

A

Adams, or Adam, Jane, or Jean (1704–1765), poet, was born 28 April 1704 at Carttsyke in Renfrewshire, the daughter of a shipmaster. She went into domestic service with a clergyman who allowed her use of his library: here she read classical literature in translation, the poems of John Milton (1608–74), and some theology. Another inspirational text, discovered in a different house, was *Arcadia* by Sir Philip Sidney (1554–86). In 1734 she published *Miscellany Poems. By Mrs Jane Adams in Crawforddyke*. There were c.150 subscribers, including customs officers, merchants, clergymen, local artisans, and a local magnate, Thomas Craufurd, dedicatee of the book. A preface sketched her status and background and the book itself consisted of 80 poems, virtually all on religious and moral themes. It was not a commercial success and an attempt to market it in Boston, Massachusetts was a decided failure. An unconfirmed story relates that Adams walked to London to see Samuel *Richardson and deliver her praise of *Clarissa* in person. She kept a school in Carttsyke, but gave it up sometime after 1751. After working as a needlewoman for many years, she became destitute and eventually died in a workhouse in Glasgow. The popular song “There’s nae luck about the house,” was ascribed to her after her death, though it is sometimes also assigned to William *Mickle.

Addison, Joseph (1672–1719), poet, essayist, and dramatist, was born 1 May 1672 at Milston rectory, Wiltshire, the son of a clergyman, Lancelot Addison (1632–1703), who was later Dean of Lichfield and Archdeacon of Coventry. Addison was educated at Lichfield Grammar School and Charterhouse (where he met Richard *Steele), and entered The Queen’s College, Oxford, in 1687, transferring to Magdalen in 1689. Here, despite burgeoning Whig sympathies, he was friendly with Henry Sacheverell (1674–1724). He became a full Fellow of the college in 1698 (he resigned in 1711). In the 1690s he wrote much Latin verse, some of which was sent to John *Dryden, who included Addison’s essay on the *Georgics* in his translation of Virgil (1697). These and other occasional items were published by the leading figure in the London book trade, Jacob *Tonson. Addison also used poetry to attract the patronage of powerful individuals such as Charles Montagu, later Lord *Halifax, who had himself graduated to politics from poetry. A grant of £200 enabled Addison to undertake the Grand Tour through France, Italy, Switzerland, and Austria in the years 1699–1702. While he was abroad, William III died unexpectedly, causing Addison’s Whig patrons to lose their grip on power, though they maintained much cultural influence through the group of poets

and courtiers known as the Kit-Kat Club, of which Addison became a member.

In 1703 his long poem *A Letter from Italy* appeared with a dedication to Halifax. He was commissioned to write a poem in praise of the Duke of Marlborough's emphatic victory at Blenheim; *The Campaign: A Poem, to his Grace the Duke of Marlborough*, an unambiguously Whig panegyric, was duly published by Tonson late in 1704 (dated 1705), bringing him his first official post, as a Commissioner of Appeal in Excise. His *Remarks on Several Parts of Italy* (1705), based on his travels, was dedicated to the Whig politician John, Baron Somers (1651–1716); a substantial commentary, it was much reprinted through the century. As his patrons' fortunes waxed, so Addison's political rise continued: from 1705 to 1708 he was appointed Under-Secretary of State for the Southern Department. His *Present State of the War* (1707) set out the Whig view of the War of Spanish Succession. In 1709 he was appointed secretary to Lord Wharton (1648–1715), the Lord Lieutenant of Ireland, which brought him into uneasy contact with Jonathan *Swift.

When the Whigs fell from power in 1710, Addison devoted his energies to writing once more. His opera *Rosamond*, on theme of Henry II's mistress, had been a failure in 1706. But Addison had developed a number of literary friendships, especially with Steele, for whose periodical *The *Tatler* Addison wrote some 42 solo contributions, among many co-written pieces, between 1709 and 1711. In 1710 he also wrote *The Whig Examiner*, a periodical opposed to the Tory **Examiner* largely produced by Swift. In 1711 Addison and Steele began *The *Spectator*, a new and widely read periodical of urbane social observation, mildly Whiggish in tone, and engagingly various in subject matter. Addison wrote some 274 essays, roughly half the total, including two important series of literary criticism: on John Milton's *Paradise Lost* (5 January to 3 May 1712), and on "The Pleasures of the Imagination" (21 June to 3 July 1712). He also wrote influential essays on traditional English ballads (21 and 26 May 1711) and several oriental fables. His characters, such as the liberal merchant Sir Andrew Freeport, and the kindly but superstitious country gentleman Sir Roger de Coverly (later Coverley), offered a (partial) model of reconciliation between normally opposed groupings of city-based businessmen and paternalistic land-

owners. Addison's essays also did much to popularize the psychological insights of John Locke's *Essay Concerning Human Understanding* (1690).

In 1713 Addison formed a new literary circle at Button's coffee-house, with members including Ambrose *Philips, Thomas *Tickell, Eustace *Budgell, and Samuel *Garth. He finished a neo-classical play, *Cato*, in 1713, which was heavily publicized and supported by this Whig-inclined circle. From its hugely successful opening night it was claimed by both sides of the political divide, with Cato's resistance to the tyrant Caesar being interpreted by the Tories as resistance to Marlborough and by the Whigs as resistance to absolute monarchs such as the ousted James II and the king of France, Louis XIV. The prologue was written by Alexander *Pope, whose *Essay on Criticism* Addison had praised in *The Spectator* (20 December 1711); Pope may well also have been responsible, however, for the brief, sniggering verses "On a Lady who pisset at the Tragedy of Cato." The epilogue was by Garth. One of Lady Mary Wortley *Montagu's early essays was a critique of the play. Addison and Steele were at the same time producing a third periodical, *The *Guardian*, for which Addison wrote about 50 essays. *The Guardian's* Whig stance on the war was attacked by Swift; Addison's *The Late Tryal and Conviction of Count Tariff* (1713) was a swingeing assault on the Tory ministers in the context of the Utrecht Treaty of that year. Relations with Swift and Pope became increasingly strained, especially once the latter developed the not unfounded suspicion that Addison was undermining his planned translation of Homer's *Iliad*.

In 1714 Queen Anne died, ushering in a new Whig regime under the Hanoverian George I. Addison plighted his troth to the new order in his periodical *The Freeholder* (December 1715–June 1716). His comedy *The Drummer* was put on by his friend Steele at Drury Lane in 1716, without notable success. In the same year Addison married Charlotte Rich, widowed Countess of Warwick. He became Secretary of State for the Southern Department in early 1717, with Tickell as Under-Secretary; the event was celebrated in a poem by Nicholas *Amhurst, but Addison was pensioned off partly on grounds of ill health less than a year later. By this time he had quarreled with Steele, who supported a rival Whig faction in his paper *The Plebeian*, to which Addison replied in his *The Old Whig*. He died on 17 June 1719 and

was buried in Westminster Abbey. Edward *Young's *Conjectures upon Original Composition* (1759), gives a vivid portrait of Addison's death-bed piety; his death was noted in many elegies, including one by Young. Many of his early Latin poems and translations had been and continued to be reprinted without authority by Edmund *Curll; Thomas Tickell edited the authorized version of his *Works*, in four volumes, in 1721. This included his "Dialogues upon the Usefulness of Ancient Medals," which Pope had known in draft and for which he had written a commendatory poem, "To Mr Addison," which Tickell included. After Addison's death Pope's more negative view of his former mentor became known: he had sent to Addison an early version of the "Atticus" portrait, later included in the *Epistle to Dr. Arbuthnot* (1735), in which he criticized the older man's malign critical influence and power; but he did not publish it at that time. In Pope's *Epistle to Augustus* (1737), Addison's moral art is praised, apart from some "Courtly stains." Addison's most reprinted writings were the essays for *The Spectator*, which were in vogue as models of prose style for at least a century. Samuel *Johnson, who acknowledged Addison as a model for his own essays, wrote a largely positive account of him in the *Lives of the Poets*.

See *The Letters of Joseph Addison*, ed. Walter Graham (1941); Peter Smithers, *The Life of Joseph Addison*, 2nd edn. (1968).

Adventurer, The A periodical, consisting largely of a single essay in each issue, which appeared twice a week for 140 issues from 7 November 1752 to 9 March 1754; to some extent it was designed to pick up where Samuel *Johnson's *The *Rambler* (which had ceased in March 1752) had left off. The publisher was John Payne (d. 1787), who had been involved with *The Rambler*, and the main author was John *Hawkesworth, who wrote about half the essays, often in the form of narrative fables. Samuel Johnson is thought to have contributed some 29 essays, mainly on serious moral issues. In March 1753 Johnson invited Joseph *Warton to contribute an essay every month, describing the paper to him as consisting of "pieces of imagination, pictures of life, and disquisitions of literature." Others known or thought to have written for it were Thomas *Warton, Hester *Chapone, George *Colman, Bonnell *Thornton, and Richard

Bathurst (d. 1762). It was immediately reprinted in book form and was included in many series of periodical essays through the century. Johnson's contributions, along with his essays for *The *Idler*, have been edited in volume 2 of the *Yale Edition of the Works of Samuel Johnson*, ed. W. J. Bate, J. M. Bullitt, and L. F. Powell (1963).

Akenside, Mark (1721–1770), poet, was born 9 November 1721, the son of a butcher, in Newcastle upon Tyne. He was educated at Newcastle Grammar School and at a dissenting academy, his family being Nonconformists. He was sponsored by the dissenters' Society of London to train as a clergyman at the University of Edinburgh, but after entering in 1738 he switched to medicine, subsequently qualifying at Leiden in 1744. At Edinburgh he met Jeremiah Dyson (c.1722–1776), who was studying law, and who became a lifelong supporter. Akenside had been publishing poems in *The *Gentleman's Magazine* since 1737; one, the pro-war *A British Philippic*, was reprinted separately as a pamphlet (1738). In 1744 Robert *Dodsley published Akenside's three-book, 2,000-line didactic poem *The Pleasures of Imagination*, acceding to his request for a fee of £120 on the advice of Alexander *Pope. The title of the poem deliberately evoked a famous series of essays on the same topic by Joseph *Addison, in *The *Spectator* in 1712. The poem, accompanied by a large-scale "Design" or prefatory essay and some very substantial notes, explored the world of the mind and its apprehensions of beauty, speculated about the role of imagination in relation to creativity, and mused on the philosophy of aesthetics in relation to ethics. It was the most ambitious philosophical poem since Pope's *Essay on Man* (1733–4), and was immediately popular, running to a fourth edition within months, though its treatment of the clergy upset Pope's friend William *Warburton and prompted some public controversy. In the following year Akenside published *Odes on Several Subjects*, a sequence of 10 meditative lyric poems which marked a shift away from Pope's satiric couplets (though Akenside was himself capable of producing some highly energetic political satire, such as the *Epistle to Curio* of 1744). The new poems dealt with widely varying subjects such as suspicion, cheerfulness, love and marriage, the winter solstice, "the absence of the poetic

inclination,” and (finally and most ambitiously) “On Lyric Poetry.” Joseph *Warton, himself the author of a similar volume in 1746, found the poems somewhat frigid in tone.

Akenside’s medical practice was initially slow to take off, and he supported himself for a while on Dyson’s patronage and through literary work such as the editorship of Dodsley’s literary periodical *The Museum* (1746–7), which brought him £100 a year, as well as contact with poets such as William *Collins, Joseph Warton, and Christopher *Smart. In the 1750s his medical career advanced more quickly and he became a Fellow of the Royal College of Physicians (and of the Royal Society), gaining official posts in several London hospitals; in 1761 he became physician-in-ordinary to the queen, perhaps through Dyson’s influence, and to the end of his life he was active in medical research. Despite these activities he began rewriting his major poem under a revised title (*The Pleasures of the Imagination*) and on a five-book scale, completing the two first books in 1757 and 1765, but leaving only incomplete sections of the rest. He also revised other works, and published items written much earlier, such as the “Hymn to the Naiads,” an odd hybrid of Homeric hymn and modern progress poem composed in 1746 but not published until 1758, in the sixth volume of Dodsley’s influential *Collection of Poems, by Several Hands*. In 1766 Akenside issued *An Ode to the Late Thomas Edwards, Esq.*, supposedly written in 1751, a bitter diatribe against Warburton’s editorial incompetence, in response to Warburton’s reprinting of his own 1744 attack on Akenside.

Akenside died on 23 June 1770, leaving everything to Dyson, who edited a posthumous collection of *The Poems* (1772), including early and late versions of his major poem, and two books of odes. Akenside did not marry and there has been some suggestion that his relationship with Dyson was sexual in character; but the surviving letters between the two men contain nothing to support the claim, and Dyson, who was married, fathered seven children. A later edition of Akenside’s work (1794) was prefaced by Anna *Barbauld. Akenside was the subject of a short and somewhat lukewarm account in Samuel *Johnson’s *Lives of the Poets*, particularly so far as concerns the *Odes*. In 1772 Johnson told Boswell that he could not read *The Pleasures of Imagination* through, though in 1776 he declared Akenside a better poet than Gray. Akenside’s

outspoken Whiggish politics and personal vanity did not endear him to Johnson. But his strong emphasis on the imagination as a kind of divine element in the human mind and the key to moral improvement made him congenial to Romantics such as William Wordsworth (1770–1850) and Samuel Taylor Coleridge (1772–1834); his major work had a European reputation into the nineteenth century.

See *The Poetical Works of Mark Akenside*, ed. Robin Dix (1996), and Robin Dix, *The Literary Career of Mark Akenside: Including an Edition of his Non-Medical Prose* (2006).

Alsop, Anthony (1670–1726), Anglo-Latin poet, was born at Darley in Derbyshire, and educated at Westminster School. He proceeded to Christ Church, Oxford, in 1690, taking the degrees of BA in 1695 and MA in 1697 and attaining a reputation as an elegant writer of Latin verse, some of it produced for public university occasions, some for private circulation, and some Jacobite in spirit. In 1698 Alsop produced a selection of Aesop’s fables in Latin verse, *Fabularum Aesopicarum Delectus*, as part of the feud between the High Tory wits of Christ Church and the Cambridge scholar Richard *Bentley about the merits of ancient classical wisdom. Two of his satirical epistles on Oxford figures were printed in broadsheet form in 1706. Through patronage Alsop was presented with various livings in Hampshire and Berkshire. He married in 1716 but was sued for breach of promise by his mistress, a case which provided Whig commentators with a ready source of amusement. He continued to write verse in English and (mostly) in Latin, in the congenial form of the Horatian ode, until he died in Winchester in 1726. He was regarded by sympathetic Tories such as Thomas Hearne (1678–1735) as an agreeable and witty companion, a learned preacher, and a fine lyric poet, but his loose manner of living and sometimes bawdy verse kept him confined to an Oxford circle of admirers. Even *Pope, who might have been sympathetic to him politically, mentioned Alsop’s imitations of Horace in a line which had, as he told Joseph *Spence, “more of satire than of compliment” in it (*Dunciad*, IV.224). In 1752 *Antonii Alsopi, Aedis Christi Olim Alumni, Odarum Libri Duo*, a handsome edition of his Latin odes, appeared from the press of William *Bowyer, but

while poets such as Thomas *Gray could still combine English lyricism with Latin verse, taste was beginning to shift towards the more accessible and “serious” lyrics of William *Collins and Joseph *Warton. The volume was not reprinted, and Alsop remained forgotten until D. K. Money produced a biographical and critical study of him, with a modern edition of the Latin and English poems, in 1998.

See D. K. Money (ed.), *The English Horace: Anthony Alsop and the Tradition of British Latin Verse* (1998).

Amherst, Elizabeth Frances (c.1716–1779), poet, probably born near Sevenoaks, Kent, to a family with strong military connections. Much of her verse output, in lively octosyllabics and ballad meters, was probably written before her marriage to a Gloucestershire clergyman, John Thomas, since it was clearly designed to for the entertainment of family and local friends and the main manuscript (in the Bodleian Library) bears the title “The Whims of E. A. afterwards Mrs Thomas.” The poems include a wry self-portrait, “A Prize Riddle Upon Herself When 24,” in which she offers herself to potential suitors. After her marriage she lived in the Cotswolds. She had a strong interest in the study of fossils and corresponded with experts in the field. In 1761 she sent to William *Shenstone an unsigned poem about his garden, the Leasowes, which appeared in a magazine in 1762. In that year she published, again anonymously, *A Dramatic Pastoral. By a Lady*, prompted by the coronation of George III and intended to sponsor a charitable collection. A few other fragments found their way into print before her death, at Newbold, Warwickshire, in May 1779, but as a poet she was virtually unknown until a selection was published by Roger Lonsdale in his *Eighteenth-Century Women Poets: An Oxford Anthology* (1989).

Amhurst, Nicholas (1697–1742), poet and satirist, was born at Marden in Kent and was educated at Merchant Taylors’ School in London and at St. John’s College, Oxford. At Oxford he became involved with a group opposing the High Toryism dominant in the university. In 1717 Edmund *Curll published Amhurst’s *Congratulatory Epistle to the Right Honourable Joseph Addison, Esq.*,

celebrating *Addison’s political promotion, and *An Epistle from a Student at Oxford, to the Chevalier*, an anti-Jacobite satire. In 1718 Richard Francklin (d. 1765) published Amhurst’s *Strephon’s Revenge: A Satire on the Oxford Toasts*, accusing Fellows of his college, and several other identifiable university members, of clerical laxity, greed, fraud, sexual indulgence, alcoholism, and other crimes. In the same year Curll published his *Protestant Popery, or, The Convocation: A Poem* (1718) and *A Congratulatory Epistle from his Holiness the Pope to the Revd. Dr. Snape*, in support of the Whiggish, Low Church apologist Dr. Benjamin Hoadly (1706–57), against High Church Tories such as Andrew Snape (1675–1742). The following year produced *The Protestant Session: A Poem... By a Member of the Constitution-Club at Oxford*, again published through Curll, who put together a collection of Amhurst’s *Political Poems* that year. The university reacted by expelling him in June 1719, on the eve of his being elected to a college Fellowship.

Amhurst moved to London, where Curll, who included Amhurst’s elegy on Nicholas *Rowe in *Musarum Lachrymæ* (1719), issued a collection of his work to date as *Poems on Several Occasions* (1720), as did, probably with more authority, Richard Francklin, who now became his default publisher. The experience of expulsion lies behind *A Letter from a Student in Grub-Street, to a Reverend High Priest at Oxford* (1720) and *A Familiar Epistle from Tunbridge-Wells to a Gentleman at Oxford* (1720). Two poems to Susanna *Centlivre appeared in Anthony *Hammond’s *New Miscellany* (1720). Amhurst also began publishing *Terrae-Filius*, a periodical which appeared twice weekly for 50 issues from 11 January to 12 July 1721, and which largely concerned itself with the “secret history” of Oxford life. It was banned, but available clandestinely, in the city; in 1726 it was republished as a book, with a frontispiece by William Hogarth (1697–1764), in which form it was reprinted as late as 1754. Amhurst’s association with Francklin, and his status as hack, were attacked in *An Epistle from Dick Francklin, Bookseller; to Nick Amhurst, Poet, up Three-Pair of Stairs* (1721), but Francklin went on to publish Amhurst’s elegy on the Duke of Marlborough (1650–1722), *The British General* (1722), and a further attack on Oxford, *Oculus Britanniae: An Heroi-Panegyric Poem on the University of Oxford* (1724). It was probably the association with Francklin which led to Amhurst’s

dramatic change of political allegiance. In 1726 he began to conduct (as “Caleb D’Anvers”) the opposition newspaper *The *Craftsman*, which Franklin printed; Amhurst wrote alongside Viscount *Bolingbroke and others, engaging in controversy with Lord *Hervey in particular, until 1737, when he was arrested for an article (supposedly a letter from Colley *Cibber) on the new Licensing Act, which was deemed seditious. *The Craftsman* then changed character under new political alignments, and Amhurst wrote little thereafter. He died in Franklin’s cottage on the estate of Horace *Walpole, son of the Whig prime minister Sir Robert Walpole (1676–1745), whom Amhurst had attacked for so long; the irony greatly pleased the son.

Amory, Thomas (1690/1–1788), novelist. There appears to be no connection with Thomas Amory (1701–74), the prolific Presbyterian writer. Amory’s background is obscure, and complicated by his bizarre semi-autobiographical fictions, but he appears to have lived much of his early life in Ireland and may have been educated at Trinity College, Dublin. At some point between 1729 and 1755 he seems to have toured in northern England and was probably living in London, or Westminster in London, in 1755, when he published *Memoirs of Several Ladies of Great Britain. Interspersed with Literary Reflexions, and Accounts of Antiquities and Curious Things*. This book, over 500 pages long, is a rambling miscellany of thoughts on religious beliefs, antiquities, medicine, literature, art, and “manners.” It is set in the Hebrides and on Green Island, located beyond St. Kilda and housing a notional Utopian community of learned women. It was supposedly the first of a series, but no more volumes appeared; it was reprinted in two volumes in 1769, under a greatly expanded title. In 1756 Amory published the first volume of a fantastical autobiography, *The Life of John Buncle, Esquire; Containing Various Observations and Reflections, Made in Several Parts of the World; and Many Extraordinary Relations*. A second volume followed in 1766. This “novel” was once more loosely based on a travel narrative, in which Buncle traverses the proto-sublime landscapes of Westmorland and Yorkshire. Amid the wildness of the moors, caves, and waterfalls, Buncle discovers various centers of education and refinement, in which he locates and marries a sequence

of beautiful, intelligent, educated wives, none of great longevity, though all anti-Trinitarian by religious affiliation. The narrative is again much interspersed with reflections on medicine, science, religion, ancient history, and literature, and with much festive eating and drinking. The second volume also includes “Moral thoughts of Miss Spence,” often taken as the model for all the wives, and a translation of the tenth satire of Juvenal. A new edition in four volumes appeared in 1770. Amory’s work was always overshadowed by Laurence *Sterne’s *Tristram Shandy* (1760–7), but it was positively reviewed by the *Monthly Review* and numbered William Hazlitt (1778–1830) and Leigh Hunt (1784–1859) among its admirers. It was translated into German in 1782 and abridged in 1823. *John Buncle* was last edited by Ernest Baker in 1904.

Andrews, Robert (d. 1766), translator and Nonconformist minister. Nothing is known of his parentage. He was born near Bolton in Lancashire and educated at Kendal. He was Presbyterian minister at Lydgate, Yorkshire, from 1747 to 1753; from then until 1756 he was minister of a dissenting chapel in Rusholme, Lancashire; his last post was as Presbyterian minister at Bridgnorth, Shropshire. In 1752 he published *Animadversions on Mr. Brown’s Three Essays on the Characteristicks*, in which he defended the Earl of *Shaftesbury’s philosophical views against the criticisms of John *Brown, published in 1751. In 1757 Andrews published at Edinburgh *Eidyllia; or, Miscellaneous Poems*, containing eight poems, mostly in ode form, and a critical essay, “A Hint to the British Poets.” A larger selection of his lyrics appeared in 1766 in *Odes, Dedicated to the Honourable Charles Yorke, Att. Gen.*, which Andrews had printed by John *Baskerville. Here he describes himself as “Author of the English Virgil,” that is, *The Works of Virgil, Englished by Robert Andrews*, also printed by Baskerville at Birmingham in 1766. This was a monumental and austere attempt to put Virgil into unrhymed pentameters, with a preface arguing the case for this choice, and commending Virgil’s “spirit of liberty.” Andrews’ later work was significant enough to be reviewed in both the **Monthly Review* and the **Critical Review*, but his death in the same year as his major publications, amid rumors of mental breakdown, suggests that the

intellectual strain and perhaps the financial effort of producing the “English Virgil” was very great.

Anstey, Christopher (1724–1805), poet, was born at Trumpington, near Cambridge. His parents were Christopher Anstey (1680–1751), a local clergyman, and his wife Mary Thompson (d. 1754), daughter of a local squire. Anstey was educated at a school in Bury St. Edmunds, Suffolk, and at Eton College. In 1742 he entered King’s College, Cambridge, graduating BA in 1746. In that year he was admitted to the Middle Temple, London, but appears not to have studied law seriously. In 1754 he inherited the family estates; two years later he married Ann Calvert, the daughter of a Hertfordshire squire, with whom he had eight children. He began writing with *Memoirs of the Noted Buckhorse*, a boxer, in 1756. In 1762 he produced a Latin translation of Thomas *Gray’s *Elegy Written in a Country Church-Yard*, in collaboration with a Fellow of King’s College. But his major work was *The New Bath Guide* (1766), based on several years’ experience of taking the waters of Bath for health reasons. In a series of letters in colloquial verse, it narrates the adventures of the Blunderhead family amid the fashionable distractions of Bath. It was widely praised, not only in public reviews such as the **Critical Review* and **Monthly Review* but also in the private correspondence of writers such as Horace *Walpole and Thomas Gray. Tobias *Smollett was influenced by the humorous storytelling of *The New Bath Guide* in his depiction of Bath in *Humphry Clinker* (1771). There were five editions of the poem in 1766 alone, with dozens more to follow, including those illustrated by Thomas Rowlandson (1756–1827) and George Cruikshank (1792–1878); the copyright was bought for £250 by James Dodsley (1724–97), who returned it to the author in 1777 after making large profits. The poem brought Anstey social as well as financial success; he was friendly with Richard *Graves and Anna *Seward and was painted by Thomas Gainsborough (1727–88). Anstey’s later works had less success, though many reached several editions. Among the more prominent were *On the Much Lamented Death of the Marquess of Tavistock* (1767); *The Patriot* (1767), a return to the theme of prize-fighting; *Ode on the Evening View of the Crescent at Bath* (1773); and *An Election Ball in Poetical*

Letters, in the Zomerzeshire Dialect (1776). All were overshadowed by the continuing demand for *The New Bath Guide*. Anstey’s *Poetical Works* were edited by his son, John Anstey (1757–1819), in 1808.

See W. C. Powell, *Christopher Anstey: Bath Laureate* (1944).

Applebee, John (c.1690–1750), printer and bookseller. He was active from about 1711, operating initially from Blackfriars and later from premises in Bolt Court, Fleet Street (Samuel *Johnson would find his last home nearby later in the century). In 1715 Applebee began printing his *Original Weekly Journal*, a newspaper, storehouse of miscellaneous gossip and advertising sheet, which, with a change of title to *Applebee’s Original Weekly Journal* in 1720, lasted until 1737. It was a rival to similar periodicals published by James Read and Nathaniel Mist (d. 1737), which began in 1715 and 1716 respectively. Otherwise Applebee’s most regular publications came in the series known as the “Ordinary of Newgate’s Account” of the last days of convicted criminals before execution. He printed these for the chaplains of Newgate prison: Paul Lorrain (1718), Thomas *Purney (1720–5), and James Guthrie (1726–44). He also printed many other criminal biographies and collections of trials, including two accounts of the robber John Sheppard (both in 1724), a life of the notorious “thiefcatcher” Jonathan Wild (1725), and another of the pirate John Gow (1725). All of these have on occasion been ascribed to Defoe, though the attributions now seem less certain. Defoe has also been credited with some of the crime stories in *Applebee’s Original Weekly Journal* from 1720 to 1726. Applebee was involved in the reprinting of Defoe’s novels in the 1730s and 1740s. He died on 20 January 1750.

Aram, Peter (1667–1735), gardener and poet, was born at Clifton, Nottinghamshire, the son of a fisherman. He trained as a gardener in London and was employed on several estates in Yorkshire. He called his daughter Orinda, after the seventeenth-century poet Katherine Philips (1631–64), suggesting literary ambitions. His son, Eugene (1704–59), was the notorious

murderer, hanged in 1759 for a crime committed some 20 years earlier. Aram's celebratory country house poem "Studley-Park. The Seat of the Hon. John Aislabie, Esq.," was included by the York printer Thomas Gent (1693–1778) in his *Ancient and Modern History of the Loyal Town of Rippon* (1733) and in *The Scarborough Miscellany for the Year 1734*. The poem runs to more than 600 lines of heroic couplets. In his appreciative survey of the estate of John Aislabie (1670–1742), who had retired there after being disgraced in the South Sea Bubble, Aram clearly signals his aesthetic debts to the topographic poetry of Alexander *Pope and James *Thomson in particular. Through independent study, and through his work, Aram had developed a strong interest in botany, and his *A Practical Treatise of Flowers* was published from his notebooks in 1985.

Arbuthnot, John (1667–1735), doctor and satirist, was born at Arbuthnott in Kincardineshire, Scotland, the son of a minister. He was educated at Marischal College, Aberdeen, and studied Greek, Latin, mathematics, and natural science. Many of his family members were resistant to the new political settlement of 1688, though Arbuthnot himself appears not to have taken an active part in Jacobite politics. He moved to London and wrote a short book, *Of the Laws of Chance* (1692), applying the mathematical principles of probability to gaming. In 1696 he secured the degree of MD from the University of St. Andrews, enabling him to practice as a doctor. In 1697 he began applying both his wit and his learning to scientific controversy with *An Examination of Dr Woodward's Account of the Deluge*, a satirical response to *An Essay toward a Natural History of the Earth and Terrestrial Bodies* by John Woodward (1665/8–1728). In 1704 he was elected a Fellow of the Royal Society, and from 1705 he acted as one of the royal physicians, with a formal appointment from 1709. His *Tables of Grecian, Roman, and Jewish Measures, Weights and Coins; Reduced to the English Standard*, a product of his lifelong interest in numismatics, began appearing in 1705. He promoted the union of Scotland and England in *A Sermon Preach'd to the People at the Mercat Cross of Edinburgh on the Subject of the Union*, a typically parodic exercise.

Arbuthnot became a Fellow of the Royal College of Physicians in 1710. In that year he became friendly with Jonathan *Swift, who was writing for the Tory journal *The *Examiner* and pamphlets such as *The Conduct of the Allies* at the behest of the minister Robert Harley (1661–1724). Arbuthnot's contribution to the Tory view of the war was a series of five widely circulated "John Bull" pamphlets, beginning with *Law is a Bottomless Pit* and collectively known as *The History of John Bull* (1712), which scaled the War of Spanish Succession down to a ridiculous and expensive lawsuit between John Bull, an essentially honest if hot-headed tradesman (England) and Lewis Baboon (Louis XIV of France). Several historical figures were clearly recognizable: the lawyer Humphrey Hocus was, for example, a caricature of the Whig general the Duke of Marlborough (1650–1722). Edmund *Curl provided one of his famous "Keys" to the satire. *The Art of Political Lying* (1712) was another High Tory satire on political life. In 1713 Arbuthnot began hosting meetings of Tory wits (Swift, Alexander *Pope, Thomas *Parnell, Harley, John *Gay), sometimes known loosely as the Scriblerus Club after their collective anti-hero, the ridiculous antiquary and polymath Martinus Scriblerus. The meetings ceased when Arbuthnot lost his post on the death of Anne in 1714, but a number of squibs and satires eventually emerged, including, in 1741, *The Memoirs of Martinus Scriblerus*; for these Arbuthnot probably supplied much of the pseudo-scientific material. He corresponded wittily and vigorously with Pope, Gay, and Swift, and had a wide professional and social circle, including as one of his patients William *Congreve. He and Pope assisted Gay in the farce *Three Hours after Marriage* (1717), and he appears to have engaged in ongoing scientific controversy with Woodward. He was reunited with Swift when the latter returned from Ireland to publish *Gulliver's Travels* (1726), with its own brand of scientific and technological satire, and was probably involved in some of the mock-annotation to Pope's *Dunciad Variorum* (1729). He wrote the epitaph on Francis Charteris (c.1665–1732) cited in a gigantic note to Pope's *Epistle to Bathurst* (1733). His more serious scientific work emerged in his *Essay Concerning the Nature of Aliments* (1731), a practical account of the importance of diet, and *An Essay Concerning the Effects of Air on Human Bodies* (1733). Arbuthnot's somewhat gloomy poem of Christian

stoicism, *Gnothi Seauton* (“Know Thyself”), was published during his final illness in 1734; later that year Pope hastily assembled his *Epistle to Dr. Arbuthnot*, combining a defense of his highly personal satiric method with a poignant tribute to his dying friend. Arbuthnot died early in 1735. *The Miscellaneous Works of the Late Dr. Arbuthnot* appeared in two volumes at Glasgow in 1751, to be followed sporadically by further editions through the century. Samuel *Johnson included a strong tribute to his wit and intelligence in his biography of Pope (*Lives of the Poets*).

See G. A. Aitken, *The Life and Works of John Arbuthnot M.D.* (1892); L. M. Beattie, *John Arbuthnot: Mathematician and Satirist* (1935); Arbuthnot, *The History of John Bull*, ed. A. W. Bower and R. A. Erickson (1976); *The Correspondence of Dr. John Arbuthnot*, ed. Angus Ross (2006).

Armstrong, John (1708/9–1779), poet and doctor. Born at Castleton in Roxburghshire, the son of a clergyman, and educated at the University of Edinburgh, where he qualified as a doctor in 1732. He practiced medicine in London and published various medical treatises, of which the most important is *Synopsis of the History and Cure of Venereal Diseases* (1737). At university he had met the poet James *Thomson, and the friendship continued during his time in London; he contributed four stanzas to Thomson’s *Castle of Indolence* (1748), in which he is himself portrayed, as a gloomy solitary (I.Ix). He also consorted with William *Collins. Armstrong is best known for two substantial poems. *The Oeconomy of Love* (1736) was published anonymously and usually omitted from editions of Armstrong’s acknowledged works because of its content: sexual activity is described in loving detail, which made it popular but hardly respectable. Armstrong’s *Art of Preserving Health* (1744), by contrast, laid down instructions on the virtues of moderation in sturdy blank verse, in four books devoted to air, diet, exercise, and “the passions.” This too was very popular and was reprinted into the nineteenth century. His later poems include *Of Benevolence* (1751), and *Taste: An Epistle to a Young Critic* (1753). Under the pseudonym “Launcelot Temple” he produced *Sketches, or Essays on Various Subjects* (1758), mostly on literary issues; his two-volume *Miscellanies* (1770)

included numerous miniature essays, an unacted tragedy, *The Forced Marriage*, written in 1754, some “Imitations of Shakespeare,” and, tucked discreetly at the end, *The Oeconomy of Love*. Armstrong was friendly with Tobias *Smollett, whose *Critical Review* he supported in its early days. His friendship with John *Wilkes ended on bad terms because of the latter’s opposition to Scottish influence in parliament during the 1760s. He had a wide social and professional circle; one of his patients was Fanny *Burney, and he was painted by Joshua *Reynolds in 1767. He traveled widely in Europe, recording some of his observations in *A Short Ramble through some Parts of France and Italy* (1771), a much less xenophobic account than Smollett’s. A book of his *Medical Essays* appeared in 1773; *Conjectures upon the Mortality of the Human Soul. By a Free-Thinker* (1778) is ascribed to him. Editions of his poems were included in many of the series of British poets published at Edinburgh and London in the 1780s and 1790s, but he was not among the poets selected for the influential series for which Samuel *Johnson wrote prefaces, no doubt in part because he died after it had been planned.

See W. J. Maloney, *George and John Armstrong of Castleton* (1954).

Astell, Mary (1666–1731), pioneer feminist, was born in Newcastle upon Tyne, the daughter of a prosperous coal merchant. She was given a relatively full education by her clergyman uncle, Ralph Astell, who had studied Neoplatonic philosophy at Cambridge and who introduced her to subjects not normally thought appropriate for women. In about 1688 Astell came to London, where she evidently obtained some form of support from the Archbishop of Canterbury, William Sancroft (1617–93), to whom she dedicated an unpublished volume of poems on religious subjects. In 1693 she began writing to the philosopher and clergyman John Norris (1657–1711) concerning his *Practical Discourses upon Several Divine Subjects* (1691). He responded, and a volume of their correspondence appeared in 1695 as *Letters Concerning the Love of God*. By this time she had published *A Serious Proposal to the Ladies for the Advancement of Their True and Greatest Interest* (1694), the book for which she is remembered. This sought to enhance women’s situation

and self-esteem through self-education. Astell proposed the establishment of an enclosed seminary for women who preferred intellectual pursuits to marriage, or who needed a safe haven from fortune hunters. It was to be endowed by a form of dowry, of about £500. The institution would teach appropriate knowledge and discourage inordinate attention to dress and fashion; it was to be self-regulating and would also educate children and undertake local charity work. In 1697 Astell added a second part, a kind of philosophy reader and course of study for women, dedicated to Princess Anne, who was alleged to have been on the verge of funding Astell's project until dissuaded by the Bishop of Salisbury, Gilbert Burnet (1643–1715), on the grounds that it resembled a nunnery. Astell pursued her own self-education with the astronomer John Flamsteed (1646–1719) at Greenwich Observatory in 1697–8, and then returned to writing with *Some Reflections on Marriage* (1700), in which she argued that marriage vows require obedience to one's husband and therefore should only be undertaken by those who recognized in their prospective husband an actual moral superiority. Astell, notably, did not marry.

Despite the radicalism of her position on women's role in society, Astell came from a family with strong royalist connections, and she was anti-Lockean in both philosophy and politics. She wrote consistently from a High Tory perspective against dissenters and Whig policies of toleration in such pamphlets as *Moderation Truly Stated* (1704), *A Fair way with the Dissenters and their Patrons* (1704), and *An Impartial Enquiry into the Causes of Rebellion and Civil War in this Kingdom* (1704). In *The Christian Religion, as Profess'd by a Daughter of the Church of England* (1705), she set out the grounds of her faith against the rationalism of Locke; in *Bart'lemy Fair; or, An Enquiry after Wit* (1709) she argued for revealed rather than natural religion, against what she saw as the drift of the Earl of Shaftesbury's philosophy. By this time Astell's work in promoting female education was becoming increasingly recognized. Her proposals were publicized, somewhat patronizingly, by Daniel Defoe (in *An Essay Upon Projects*, 1697) and she was satirized as Madonella in *The Tatler* (23 June and 3 September 1709); her recommendations for female reading were absorbed into George Berkeley's *Ladies Library* (1714). She

opened a school for the daughters of Chelsea Pensioners, and attracted a number of important female patrons; she was also known to, or a model for, a number of other women writers, such as Elizabeth Thomas, Lady Mary Chudleigh, and Elizabeth Elstob. She tried to persuade Lady Mary Wortley Montagu to publish her "Turkish" letters, writing a preface for them in 1724. Many other women writers looked back to her example through the eighteenth century. She died in 1731, apparently of breast cancer. An account of her as a "great ornament of her sex and country" was included by George Ballard (1706–1755) in his *Memoirs of Several Ladies of Great Britain* (1752).

See Ruth Perry, *The Celebrated Mary Astell* (1986); Ruth Perry (ed.), *The First English Feminist: Serious Reflections upon Marriage and Other Writings* (1986); *A Serious Proposal to the Ladies: Parts I and II*, ed. Patricia Springborg (2002).

Atterbury, Francis (1662–1732), clergyman and writer. He was born at Milton Keynes, Buckinghamshire, the son of a clergyman, and educated at Westminster School and, from 1680, at Christ Church, Oxford. In 1682 he published a translation into Latin of John Dryden's anti-Whig satire, *Absalom and Achitophel* (1681). He also published a defense of Martin Luther (1483–1546) in *An Answer to some Considerations on the Spirit of Martin Luther* (1687). In that year he took holy orders, and in 1691 was appointed as a lecturer to St. Bride's church in Fleet Street, London, where his preaching attracted much admiration; after further preferment he resigned from Christ Church and moved to London. His anonymous *Letter to a Convocation Man* (1696) sparked off the "convocation controversy" by arguing that the convocation of the Church of England had a right to meet alongside parliament rather than be subordinate to it; he followed this up with the more historically based *Rights, Powers, and Privileges of an English Convocation* (1700). This put him in the vanguard of the High Church party in the Church of England. Meanwhile, he was also active in literary circles: for a former pupil, Charles Boyle (1674–1731), who had become mired in literary controversy with the scholar Richard Bentley over an edition of the letters of Phalaris, Atterbury

wrote *Dr Bentley's Dissertation on the Epistles of Phalaris Examined* (1698), and *A Short View of the Controversy* (1701), using wit and style, with a smattering of scholarship, to undermine Bentley's correct and brilliant but arrogant philology. But his real interest was in consolidating the power and status of the clergy against the secular state, a theme pursued to the point of recklessness in *The Parliamentary Original and Rights of the Lower House of Convocation* (1702). He was promoted to Dean of Carlisle in 1704 thanks to a sometimes fragile alliance with Robert Harley (1661–1724), later a close friend of Alexander *Pope and Jonathan *Swift. He continued to press the High Church case for reform through the decade, especially after the impeachment of the like-minded Henry Sacheverell (1674–1724) in 1709 brought down the Whig ministry in 1710 and returned Harley to power. Atterbury wrote a few essays for the ministry paper *The *Examiner*, and was made Dean of Christ Church, Oxford, in 1711, and Bishop of Rochester and Dean of Westminster in 1713. The death of Queen Anne in 1714 and the accession of the Hanoverian George I reduced his influence, however, and in 1716 he opened negotiations with Jacobite conspirators, eventually becoming the ringleader in England of a plot to restore the Stuart monarchy. He was arrested in 1722, tried in the House of Lords, and banished for life in 1723. He died in Paris in 1732. Pope, whom Atterbury had tried to persuade to convert from Roman Catholicism, and who had given evidence at his trial, regarded Atterbury with veneration; he continued to correspond with him in exile in France and defended his memory in several poems. Atterbury's *Sermons and Discourses on Several Subjects and Occasions* reached a fifth edition in 1740 and John *Nichols edited an edition of his correspondence in 1783–8 and published *The Miscellaneous Works of Bishop Atterbury* in five volumes (1789–98).

See G. V. Bennett, *The Tory Crisis in Church and State, 1688–1730: The Career of Francis Atterbury, Bishop of Rochester* (1975); Eveline Cruickshanks and Howard Erskine-Hill, *The Atterbury Plot* (2004).

Aubin, Penelope (1679?–1738?), novelist, born Penelope Charleton. Her early life remains somewhat obscure, but in 1696 she married a London merchant, Abraham Aubin, and lived in London until about 1709, taking a prominent and active part in his business ventures. Her first surviving works are three poems on national affairs: *The Stuarts: A Pindarique Ode* (1707), *The Extasy: A Pindarique Ode to her Majesty the Queen* (1708), and *The Welcome: A Poem to his Grace the Duke of Marlborough* (1708). Nothing further is known until the publication in 1721 of her novels *The Strange Adventures of the Count de Vinevil and his Family* (1721) and *The Life of Madam de Beaumont*, which successfully combined the amatory focus of Eliza *Haywood with the travel-based life-stories of Daniel *Defoe. Like Defoe, Aubin stuck to her winning formula in five further novels – *The Life and Amorous Adventures of Lucinda* (1722), *The Noble Slaves* (1722), *The Life of Charlotta Du Pont* (1723), *The Life and Adventures of Lady Lucy* (1726), and *The Life and Adventures of Young Count Albertus* (1728) – in which virtue comes under repeated pressure from seducers, pirates, and would-be rapists in attractively exotic settings such as desert islands, remote Welsh caves, or Russian prisons. Alongside these fictions, Aubin produced a series of translations of French works promoting a virtuous confidence in providence, such as *The History of Genghizcan the Great* (1722); *The Adventures of the Prince of Clermont, and Madame de Ravezan* (1722); *The Illustrious French Lovers* (1727), and *The Life of the Countess de Gondez* (1729). Like John *Henley, Aubin lectured on religious topics at York Buildings, Charing Cross, in 1729; her play *The Merry Masqueraders, or, The Humorous Cuckold* had a brief run in 1730, from which she was granted, unusually, the second day's takings. She probably died in 1738. *A Collection of Entertaining Histories and Novels* assembled her fictions in three volumes in 1739, and several of the novels were reprinted into the late eighteenth century, but her work was increasingly eclipsed by other novelists and has only recently returned to the critical radar.