eater*, which he revised and enlarged in 1822 and 1856. Its ornate prose style brought him immediate fame. De Quincey employed a wide variety of rhetorical devices to achieve harmony and splendor in language. Periodic sentences, with extended parentheses and convolutions, build to cadenced conclusions. Allusions, figures of speech, personifications, and apostrophes contribute to the emotional effects.

On 8 December 1821 De Quincey wrote to John Taylor, who with his partner James Hessey had bought *The London Magazine* in April and had published *Opium-Eater*. De Quincey has contracted certain debts—one, for £6.17.0, due that day—which he hopes Taylor will discharge for him. A second demand comes to £4.10.0, but as De Quincey refuses to "acknowledge" a debt for that sum, he wishes Taylor to pay only four pounds (if it "suits" him "to pay any part of it"). By Monday he will have "found the real amount of



the debt."

*Suspira de Profundis*, De Quincey's sequel to *Opium-Eater*, appeared originally in *Blackwood's Magazine* in 1845. His projected plan for this unfinished work lists some thirty sections, including the lengthy three-part essay "The English Mail-Coach," printed in *Blackwood's* in 1849. Critical insights flash forth in such essays as "On the Knocking at the Gate in *Macbeth*" (*London Magazine*, 1823) and "Literature of Knowledge and Literature of Power" (*North British Review*, 1848). Extravagant, even macabre satire animates *Murder Considered as One of the Fine Arts* (1827; 1839; 1854), one of his more successful excursions into humor, inspired by a series of murders committed in 1811.

Thirty-eight years after writing to Taylor, 8 December 1859, De Quincey died, not from the effects of taking drugs, but of old age. Peal 11,285.

90. GEORGE GORDON, Lord BYRON. A.L.s. to [Elizabeth Massingbred], 16 July 1811.

By his own account George Gordon, Lord Byron (1788-1824) awoke one morning in 1812 and found himself famous. The advance excitement surrounding the publication on 12 March of *Childe Harold's Pilgrimage*, Cantos I and II, sold out the first edition of five hundred copies in three days; sales reached 4500 in six months. Told that his "rhymes" were also popular in America, Byron enthusiastically replied, "These are the first tidings that ever sounded like *Fame* to my ears—to be redde [*sic*] on the banks of the Ohio!"

Byron based many of the episodes in *Childe Harold* on his experiences during a two-year tour of the Mediterranean lands and the Near East. On 16 July 1811, two days after his return to England, he wrote from his residence at Reddish's Hotel, St. James's Street, London, to an unnamed woman about certain financial concerns. His correspondent was surely Mrs. Elizabeth Massingbred, with whom he had had such dealings for some time. Byron first met Mrs. Massingbred and her daughter in 1802 when his mother rented rooms from them in Piccadilly. In subsequent years he too lodged in their home on visits to the city. In 1806, when extravagant living left him short of funds, and youth precluded his borrowing money on his own signature, he asked his



half-sister Augusta to sign as collateral guarantor for a loan from a money lender. Her failure to assist him caused him to turn to Mrs. Massingbred, who, knowledgeable about such transactions, procured the needed funds. For the next few years the Massingbreds continued to act as Byron's mediators and security with the usurers, until his debts amounted to some nine or ten thousand pounds at the time of his Eastern travels.

In 1811, while Byron waited in Malta for a ship on his journey home, a creditor named Jones had the Massingbreds arrested and held in a "spunging house," where debtors were detained at their own expense while trying to raise money before imprisonment. In the first letter on display Byron assures Mrs. Massingbred that he has returned to England to arrange "the business" of "the annuities." He intends to discharge her from her "responsibility" and prevent her from being "further molested" if the money lender Mr. Howard "will remain quiet for a short time." Otherwise, Byron will be "under the necessity of bringing the whole before a Court."

When Mrs. Massingbred died in October 1812, she left her daughter to sort out a tangle of her own debts and her liability for the loans she had rashly guaranteed for Byron. To his credit, Byron made numerous payments to Miss Massingbred, and although she misapplied these moneys, he repaid more than the principal and the whole legal interest on the sum she had helped provide.

Formerly in the collections of John Kebabian and Robert Levine. Peal 8,869.

91. GEORGE GORDON, Lord BYRON. A.L.s. to Richard Belgrave Hoppner, 7 December 1819.

When Sir Walter Scott turned to fiction, Byron became his successor as the popular writer of romance tales in verse with his Eastern narrative poems, including *The Bride of Abydos* (1813) and *The Corsair* (1814). During voluntary exile in Italy (1816-1823) after separation from his wife, Byron produced such works as *Manfred* (1817); his unfinished comic epic *Don Juan* (1819-1824), with its references to Daniel Boone, "back-woodsman of Kentucky"; and *Cain* (1821).

However, affairs of an amatory rather than a literary nature prompted the second Byron letter in the Peal Collection. On 7 December 1819, Byron was living at the Palazzo Mocenigo on



Venice's Grand Canal. In April he had begun an affair with Countess Teresa Guiccioli, the nineteen-year-old wife of a nobleman three times her age. With her removal to Ravenna by her husband in November, Byron resolved to return to his native land, explaining to his friend Douglas Kinnaird, "As I left England on account of my own wife—I now quit Italy for the wife of another."

But Byron ultimately never made the journey. First, Allegra (his illegitimate daughter by Claire Clairmont, Mary Shelley's half-sister) caught a fever in Venice, forcing postponement until at least the spring. Then Teresa fell ill, perhaps psychosomatically, and Byron, in reply to a letter from her father late in November, determined to move to Ravenna to be near her.

On 7 December he wrote twice to his friend and the Consul-General in Venice, Richard Belgrave Hoppner, instructing him to discharge a variety of Byron's financial obligations in the city. In the shorter letter, Byron asks Hoppner "to inform Madame Mocenigo," his landlady, of possible "collusion" and misconduct by a Mr. Gnoatto. Two weeks later, Byron and Allegra departed for Ravenna, arriving on Christmas Eve, 1819.

Ever a champion of liberty, Byron sailed in 1823 to join the Greek insurgents opposing Turkish domination. On 19 April 1824 he died of a fever at Missolonghi, Greece. Allan Cunningham noted in *The London Magazine* that Byron's death "came upon London like an earthquake." At Somersby in Lincolnshire, the young Tennyson disconsolately wrote on a rock simply "Byron is dead," while the aging Scott felt "almost as if the great luminary of Heaven had suddenly disappeared from the sky." The body was returned to England for burial near the family estate at Newstead; Mary Shelley watched as the hearse passed her house in London.

Peal 10,426.

92. PERCY BYSSHE SHELLEY. Portion of A.L.s. to William Godwin, 7 January 1816.

In 1810, as a student at University College, Oxford, Percy Bysshe Shelley (1792-1822) came under the intellectual and moral influence of William Godwin through his reading of *An Enquiry Concerning Political Justice* (1793). Therein, Godwin propounded man's innate goodness, the essential corruption of institutions, reason as the sole arbiter of conduct, the doctrine of



Wishogate Jan 7. 1815.

Sir

I will endeavour to give you as clear as  
possible an history of the proceedings between  
myself & my father.

A small portion of the estates to which I am  
entitled in reversion, were comprehended in the  
will of Mr. John Shelley my great uncle, & devised  
to the same uses as the larger portion which  
was settled on my father's marriage recently  
by my grandfather & father. This portion  
was valued at £18000, which my father  
purchased of me with an equivalent of  
£11000. I signed on this occasion two deeds  
the one was to empower my attorney to suffer  
what is called a recovery, the other a counter  
part of the deed of conveyance.

Shelley to William Godwin, his future father-in-law (item 92)



necessitarianism, and a belief in the perfectibility of mankind. Two years later, after expulsion from Oxford for his tract advocating atheism (1811), Shelley first wrote to Godwin. The philosopher and novelist responded and maintained a brisk correspondence with Shelley for many years.

As Shelley soon discovered, serious financial difficulties plagued Godwin, and in May 1814 he attempted to help his correspondent raise the funds necessary to meet his obligations. Three months later, his elopement with Godwin's daughter Mary estranged the men, but did not prevent Godwin from accepting Shelley's money. Godwin once shamelessly returned Shelley's check with the instruction that it be made payable to a name other than his own, as he did not want it known that Shelley was assisting him. Their letters during this period treat wholly of monetary matters; whereas Godwin's correspondence has an insolent tone, Shelley's remains courteous and forbearing. His marriage to Mary in December 1816 reconciled them.

On 7 January 1816 (not 1815, as he misdated the letter), Shelley wrote to Godwin from his house at Bishopsgate, one of the eastern entrances to the Great Park of Windsor. Returning to a matter he touched on in his second letter to Godwin, Shelley gives "a history of the proceedings" between himself and his father, relative to his prospects from the family estates. (His grandfather, Sir Byshe Shelley, a native of Newark, New Jersey, had died in January 1815.) Shelley demonstrates by the way a remarkable capacity to comprehend and explain complicated financial transactions.

He then comes logically to Godwin's own demands. The phrasing indicates that Godwin held Shelley "specially bound" to relieve him of certain "incumbrances." Politely but pointedly Shelley parries with a reluctance to persuade Godwin "to sell the approbation" of his friends to raise the desired capital. Instead, he suggests that Godwin approach "some well wishers" for the loan of £1200 "on security which they might consider unexceptionable." Several lines later the letter breaks off, the remainder having disappeared some time in the nineteenth century.

With the realization that he could not erase Godwin's debts, Shelley refused him further aid from August 1820, by which date he had already delivered upwards of £5000, which had cost him four times that amount to raise.

In that period Shelley also composed most of his great poetry, including *Alastor*, "Mont Blanc," "Hymn to Intellectual Beauty"



(1816); *Julian and Maddalo*, "Lines Written among the Euganean Hills" (1818); *Prometheus Unbound* (1818-1819); and *The Cenci* (1819). Ahead were *Epipsychidion*, "A Defense of Poetry," and *Adonais*, his elegy for Keats (1821). At Pisa Shelley and Byron determined to establish *The Liberal*, a journal of protest and enlightenment, and Shelley invited Leigh Hunt to join them as its editor. Hunt arrived in July 1822.

Sailing homeward in his boat after a visit to Hunt on 8 July 1822, Shelley encountered a storm and drowned. His body was cremated on the beach in the presence of Trelawny, Byron, and Hunt, and the ashes buried in the Protestant Cemetery, Rome, near the grave of Keats.

From the collection of Herman T. Radin. Peal 10,578.

93. WILLIAM LISLE BOWLES. A.L.s. to Lord Kerry, [1834?].

William Lisle Bowles (1762-1850), country parson and poetaster, served as vicar of Bremhill, Wiltshire, from 1804 to his death. He was also a canon at Salisbury, where he reportedly measured the distance between his prebendal house and the cathedral to determine whether he would be in danger if the spire fell.

In 1789 he published *Fourteen Sonnets*, the first of any merit that had appeared for some time. Though lacking in profundity of thought, they displayed simple diction, pure form, and sensitive observation. Coleridge responded to Bowles's sincere nature poetry, devoid of fashionable artifice, by writing his own sonnets. He also made numerous manuscript copies of Bowles's verses for his friends. At the age of nineteen Southey, too, came under Bowles's influence, possibly introduced to the vicar's work during his first meeting with Coleridge in June 1794. The sonnets Southey had printed in the autumn of that year (although the imprint reads 1795) show a marked indebtedness to Bowles. Long afterwards Southey acknowledged that he had endeavored to model his own style on that of Bowles. At sixty-five Southey married Bowles's cousin Caroline, with whom he had corresponded for two decades.

In 1806 Bowles published a ten-volume edition of Alexander Pope's works, in which he criticized Pope's character as a man and as a poet. A controversy started in 1819 between Bowles and Thomas Campbell and others over these comments. Byron, who revered Pope as "the most *faultless* of Poets, and almost of men,"



joined in the fray with his *Letter to \*\*\*\* \*\*\*\*\** [John Murray], on the Rev. W.L. Bowles' *Strictures on the Life and Writings of Pope*, which Murray published as a pamphlet in 1821. Bowles replied with two letters and Byron with a second, which he withheld upon receipt of good-humored correspondence from Bowles.

Bowles also directed a light-hearted letter to one of his parishioners, Lord Kerry. "The *old vicar*," as he styles himself, plans to preach the following Sunday for "the Church-building Society." Were Lady Kerry to "hold the plate of Charity for Purposes of true Piety," "the favour would be ever remembered" and the gesture would be "appropriate, in these days, of obloquy."

Bowles probably wrote this letter in 1834, for he asks Lord Kerry if he has read "Crabbe's Life." That year John Murray published *The Poetical Works of the Rev. George Crabbe: With . . . His Life*, edited by his son. The eight-volume work is inscribed to "The Rev. W.L. Bowles, Canon of Salisbury, &c. &c. &c.," with "Grateful and Affectionate Respect." Bowles wonders in closing if he should consider himself "a *great Man* being so distinguished in the Dedication."

Peal 11,286.

94. THOMAS MOORE. A.L.s. to William Lisle Bowles, n.d.

While a student at Trinity College in his native Dublin, Thomas Moore (1779-1852) translated into English verse the *Odes* of Anacreon. When professors met his accomplishment with indifference, he denounced them as "a corporation of boobies, without even sense enough to thank Heaven for anything like an effort of literature coming out of their leaden body." Within a year of his arrival in London to study law, Moore had published the *Odes* under the patronage of the Prince Regent. In 1801 he issued *Poems*, a volume of erotic verse, using the pseudonym "Thomas Little," a punning reference to his diminutive stature. The skillful delegation of authority allowed him to parlay his appointment in 1803 as admiralty registrar in Bermuda into a fourteen-month sojourn in America and Canada.

Once back in England Moore established his reputation with Irish lyrics and Oriental romances. The publication of several volumes of *Irish Melodies* between 1807 and 1834 made Moore the national poet of Ireland and earned him Shelley's praise in *Adonais*



as "The sweetest lyrist" of that country's "saddest wrong." English as well as Irish audiences sang and sighed their way through such wistful lyrics as "Believe Me, If All Those Endearing Young Charms" and "The Last Rose of Summer." Even more patriotic verses like "The Minstrel Boy," "The Harp That Once through Tara's Halls," and "Oh Breathe Not His Name" (on the executed Robert Emmet) appealed to both sides of the Irish Sea, as Moore called for no Irish rebellion but merely voiced sentimental complaints offensive to no one. His verse romance *Lalla Rookh* (1817), which Lady Holland's malapropism christened "Larry O'Rourke," went through six editions in as many months.

Moore also proved adept at biography. As Byron's literary executor he chose to destroy Byron's autobiography and to write his own life of Byron, published in 1830. He also produced the valuable *Memoirs of the Life of the Right Honourable Richard Brinsley Sheridan*, the Irish dramatist and theatre manager (1825). In a letter from the Peal Collection Moore enthusiastically informed William Lisle Bowles that a second edition of the Sheridan biography was "so urgently wanted" that the publisher was going to press the following Monday morning with "hands enough to print *two Octavo* volumes together." Such success went "far beyond" what he had "expected." A third edition also came out in 1825.

Below Moore's signature appears a notation identifying the book on Sheridan and signed "W. Linley." William Linley's sister Elizabeth, a popular concert singer, was married to Sheridan from 1773 until her death in 1792. From Linley, whom he met in 1818, Moore acquired certain of his information for the biography.

Peal 13,232.

95. THOMAS HOOD. Portion of holograph of "Mr. Chubb: A Piscatory Romance."

A prominent literary figure in his day, Thomas Hood (1799-1845) was a man of many parts: poet, storyteller, dramatist, novelist, engraver, and editor. Circumstances, he once explained, had forced him to become "a lively Hood for a livelihood." In his twenties initially a writer of lyrical romantic verse in the Keatsian vein, Hood subsequently established himself as a comic poet, his works, like his conversation, frequently enlivened by puns (as in



"Miss Killmansegg and Her Precious Leg"). He also earned fame as a poet of social protest, notably with "The Song of the Shirt," his most popular poem, condemning the intolerable working conditions of London seamstresses, and "The Bridge of Sighs," attacking the social system that drove a poverty-stricken woman to suicide.

These and numerous other projects issued from a man plagued from his youth by chronic ill health and in constant pain during the last seven or eight years of his life. Like Keats, Hood in his final decade expectorated considerable quantities of blood, although he suffered from severe pulmonary edema rather than "consumption" or tuberculosis, as nineteenth-century accounts claimed. Partial deafness and circulatory complaints compounded his difficulties.

In 1843 the publisher Henry Colburn engaged to publish in book form Hood's contributions to the *New Monthly Magazine*. The two volumes of *Whimsicalities*, dated 1844, in fact appeared the previous December. They contained one or two additional pieces and illustrations by Hood and John Leech.

Among the prose selections is "Mr. Chubb: A Piscatory Romance," with its rough-and-tumble events and physical humor.

The Peal Collection contains the unsigned first page of the "Chubb" manuscript in Hood's hand. Three verse statements on angling precede the opening section of Chapter I, outlining Mr. Chubb's addiction to the sport: "He had never fished but once in his life—on a chance holiday, & then caught but one bream,—but that once sufficed to attach him to the pastime; it was so still, so quiet, so lonely; the very thing for a shy, bashful, nervous man. . . ."

Peal 13,237.

96. JAMES HENRY LEIGH HUNT. A.L.s. to Samuel Carter Hall, 22 April 18--.

To countless adults, James Henry Leigh Hunt (1784-1859) wrote but one poem, that set piece of student recitation, "Abou Ben Adhem" (1834). While responsible for more significant contributions to literature, Hunt, like his poetic creation, loved his fellow men. The son of a Quakeress from Philadelphia and a clergyman, he grew up in a humanitarian atmosphere. Through the pages of the liberal *Examiner* which he founded in 1808, Hunt advocated the abolition of slavery and child labor, religious



toleration, and greater political equality. An attack on the dissolute Prince Regent as a fat "Adonis of fifty" earned him a two-year prison sentence (1813-1815), during which he received family and friends (including Byron, Moore, and Lamb), continued to edit his weekly newspaper, and translated Italian poetry, in a room he had wallpapered to resemble a rose-bower.

Other journalistic assignments followed his release. He edited and contributed to a literary weekly, *The Indicator*, from 1819 to 1821. A year later he joined Byron and Shelley in Italy on the short-lived quarterly *The Liberal*. In August 1822, shortly after his arrival, Hunt, in the company of Byron and Trelawny, witnessed the cremation of Shelley's body.

One of the first to recognize the genius of Keats and Shelley, Hunt helped found their reputations by publishing several of their early pieces and favorably reviewing others. His own poetry enjoyed a certain notoriety. *The Story of Rimini* (1816), based on Dante's account of the lovers Paolo and Francesca, evidences the colloquial style he helped introduce into poetry. *Blackwood's Magazine* attacked Hunt and this idiom in a series of articles on "The Cockney School of Poetry." His tone and use of the loose flowing couplet strongly influenced Keats's *Endymion* and Shelley's *Julian and Maddalo*. Dickens used Hunt as the model for Harold Skimpole in *Bleak House* (1852).

Hunt is also remembered for his prose. *Lord Byron and Some of His Contemporaries* (1828) angered many of his friends because of its lack of propriety and its recriminations against Byron, dead four years. In *The Indicator*, and elsewhere, he published numerous familiar essays, on such topics as "Getting Up on a Cold Morning," "Deaths of Little Children" and "The Old Gentleman." In "What Is Poetry?" (1844) he popularized the romantic theory of the genre. His *Autobiography* (1850) contains revealing pen-portraits of the English literary world in the first half of the nineteenth century.

Despite this productivity, a letter of 22 April, written during his days on *The Indicator*, finds Hunt overcoming a period of writer's block. He confesses to his correspondent, Samuel Carter Hall, "I never felt myself so much puzzled in my life to fill up half a page, as on this occasion; & why it is I know not,—except that I have so much to do & to perplex me." As a test, he has "forced" himself "to indulge . . . in writing some verses, to see if *they* would do"; but having finished them, he does not know "whether they are good or not, or whether it is politic" to put his name to them. All he can



say is "that they are in earnest." However, a letter approving of *The Indicator* has "highly fortified" him. He also promises to return the proofs so his correspondent may forward them to Mr. Bentley, the publisher.

Peal 13,516.

97. MARY GODWIN SHELLEY. A.L.s. to Charles Ollier, [15 March 1831?].

Mary Shelley (1797-1851) was the talented daughter of remarkable parents and the wife of an idealistic poet. Her father was the philosopher and novelist William Godwin, her mother Mary Wollstonecraft, the first great feminist in England and the author of *Vindication of the Rights of Women* (1792). Mrs. Godwin died a few days after giving birth to Mary. In 1814 she eloped to the Continent with Percy Bysshe Shelley and married him two years later, following the suicide of his first wife, Harriet Westbrook. Returning to England after Shelley's death, she set about editing his works, printing many previously unpublished poems, and providing valuable notes.

Mary Shelley contributed significantly to English letters with her novels. During the summer of 1816 the Shelleys frequently visited Byron and his physician Polidori in Geneva. After a reading of ghost stories, each person tried to write a tale of horror. Mary produced *Frankenstein; or, The Modern Prometheus*, published in 1818. The adventures of the sole survivor of a devastating plague that has exterminated mankind by the year 2073 provides the theme for *The Last Man* (1826). Her autobiographical *Lodore* came out in 1835.

Edward John Trelawny (1792-1881) supervised the cremation of Shelley's remains on the beach of the Bay of Spezzia in August 1822 in the presence of Byron and Leigh Hunt. In a letter probably written on 15 March 1831 to the publisher Charles Ollier Mrs. Shelley asks for an appointment to discuss "Mr. Trelawny's MS," doubtless *The Adventures of a Younger Son*, published in 1831 by Henry Colburn and Richard Bentley. In this largely fictionalized account of his life, Trelawny ranged from India to Zanzibar and the East Indies, as a freebooter under the pirate leader De Ruyter. Trelawny's *Recollections of the Last Days of Shelley and Byron* did not appear until 1858.



Alluding on another occasion to Thomas Hope's novel *Anastasius; or, Memoirs of a Greek* (1819), about a picaresque soldier of fortune, Mary Shelley described Trelawny as "a kind of half-Arab Englishman, whose life has been as changeful as that of Anastasius, and who recounts the adventures of his youth as eloquently and well as the imagined Greek."

From the collection of Herman T. Radin. Peal 10,577a.