



University
of Glasgow

Lynn, S., Smallegoor, E., Shuttleton, D.E. and Purinton, M. (2009) *The Eighteenth Century. Year's Work in English Studies*, 88 (1). pp. 611-671.
ISSN 0084-4144

<http://eprints.gla.ac.uk/40536/>

Deposited on: 15 October 2010

David E. Shuttleton 'Eighteenth-Century Poetry' in *The Year's Work in English Studies* Vol. 88 (2009) (Oxford: Oxford University Press, 2009), pp. 645-654.

Chapter XI

Section 3: Poetry

This year saw relatively full-length studies of eighteenth-century poetry, with work in the field largely represented by a diverse range of essays addressing individual poets or particular themes. When read collectively these reveal a continuing trend towards consolidating recent moves to reassess or widen the existing canon. Scholarly editions were also scarce, a worthy exception being Clare Brant and Susan E. Whyman's excellent volume *Walking the Streets of London, Gay's Trivia (1716)* (hitherto only accessible to students and general readers in anthologised extracts). With so much attention being given in recent years to Gay's mock-heroic pedestrianism, this is a most welcome appearance, not least because in addition to providing a well-annotated edition of the entire 1716 edition of the poem (including the original footnotes and index), Brant and Whyman also include their own substantial introduction along with no less than nine contextual and interpretative critical essays by others; Philip Carter on 'Faces and Crowds', Alison Stenton on 'Spatial Stories' (cultural geography), Tim Hitchcock on *Trivia* and 'public poverty', Mark Jenner on 'Pollution, Plague, and Poetics', Margaret R. Hunt on gender, Aileen Ribero on dress, and Susanna Morton Braund on 'Walking the Streets of Rome'. Two additional essays are by the volume's editors. These short, but engaging essays not only bring into firmer focus recently established critical debates, including the question of how we are to read the persona of 'The Walker' as he shifts between gestures of disgust and fascination, but they also serve to deepen our understanding of some important topographical, cultural and

generic contexts. This is an attractively produced volume, generously illustrated with ten black-and-white plates including a contemporary map and various views of the city by Hogarth and others, and it will be of lasting value to both scholars and students alike (it will be available in paperback in 2009).

Roger Lonsdale's four volume, Clarendon Press edition of Samuel Johnson's *The Lives of the Most Eminent English Poets* (2006), as discussed earlier (YWES 87[2006], 638), is the subject of a substantial review essay by Greg Clingham ('Samuel Johnson, Another and the Same', *EIC* 52ii[2007], 186-194). Clingham opens his judicious assessment with a fulsome acknowledgement of the editor's scholarly achievement; 'Roger Lonsdale has surveyed all of the primary material from China to Peru, and produced a magnificent and monumental work that may become the standard edition for the next century' (p. 187). A detailed summary of the edition's extensive scholarly apparatus (in which Clingham identifies only a few minor omissions, inconsistencies and typos), concludes with the observation that Lonsdale's 'commentary provides us with a cornucopia of eighteenth century biography (as witnessed by the hundreds of proper names in the index), and with information sufficient to recover the canons for drama, epic, odes, masques, the heroic couplet, blank verse, the sonnet, satire, aesthetics, art history, criticism, and literary history for the years from the English Civil War to the early nineteenth century' (p. 188). Clingham's only substantial criticism – more a case of regret than outright complaint - is that while the edition's 'vast commentary imply critical as well as scholarly comprehensiveness' yet 'the general critical understanding of the *Lives of the Poets* in this edition does not reflect most of the new work on Johnson over the last twenty years' with the result that 'Lonsdale's introduction, though providing an excellent survey, does not balance the minuteness of the commentary with a more

imaginative account of how Johnson thinks critically and biographically' (p. 190). In pursuing this argument Clingham provides his own summary of recent Johnson studies before concluding with some speculations on how the long-awaited Yale edition will make up the loss.

The Cambridge Companion to Alexander Pope edited by Pat Rogers is the year's most substantial and important collection of essays devoted to a major poet. Introducing the volume, having considered how, despite the attempts of late Victorians to see him 'dead and buried' Pope has imply 'refused to lie down', Rogers explains that the 'reason why the *Companion* is organized in part around issues such as identity, gender, the body, the history of the book, crime, and the other, goes back to a simple fact; Pope's work raises these issues in a peculiarly direct and pervasive way' (p. 2). In the event, such an approach - which certainly reflects the direction of Pope studies over the last twenty or more years - seems fully justified. Rogers has managed to rally together an most impressive cast of contributors who, taken collectively, represent much of the very best of current Pope scholarship. For practical reasons I do not propose discussing all seventeen essays in any detail and while I do not wish to isolate particular essays for special praise in such a representative, uniformly well-written, lively volume, it is inevitable that the following, largely descriptive summary, should betray some of what proved of particular interest to the present reader on a first reading. Helen Deutsch's opening essay on 'Pope Self and World' (pp. 14-24) is one of two contributions to place particular emphasis upon how Pope's physical deformities served to shape his social and poetic persona. The other is George Rousseau writing on 'Medicine and the Body' (pp. 210-221) which opens with what is probably the most definitive summary to date of what we can actually ascertain regarding the nature of Pope's deformities; curvature of the spine, stunted

stature and the unspecific genito-urinary problems stemming from a childhood injury which may have left him impotent. While carefully avoiding any crass retrospective psychoanalytical diagnosis, Rousseau explores how Pope's physical otherness and long-term ill- must have all had a psycho-sexual impact. In 'Pope's friends and enemies; fighting with shadows' (pp. 25-36) David Nokes is one of several contributors to emphasise the importance of homosociality in Pope's poetic career, including the early role of his older male mentors, William Trumball, William Wycherley, and Thomas Betterton, as well as the Scriblerians. John Sitter in 'Pope's versification and voice' (pp. 37-48) alerts us the rewards of listening carefully to the differing registers of what he describes as Pope's 'many voices'. Steven Shankman on 'Pope's Homer and his poetic career' (pp. 63-75) not only addresses the Homeric influence upon the major poems, but also, despite the title, takes in the later Horatian imitations. Howard D. Weinbrot on 'Pope and the Classics' (pp. 76-88) and David Fairer on 'Pope and the Elizabethans' (89-104) are valuable accounts; the former ending with a most lucid summary of what 'the classics' meant to Pope, while the latter openly invites us to give much more attention to Pope's engagement with Spencer, Jonson and Donne. In two particularly original contributions, Cynthia Wall's 'Poetic Spaces' (pp. 49-62) and Pat Rogers's 'Pope in Arcadia; pastoral and its dissolution' (105-117), we are alerted to the importance of considering the matter of rural and urban topography, both geographical and cultural, when reading Pope. Wall emphasises the strong visual element in Pope's poetry (as informed by his study of the classical conventions regarding poetic *descriptio* and easel painting) before mapping the poet's own use of 'dramatic spatial gestures' (p. 49). Rogers considers how the Berkshire countryside of the poet's childhood spent at Binfield and Chiswick informed the *Pastorals* and *Windsor Forest*; 'With very little exaggeration we could

say that the region created as potent an imaginative matrix for his work as Cumbria did for Wordsworth, Wessex for Hardy, or the Mississippi for Faulkner' (p. 106). Pope's marginalised social standing as a Catholic, and his role as an oppositional political poet are the concerns of complimentary essays by Brian Young on 'Pope and Ideology' (pp. 118-133) which explores 'cultural politics' and Howard Erskine-Hill on 'Pope and the Poetry of Opposition' (134-149). In the latter Erskine-Hill outlines the debate over Pope's active Jacobitism in order to raise the wider question of how we are to separate out "cultural" from "political" politics in any such discussions. He eventually brings these questions into focus around the unresolved matter of Pope's later dealings with Robert Walpole and his administration. Drawing upon manuscript sources, Erskine-Hill examines how William Fortescue's attempts to forge a *rapprochement* between Walpole and the poet might be brought to bear upon our reading of *The Dunciad Variorum* and the satires of the 1730s. Both these essays bring into sharper focus what Erskine-Hill describes as the 'blurred edges' (p. 135) of what might otherwise be deemed a now broad consensus regarding Pope's oppositional political stance. They sit comfortably next to Paul Baines on 'Crime and Punishment' (pp. 150-160), Malcolm Kelsall on 'Landscapes and estates' (pp. 161-174) and Catherine Ingrassia on 'Money' (pp. 175-185). Baines argues that while Pope often justified his satirical practice through invoking the established judicial metaphor of "the lash", yet the poetry confirms that the poet's attitude 'to crime and the law was actually more complex' and the early works in particular are often marked by 'considerable tolerance towards transgressors, especially female sexual delinquents' (p. 150). Kelsall begins by outlining Pope's 'fundamental influence on the development of the late eighteenth-century picturesque garden', and his importance role in establishing principles of taste, before seeking to negotiate the

marked tensions between those who read the ‘expression of these principles in his writings’ as emphatically ‘setting the highest standards of taste’, and those who view ‘the whole landscape movement with which he is associated’ as being ‘exploitative and a mystification of power’ and thus cast Pope as merely ‘a lackey of the rich and apologist for the dark side of British politics’ (p. 161). If Kelsall goes on to largely disregard the latter position, certainly his attention to Pope’s ethical concern with country-house landscapes as symbols of “the right use of riches” leads directly on to Ingrassia’s opening remarks upon how Pope lived through an era in which ‘the economic landscape of England changed dramatically, moving from a traditional land-based model of wealth to a world shaped by the possibilities and contingencies of “paper credit”; a transition from a culture which, ‘in idealized representations, embodied a devotion to a patrician ethos of generosity and morality to a financially driven, avaricious society where “A man of Wealth is dubb’d a Man of worth”’ (p. 176). Her essay explores how friendship, words and money - and their relative values - represent three central ‘currencies’ that are ‘deeply imbricated and mutually reinforcing’ as ‘Pope’s professional success increased, aided in part by an ad hoc system of patronage and his savvy determination to control the publication of his texts’ (p. 175). This latter aspect of Pope’s career is the focus of ‘Pope and the book trade’ by James McLaverty who is very well qualified to give a succinct overview of the recent work in a field to which he has himself made major contributions. Valerie Rumbold’s essay takes on the sometimes contentious question of ‘Pope and gender’. The balanced nature of her essentially biographical and historicist approach is reflected in her opening observation that ‘Pope’s work was both energized and constrained by gender; but evaluating its effects is far from straightforward, since gender in Pope’s time was neither a monolithic system nor an entirely stable one’ (p.

198). Rumbold asks us to consider how ‘Pope’s combination of civil and medical disabilities entailed restrictions in many ways close to those of within which women had to operate; but he also lived strenuously, in so far as his health permitted, as member of a masculine cultural and intellectual world’ (p. 199), before going on to provide succinct readings of how such constraints and tensions around gender inform several of the major poems. Last, but far from least, Laura Brown addresses ‘Pope and the other’. She opens with a lucid explanation of what is meant by ‘the other’ in contemporary critical studies, before offering a close analysis of the passage on the ‘poor Indian’ in the first epistle of Pope’s *Essay on Man* which ‘stands as an example of the status of native Americans in the early-eighteenth century’ (p. 222). This essay is exemplary in the way it illustrates the application of current feminist and post-colonial concerns with “alterity” (and associated theoretical models) through a practical exercise in close-reading. Taken as a whole, the *Companion’s* well-organised thematic structuring around “issues” and “contexts”, is far from being at the exclusion of the actual poetry. Many essayists offer valuable close-readings and it is easy to use the index to trace contrasting approaches to the same poem (there is also a summary bibliography). The expert contributors to *The Cambridge Companion to Alexander Pope* not only provide a series of well-informed, summary insights into the state of current scholarship and criticism, but their original essays often point us in the direction of fresh critical pathways. This is an excellent addition to an excellent series, and one that will be warmly welcomed by academics, students and the general reader alike.

Appearing in late December 2006, Louise K. Barnett’s well-received study *Jonathan Swift in the Company of Women* might have fallen through the net, but although not exclusively concerned with the poetry, it certainly deserves passing

notice here. Barnett does not merely re-visit the perennial question of Swift's misogyny, but draws upon recent developments in women's history to address the whole matter of how women shaped Swift's life and writing career in multifarious roles as mothers, nurses, intimate friends, social acquaintances, the targets of satire and critics.

Last year's entry first drew our attention to Bill Overton's 'uncompromisingly empirical' work on the verse epistle as presented by his contribution to the *Blackwell Companion to Eighteenth-Century Poetry* (YWES 87[2006], 648). This year saw the publication of his full-length study *The Eighteenth-Century British Verse Epistle* which can justly claim to provide the first detailed, wide-ranging survey of what is shown here to have been a statistically significant genre yet - with a few notable exceptions such as Pope's *Eloisa to Abelard* - one that has often been ignored. Taking advantage of current facilities for undertaking detailed title and other word-searches of existing electronic databases - principally Chadwyk-Healey's *Literature Online* and Gale's *Eighteenth-Century Collections Online* - Overton's study is based upon his ability to trace the frequency of poems with a claim to be called "epistles" or "letters" appearing in print between 1700 and 1800 (his search criteria and methods being meticulously set-out in an appendix). The opening chapters address wider question concerning generic definition - both in the period itself and amongst modern critics - as well as the matter of frequency. Further chapters examine the particular kinds of verse-epistle available under the thematic category headings 'Familiar and Humorous', 'Discursive', 'Heroic and Amatory' and 'Satirical and Complimentary'. These findings justify Overton's opening claim that 'the verse epistle was a key form in eighteenth-century Britain' (p. ix), by showing how such poems range in form and content well beyond the popular Ovidian heroic epistle and the Horatian verse letter

or verse essay. An appendix provides a collated list of the verse epistles to be found in John Dryden's *Miscellany Poems*, Robert Dodsley's *Poems by Several Hands* and George Pearch's *Collections of Poems by Several Hands*, as well as Roger Lonsdale's two modern collections, the *New Oxford Book of Eighteenth-Century Verse* (1984) and *Eighteenth-Century Women Poets; An Oxford Anthology* (1989). This is at heart an unapologetic, self-consciously empiricist exercise in descriptive bibliography, presenting 'a survey rather than an argument', but despite Overton's prior warning that this will 'involve more use of statistics than is common in critical studies', his descriptive accounts do much to expand our awareness of a genre which served a diverse range of writers, including many women and poets of both sexes writing from a labouring-class position (p. ix). Overton's painstaking work of recovery and taxonomy provides a sound basis for further, more overtly critical studies.

Turning to essays in edited volumes, when attention was first drawn to the Lorna Clymer's edited essay volume *Ritual, Routine and Repetition*, under heading 'Prose and General' (YWES 87[2006], 623), it was concluded that 'these essays are discernibly influenced by Derrida and Delueuze, but in the final analysis most people will seek out this volume for its individual essays'(p. 623). In retrospect, it is worth drawing closer attention to the two valuable essays in this volume which are devoted exclusively to eighteenth century poetry. The first is Chris Mounsey's contribution on 'Christopher Smart's Lyrics: Building Churches in the Air' (pp. 132-150), which addresses the neglected theme of Anglican hymnology. Mounsey considers the apparent anomaly that, while many orthodox Anglicans of the eighteenth century 'saw the hymn as the uncontrolled outburst of enthusiasm' and therefore a 'political blight' belonging to the previous century to be 'looked upon with horror', yet some orthodox Anglicans, including Christopher Smart and William Cowper, were

themselves hymn writers. Largely focussing on Smart, a High-Anglican, in this richly contextual account Mounsey extends an argument he first mounted in his earlier biography of the poet *Christopher Smart; Clown of God* (BuckUP, 2001) by seeking to untangle previous critical confusions which have often invited us to read the “mad” poet’s “enthusiastic” hymn writing as merely a matter of personal pathology, rather than, as is argued for here, as in fact ‘a guard against Dissenting enthusiasm... consonant with non-juring Anglican ideas’ (137).

The second essay of interest in Clymer’s volume is David Fairer’s “‘The Year’s Round’: The Poetry of Work in Eighteenth-Century England’ (pp. 153-171). In Fairer’s characteristically lucid, well-informed essay he uses the volume’s thematic concern with patterns of time and ritual to examine ‘The Poetry of Work’ between 1700 and 1760, and in so doing successfully draws together ‘two aspects of eighteenth-century poetry that have been usually kept apart; the georgic and the poetry of the labouring classes’ (p. 155). In the context of the models set by Hesiod and Virgil, Fairer launches into a series of deftly handled close-readings of some now familiar poems by Stephen Duck and Mary Collier, alongside less familiar ones by Robert Tattershall, poet of *The Bricklayer’s Miscellany* (1734-5) (looking forward to the factory-system of the early-Victorian era, he frames this discussion with a reading of ‘The Song of the Shirt’ by Thomas Hood). Along the way Fairer’s wide-ranging analysis manages to take in related passages on repetitive work rituals in other georgic poems, including John Philips’s *Cyder* (1708), James Thomson’s *The Seasons*, Christopher Smart’s *The Hop-Garden* (1743-4), John Armstrong’s *The Art of Preserving Health* (1774), James Grainger’s *Sugar-Cane* (1753) and John Dyer’s *The Fleece* (1757). Having anticipated finding a simple contrast between idealised georgic celebrations and labouring-class denunciations of the repetitious rituals of work,

Fairer uncovers a far more complex relationship between poetics, ergonomics, and politics in the actual poems.

Two general essay volumes only reaching my desk too late for any detailed discussion, nonetheless deserve mention. The essay by Jonathan Lamb, entitled 'The Rape of the Lock as Still Life' appearing in Mark Blackwell's edited volume *The Secret Life of Things: Animals; Objects, and It-Narratives in Eighteenth-Century England*, might otherwise be overlooked by anyone interested in Pope. The essay volume *On Second Thought: Updating the Eighteenth-Century Text*, edited by Debra Taylor Bourdeau and Elizabeth Kraft, also includes an essay on Pope's *Rape of the Lock*, 'An Inviolable Preservation': Immortalizing the Ephemeral Lock' by Emily Hipchen. The same volume also provides two further essays on authorial revisions; one by Sandro Jung on 'Updating Summer' in James Thomson's *The Seasons* and the other by John Adrian comparing John Gay's 'First and Second Series of Fables'.

Turning to essays in journals, these covered a diverse range of writers, poetic forms and thematic topics, including a small flush of mainly short essays addressing the mixed reputation of William Collins (1721–59). In the most substantial, 'Odes of Absorption in the Restoration and Early Eighteenth Century' (SEL 47 [2007], 659–678) Margaret Koehler sets out to complicate the commonplace story of how, with William Collins and Thomas Gray, we find 'Restoration histrionics give way to midcentury meditations' as the ode supposedly shifts register 'from public to private, panegyric to introspection, real persons to personified abstractions' (p. 659). While not wholly rejecting this 'broad arc', Koehler challenges the idea of any 'instantaneous' change of direction around 1740 by illustrating how examples of 'interiority' occur in the earlier phase. Starting with a comparison of the visual tropes at work in Abraham Cowley's 'To Dr Scarborough', first published in the *Pindarique*

Odes (1707-11) and Collins 'Ode to Fear' (1746), she goes on to analyse further contrasting uses of the Pindaric by John Dryden, William Congreve, Anne Finch, John Dennis, John Pomfret. Koehler concludes that any move towards the blurring of 'calling voice and invoked object' we traditionally associate with mid-century practice comes about more gradually in a more evolutionary process (p. 659).

In 'William Collins and the Goddess Natura' (*ANQ*, 20iv[2007] 17-23) Sandro Jung argues for reading Collins's notoriously obscure use of personifications in his *Odes on Several Descriptive and Allegoric Subjects* (1746) in the context of a far more fundamental concept of invoking the diety ('Natura' or 'Physis') to found in the hymnal ode of classical antiquity which sought to encapsulate the 'elementary religious essence that depicted man's encounter with the spiritual presence of the personified diety' (p. 18). Carson Bergstrom's no-nonsense title 'William Collins and Personification (Once Again)' heads a cogent essay in which also begins by drawing attention – in a succinct critical survey - to the marked contrast between the often positive contemporary responses to Collins' *Odes* and the largely negative verdict of modern critics (*ANQ* 20iv[2007], 29-39). Bergstrom argues that many modern charges against the poet's persistent use of personification rest upon some rather simplistic, under-theorised definitions of the workings of metaphor. He goes on to provide a lucid exposition of recent, more sophisticated accounts of metaphor by the cognitive linguists as George Lakoff, Mark Turner and Zoltán Kövecses which, contrary to earlier accounts of it being merely a rhetorical device which simply forges connections "between things", wish to emphasise that metaphor is a more fundamental element in everyday speech and thus essential to the way we comprehend embodied life. One only regrets that this relatively brief essay does not allow Bergstrom much room to apply these interesting developments in linguistics to

sustained readings of Collins's actual poetry. The same journal issue also includes a short note on 'William Collins and the Gaze Beyond' by Raffaella Antinucci (*ANQ* 20iv[2007], 39-44).

Another essay by Sandro Jung, entitled 'William Collins, Grace and the "cest of amplest power"', appearing elsewhere (*Neophil* 91, iii[207], 539-554) seeks to address eighteenth-century understandings of "grace" as an aesthetic concept of equal, if not more importance, for reading Collins as the Burkean sublime. Jung traces how "grace" functions in the ethical and literary critical writings of, amongst others, Shaftesbury, William Warburton, John Gilbert Cooper and Schiller and how these writers provide a context for reading Collins's 'Ode on the Poetical Character' (1746). Jung's analysis comes into focus around the image of the 'cest of amplest power,' (Spenser's *cestus* of chastity) which Sandro claims provides Collins with the 'the medium through which poetic inspiration can be conferred on the supplicating poet' (p. 539). Jung concludes on the importance of comprehending this aesthetic conception of "grace" as the essential idea informing Collins's significant 'rewriting and inverting of traditional (creation) gender stereotypes, [in] the ambivalent mythological figure of Aphrodite, [and] Spenser's Florimel episode' (p. 554).

Michael Tomko's essay 'Abolition Poetry, National Identity, and Religion: The Case of Peter Newby's "The Wrongs of Almoona"' (*ECent* 48:i[2007] 25-43), offers a contextual analysis of a somewhat neglected, though substantial abolition poem by Peter Newby (1745-1827), a prominent philanthropic Roman Catholic schoolmaster, if more diffident poet who published his *The Wrongs of Almoona, or, The African's Revenge* (1788), dedicated to William Cowper, over the pseudonym 'A Friend to All Mankind'.

Murray Pittock's substantial essay 'Allan Ramsay and the Decolonisation of Genre' (RES 58[2007] 316-337), provides an important reassessment of Ramsay's poetic practice as well as his influential role as both a collector and adapter of native Scottish songs. Pittock's essay fully justifies his characteristically well-informed opening argument for the value of revisiting early-twentieth century accounts which began to recognise Ramsay's importance as 'an avatar of Romantic practice' (p. 317). In his own re-evaluation, Pittock stresses Ramsay's promotion of a distinctive Scottish public sphere and 'Scots mindset', not least through his influential inflections of genre; a project consciously 'designed to protect and promote a distinctive national voice by transforming English uses of literary kinds, not surrendering to them.' (p. 316). Paying particular attention to Ramsay's adaptations of elegy and pastoral into a vernacular register, Pittock offers some informative close-readings of specific poems. He concludes by suggesting how Ramsay, by rewriting 'his inheritance in broadside and popular poetry', was able to enact a 'decolonization of genre' which liberated Scottish verse from the tyranny of the deadening, English, metropolitan, linguistic standards which subsequently meant that 'Wordsworth's "real language of men in a state of vivid sensation"' could never be Cumbrian speech or any representation of it' (p. 319). In the process Pittock expands our understanding of the local (Edinburgh), political (Jacobite) and wider cultural contexts within which to read Ramsay's lively, and still unjustly neglected poetry.

It is English chapbook ballads and popular song lyrics that form a significant part of the evidence analysed in Robin Ganev's essay 'Milkmaids, Ploughman and Sex in Eighteenth-Century Britain' (*Journal of the History of Sexuality*, 16i[2007] 40-67). In what is primarily an exercise in social history, Ganev addresses the conventional portrayal of lusty ploughman and lascivious milkmaids in songs and other popular

verses of the long-eighteenth century where such figures are frequently being positively contrasted with a sexually debilitated urban aristocracy. By reading this often bawdy material in the context of contemporary concerns regarding sexual vigour, health, luxury, and population growth this study expands our understanding of the cultural significance of these popular pastoral lyrics. In particular Ganey examines how traditional conceptions of uninhibited rural heterosexuality were being countered by anxieties concerning rustic stupidity, illegitimacy, overpopulation and moral decline.

In the field of translation studies, William Kupersmith's *English Versions of Roman Satire in the Earlier Eighteenth Century* addresses the well-known imitations by Pope and Johnson, alongside lesser-known examples by Swift, Henry Fielding and Christopher Smart to provide students with a useful overview of the genre. Adam Rounce's essay 'Eighteenth-Century Responses to Dryden's Fables' (*T&L* 16:i[2007] 29-52) serves to reinforce recent moves to re-evaluate the central importance of John Dryden's translations for the immediate generations after his death in 1700. Rouse provides a necessarily selective study in the reception of *The Fables Ancient and Modern* of 1700 by concentrating upon examples where later writers display a marked critical engagement with this very popular work. In particular Dryden's reworkings of Chaucer (*Palamon and Arcite*) and Boccaccio (*Sigismonda and Guiscardo* and *Cymon and Iphigenia*), where appreciated for their 'individuality' as, in effect, original works in their own right. Rouse's analytical survey covers a wide range of responses, stretching from that of the relatively obscure translator and poet Jabez Hughes (1684/5-1731) - in a very appreciative poem penned in 1707 (published 1721) describing in glowing terms his warm response to first reading the *Fables* - through Charles Churchill's invocation, in his *Epistle to William Hogarth* (1763), of Dryden's

high poetic achievement in the *Fables* to denigrate the latter's print 'Sigismonda Mourning over the Heart of Guiscarda' to related poetic tributes by Thomas Gray and William Hayward Roberts. Rouse also addresses the later comments, in prose, of the likes of Samuel Johnson, William Godwin, Mary Wollstonecraft and William Hazlitt. Of particular note is the detailed attention afforded in this essay to Samuel Richardson's often pointedly moral use of allusions to the *Fables* in his novel *Clarissa* (1748-9).

Continuing with the matter of translation, last year's entry on eighteenth-century poetry closed with a brief mention of Stuart Gillespie's editing of some previously unknown translations of Juvenal's satires VI and X by William Popple (1700-1764) found in two related manuscript books held by the Bodleian and the British Library (T&L 15[2006]47-96). It seems fitting therefore to end by reporting that in 2007 Gillespie was able to supplement these findings by publishing a further, related discovery in the Osborn collection of the Beinecke Rare Book and Manuscript Library at Yale (T&L 16[2007], 205-235). This consists of two thick folio-size volumes matching those already located in London and Oxford, which when taken together make up 'a complete verse translation of Horace, in rhyming couplet for the *Satires*, *Epistles*, and *Ars Poetica*, and for the *Odes*, *Epodes*, and *Carmen Sæculare* in largely stanzaic rhyming verse' (pp. 205-6). Popple, who served as governor of the Bermudas in 1745, has hitherto only been known as a minor playwright. As published in 1753 his sole published translation, Horace's *Art of Poetry* carried no explanatory preface but, as Gillespie explains, one of the Yale volumes contains a substantial preface in which Popple explains his reasons for undertaking these translations in what now looks like a substantial long-term project. This preface,

which Gillespie reproduces here alongside some specimen poems from the newly unearthed volumes, is of particular interest for the attention Popple gives to Pope's Horatian imitations which he acknowledges as a major inspiration but which he is not afraid to criticise. All Gillespie's findings regarding these now dispersed manuscript volumes, certainly seems to support his highly plausible suggestion that this eager translator had prepared a "Poems and Translations of William Popple" which for some unknown reason never reached print.