

Poetic Associations: The Nineteenth-Century English Poetry Collection of Dr. Gerald N. Wachs

Poetry, usually considered a solitary art, is often produced within social circles and communities, shaped by friendships, rivalries, and collaborations. The same can be said of book collecting, an activity at once completely individualistic and yet pursued within a network of other collectors, booksellers, librarians, scholarly and collecting organizations. Poets read and revise each other's drafts, dedicate their works to each other, review them, and send each other copies of their publications, sometimes with personal inscriptions. Book collecting also creates deep friendships and stiff competition. The nineteenth-century English poetry collection of Dr. Gerald N. Wachs (1937-2013) was formed in close association with bookseller Stephen Weissman and within a circle of bibliophilic and scholarly associations as well as other collectors and dealers, many vying for the same material.

The Wachs collection, which numbers nearly 900 titles, includes works published from the start of the age we now call Romantic to the beginning of the twentieth century. The collection was started in 1970 and grew over a period of 40 years. It was guided throughout by Volume 3, covering 1800-1900, of *The New Cambridge Bibliography of English Literature* (1969-77). Books selected for the Wachs collection are nearly all "special" copies: in splendid condition, often one of very few known copies, and many with extraordinary inscriptions that illustrate personal and poetic associations.

It is difficult to single out representative examples from such a rich assemblage. Some are little-known works by famous authors, and often quite unimpressive in appearance. For example, Elizabeth Barrett Browning's first book, *The Battle of Marathon; A Poem* (1820), privately printed in an edition of 50 copies, of which only 15 copies are known to survive. Others are the first appearance of famous works that differ considerably from the version we have come to know, such as Tennyson's *The Charge of the Light Brigade*.

After Dr. Wachs's death, the collection was placed on deposit at the University of Chicago Library. Part of the collection will be dispersed, but thanks to the great generosity of the Wachs family (Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92), hundreds of titles are being donated to the University of Chicago. This magnificent gift will create entirely new areas of depth to the Library's collection, for example Anglo-Indian poetry, and add many works previously not in the collection or with features of great interest to researchers. The University of Chicago Library will produce a comprehensive catalogue to serve as a permanent record of this remarkable collection.

"Poetic Associations: The English Poetry Collection of Dr. Gerald Wachs" was curated by Eric Powell, Alice Schreyer, Catherine Uecker, and Sarah Wenzel. Our work was substantially shaped by Stephen Weissman, whose detailed descriptions, prepared over the course of many years, guided our selections and helped us understand the special "association" of each item with the nineteenth-century English poetry collection of Dr. Gerald N. Wachs.

Dr. Gerald N. Wachs: A Consummate Collector

Gerald (“Jerry”) Wachs, MD (1937-2013) is widely remembered for his warmth, intelligence, generosity, sense of humor, and above all devotion to his family. After receiving his medical degree from the University of Illinois at Chicago’s College of Medicine, he spent nearly 20 years at Schering (now Merck) as a senior associate medical director, where he was responsible for the FDA’s approval of over 20 new drug applications, followed by 18 years in a private dermatological practice.

Dr. Wachs was an inveterate collector. As he put it, “I have conclusive evidence of a heretofore-unknown scientific phenomenon. There is a gene for ‘collectors.’ I have it, in spades! ... Over the years I have collected books, stamps, coins, art prints, tropical fish, baseball cards ... and numerous other absolutely must-have objects.”

Dr. Wachs formed a number of collections that relate directly to his interests. A proud member of the Sherlock Holmes society, Baker Street Irregulars, he collected printed materials relating to Holmes and 1,000 lapel pins, the largest collection in the world. He loved theater, and the Wachs Collection of Tom Stoppard, a promised gift to the University of Chicago Library, was the basis for a scholarly bibliography he co-authored with English literature scholar William Baker, *Tom Stoppard: A Bibliographical History* (2010). An avid fan of baseball and member of the Society for American Baseball Research, he also collected books about the game, and, in particular, his beloved Chicago Cubs.

The collection of which he was most proud was the Gerald N. Wachs Collection of Nineteenth-Century English Poetry. Like many collections, it began somewhat serendipitously and quite modestly. But over a period of more than 40 years, working with bookseller Stephen Weissman, it grew to nearly 900 items.

Books on view in this case include those that had special significance for the collector and the formation of the collection, as well as examples of exceptional rarities that he was able to acquire.

The Biography of a Collection

In March 1970, Dr. Wachs read an article about New York rare book shops. Looking for a birthday present for his wife, Gloria, he visited one of the stores mentioned in it, Ximenes Rare Books, Inc. Ximenes was founded by Stephen Weissman and two friends in 1961 when they were undergraduates at Harvard. They were all devotees of the *Sunday Observer’s* cryptic crossword puzzle. With collegiate whimsy they took the name of the Inquisition-era Cardinal Ximenes from the pseudonym—traditionally chosen to recognize the devilishly difficult nature of the puzzle – of one of the *Observer’s* compilers (or “setters”). Weissman bought out his partners and moved his business to New York. When Dr. Wachs stopped by, he recommended

a first edition of Bryon's *Hebrew Melodies* (1815), which includes "She Walks in Beauty."

Thus began a professional collaboration and personal friendship that lasted over forty years. They decided to use *The New Cambridge Bibliography of English Literature* (1969-77) as their road map and discussed at length whether or not the goal should be to acquire a copy of everything listed in volume 3, which covers 1800-1900. As Steve Weissman recalls, "To some extent Jerry and I were both stamp collectors by instinct, and shared a philatelic predilection for completeness. At the same time I was hesitant about applying the same principle to collecting books.... my instinct was that for certain obviously common titles we should hold out for inscribed copies, or copies with interesting provenance."

As the collection evolved, they were able to apply these criteria to the books selected for the Wachs collection. As opportunities arose, they replaced copies purchased early on or supplemented them by ones in finer condition or with association significance.

Starting with *Hebrew Melodies*, which is "Wachs No. 1," each item added to the collection was given a sequential accession number. The "Wachs number," included on each item label in the exhibition, thus indicates when in the development of the collection a particular item was acquired and makes it possible to trace its growth.

Canon Formation and Evolution: *The Cambridge Bibliography of English Literature*

The Cambridge Bibliography of English Literature, successor to *The Cambridge History of English Literature*, was published in 1941. In four volumes, the work totals nearly 3,000 double-columned pages and 300 pages of index. The collaborative project grouped authors by genre, categorized them as "major" or "minor," and included a wide range of topics such as education, travel, sport, and economics. Editor F. W. Bateson described the goal as "to record, as far as possible in chronological order, the authors, titles and editions, with relevant critical matter, of all the writings in book-form (whether in English or Latin) that can still be said to possess some literary interest, by natives of what is now the British Empire, up to the year 1900." Although critics acknowledged errors and omissions, it was hailed as a reference work for which "the learned world will be eternally grateful."

Countless English students and professors relied on *CBEL* in their work, but its lifespan was shorter than the "many generations" predicted. A second edition, edited by George Watson, was published in five volumes as *The New Cambridge Bibliography of English Literature* from 1969 to 1977. Reviewers welcomed the expanded content but criticized editorial decisions, such as repetition resulting from the effort to make each volume function independently, and the accuracy of entries.

Volume 4 (1800-1900) of a projected five-volume third edition was published in 1999, once again entitled *The Cambridge Bibliography of English Literature* and edited by Joanne Shattock. The volume, more than fifty percent longer than its predecessor, eliminated the increasingly

problematic distinction between “major” and “minor” authors. It introduced “hundreds of entries for writers previously omitted,” reflecting dramatic changes in English literature scholarship and teaching in the last quarter of the twentieth century. The rise of women’s studies, cultural studies, critical theory, and multicultural approaches are all documented in new and expanded sections.

Although there have been discussions of creating an electronic version of the third edition of *CBEL*, no further volumes have yet appeared. Research trends have certainly moved further away from author-centric, genre-based approaches, and the Internet has transformed how scholars find editions as well as secondary literature. Massive collaborative research projects are now far more likely to be produced in digital form with regular updates, additions, and corrections, blurring lines between a database and a new edition. But if the canon and research methodology exemplified by *CBEL* are no longer the standard, its status endures as a shaping influence on English literary scholarship for seventy-five years.

Lyrical Ballads

Lyrical Ballads occupies a special place in this exhibition as the starting-point for any consideration of nineteenth-century English poetry and an emblem of unique poetic associations during the period. In the summer of 1797, William Wordsworth and Samuel Taylor Coleridge were neighbors. They spent many hours together, walked together in the surrounding countryside and discussing poetry. Their collaboration, *Lyrical Ballads*, published the following year without the names of either poet on the title page, was a conscious departure from the poetic past. The “Advertisement” explained that “the majority of the following poems are to be considered as experiments. They were written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure.” The authors were aware that “discarding the artifices of poetical diction” would be controversial. Initial reviews and sales were poor. Wordsworth considered Coleridge’s “The Rime of the Ancyent Marinere, in seven parts,” the opening poem and singled out for criticism, a chief reason for the commercial failure of the first edition.

When Longman published the second, substantially expanded and rearranged edition in 1800, Wordsworth’s name was on the title page and the percentage of works by him had substantially increased. “The Rime of the Ancyent Marinere,” now entitled “The Ancient Mariner, a Poet’s Reverie”-- and less archaic spelling, was moved to the end of the first volume. The collaboratively conceived, lengthy “Preface,” in the end written by Wordsworth, refers to a “Friend” as the author of several poems, but Coleridge’s name is not mentioned. Wordsworth continued to make changes to *Lyrical Ballads* in its third (1802) and fourth (1805) editions.

Wordsworth and Coleridge each included poems they had contributed to *Lyrical Ballads* in later collections of their own works, and the relationship between the two was never again as close as during the time it was written. While critics now see *Lyrical Ballads*, especially the later

editions, as more connected to poetry of its period than a complete departure, the work continues to epitomize a new era in poetry that came to be known as Romanticism.

L.E.L.

Letitia Elizabeth Landon, best known by her literary sobriquet as L.E.L., was one of the most well known international literary figures of the early nineteenth century and a fixture in the English and French literary scene. Her works were translated into French, German, and Dutch. In London, she held her own salons and was welcomed into many others. Among her coterie were the influential Lady Caroline Lamb, Rosina Wheeler (later Lady Lytton), Edward Bulwer (later Lytton), Anna Marie Hall, Frances Trollope, and authors less well known in the twenty-first century, such as Felicia Dorothea Hemens, and Mary Jane Jewsbury. Upon her unexpected death in 1838, innumerable elegies were penned, including those by authors well known to both contemporary and current readers : Elizabeth Barrett Browning and Christina Rossetti.

“The Poets in Low Life”: Working-Class Poets

The Romantic period of English literary history is coextensive with what historian E. P. Thompson influentially referred to as the period of “The Making of the English Working Class.” It was a time that witnessed not only the emergence of new forms of government, industrial production, and literature, but also the emergence of class consciousness and a true working-class movement in England. The nineteenth century also witnessed the beginnings of a canon of working-class, or laboring-class, poetry. Robert Southey’s essay “On the Lives and Works of Our Uneducated Poets,” an introductory essay to *Attempts in Verse, by John Jones, an Old Servant*, is a formative document in this process. Southey referred to them as “the poets in low life,” showing that notions of class were still inchoate, but growing in significance. Southey, who was the Poet Laureate of England from 1813-1843, actively supported working class poets and helped to bring their work into print. Politically radical in his youth, Southey had by this time turned quite conservative, and his interest in working-class poets was ideological in that he promoted the work of those who expressed contentment with their ‘low’ position in life.

In the Victorian period, galvanized by the Chartist movement from the 1830s to the 1850s, working-class poets increasingly identified their literary work with working-class politics. As scholar Peter Scheckner points out, “Chartist poems were read every week by hundreds of thousands of active Chartist workers and supporters throughout England, Scotland, Wales, and Ireland; the ideas and commitment behind these works were translated month by month into political action.” The Chartist movement is represented in the exhibit by the work of Gerald Massey and Ebenezer Jones, both of whom also worked for the Chartist press. Of the Victorians, Dante Gabriel Rossetti and others in his circle, the Pre-Raphaelite Brotherhood, take the role that Southey played earlier in the nineteenth century, preserving and promoting the poetry of working-class authors threatened with extinction.

The Literary World

Nineteenth-century print culture was a product of and participant in the dramatic changes taking place throughout English society. The growth of literacy greatly increased the number of readers, especially among the middle- and working-classes, while industrialization in every sector of the book trade reduced production costs for books, pamphlets, newspapers, and periodicals and made very large print runs possible. The production of all forms of printed materials, from religious works, political tracts, and children's books to fiction and poetry grew dramatically. Estimates are that the rate of publication was approximately 500 titles a year at the beginning of the nineteenth century to about 4,000 by mid-century and around 10,000 a year by 1914.

Perhaps no other genre of publication was more affected by this growth than the periodical, s works intended to be published at regular intervals for an indefinite period of time. *The Waterloo Directory of English Periodicals and Newspapers, 1800-1900* estimates that the project will identify approximately 125,000 titles. Many famous works of nineteenth-century poetry appeared in periodicals before their authors were able to find a publisher; and later in the century fiction became a staple of the periodical press.

Existing forms of publishing continued and many new ones emerged. Some books were still published by subscription, a model in which subscribers paid for their books prior to publication to cover the costs of production. Publishers increasingly took on this risk and authorship became a more viable profession. By mid-century, publication in parts and cheap reprints made fiction and the works of older authors available to a vast audience. Nineteenth-century anthologies of classic and contemporary writers provide a window on the taste of the era. And in literary criticism that appeared in periodicals of every political perspective, in prefaces, biographical, and theoretical works, writers from Wordsworth and Coleridge to Matthew Arnold explored the nature of poetic genius and the place of literature in society.

During the nineteenth century, poets achieved a level of stature and celebrity unknown before or since, both for their works and their lives. This would not have been possible without a robust print culture that brought both to the attention of an eager reading public.

Poetry of the Company: Anglo-Indian Poetry

There is a popular misconception that Anglo-Indian (a term used for people of British origin living in India) poetry began with Rudyard Kipling and his works written in the late nineteenth century. But poetical works written in and about India are as old as Britain's history with India.

The British presence was established in the Indian subcontinent by the early eighteenth century. The East India Company was dominant in the Bengal region by the 1760s and in the

majority of India by the early nineteenth century, followed by the formation of the British Raj in the 1850s. With the East India Company came soldiers, civil servants, lawyers, and others trying to make a fortune for themselves. These ex-patriots would have found India exotic and strange, which in turn inspired some to write poetry about their new surroundings and experiences.

This small group of colonial literati published their individual poems in local journals or had whole volumes printed by publishing houses in Calcutta or Bombay. They tried to emulate their more famous poet counterparts back in England, and in some cases dedicated their works to them. For the first half of the nineteenth century Anglo-Indian poetry was seen as amateur and not taken very seriously by either the writers themselves or the critics; as shown in the dedication of John Malcolm's *Miscellaneous Poems*, "The Author of this short Poem is aware, that he repeats a very common-place Preface ... when he states, that it was written without the remotest view to Publication." In the second half of the nineteenth century, attempts were made to categorize "British-Indian poetry" but it was still viewed as amateurish and sentimental. It was not until the twentieth century that Anglo-Indian poetry was systematically described and studied as a literature.

Wise Forgeries

Thomas James Wise (1859-1937) was a renowned English book collector, bibliographer, editor, and, as it turned out, forger. Wise wrote many authoritative bibliographies of nineteenth century poets, including Browning, Tennyson, and Swinburne. Wise also worked as an agent to other book collectors helping to find works, especially noted first editions, to purchase for their collections. During the course of constructing his bibliographies, Wise would discover a previously unknown first edition of a popular poem or work. The poem would most often be in pamphlet form, published for private distribution by the author prior to the formal publication of the known first edition. While this private pre-publication was not an unheard-of practice for authors in the nineteenth century, especially for distribution to friends and family, it was suspicious that Wise discovered so many of them in such a short period of time.

In 1934, after an extensive investigation, John W. Carter and Henry Graham Pollard published their book, *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*, claiming that dozens of these "discoveries" of Wise were in fact counterfeits. While the *Enquiry* did not accuse Wise of creating these forgeries, it did imply that he was ignorant of their origins and passed them off as originals. Wise died three years later, still denying that he was responsible. Further examination and tests support the theory that Wise created at least 100 forgeries of works by famous nineteenth century poets along with his partner, Harry Buxton Forman, and sold them for great sums of money.

Individual item labels by section:

Dr. Gerald N. Wachs: A Consummate Collector/ The Biography of a Collection

George Gordon, Lord Byron (1788-1824)

Hebrew Melodies

London: Printed for John Murray, 1815

This was the first title acquired for the Wachs collection. As the collection developed, standards for condition were raised; the second copy is in a lovely binding of the period. In this copy, in the original wrappers, the second page of Murray's advertisements carries a notice for *Jacqueline*, by Samuel Rogers, and Thomas Campbell's *The Selected Beauties* is described as "in the press."

Wachs Nos. 1 and 268

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Samuel Taylor Coleridge (1772-1834) [and Robert Southey (1774-1843)]

The Fall of Robespierre, an Historic Drama

Cambridge: Printed by Benjamin Flower, for W. H. Lunn, and J. and J. Merrill, 1794

Coleridge's first book. Although he is not mentioned on the title page, major portions of this verse drama were written by Robert Southey. A leaf of advertisements at the end contains proposals for printing by subscription Coleridge's "Imitations from the Modern Latin Poets," which never appeared.

Wachs No. 13

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Alfred, Lord Tennyson (1809-1892)

Tiresias and Other Poems

London: Macmillan and Co., 1885

A presentation copy, inscribed on the title page: "W. Allingham from Tennyson." William Allingham was an Irish poet who was a close friend of Tennyson's for about 50 years. The volume, acquired at about the time the Wachs collection was just getting started, represents the decision to seek out "special" copies, especially of works that were relatively easy to find on the market.

Wachs No. 5

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

James Bisset (1762?-1832)

The Origin, Rise, and Progress of Leamington Spa; a Poetic Effusion
Leamington: Printed by E. Heathcote, 1828

Acquired in 1977, this poem was a gift from Stephen Weissman to Dr. Wachs on his fiftieth birthday. The poet is listed on the title page as the "proprietor of the Paragon Picture Gallery" and was an engraver and illustrator. The pamphlet includes engraved examples of calling and trade cards advertising local merchants.

Wachs No. 139

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

John William Polidori (1795-1821)

Ximenes, The Wreath, and Other Poems

London: Published by Longman, Hurst, Rees, Orme, and Brown, 1819

Polidori served as Byron's secretary-physician. His gothic novel, *The Vampyre* (1819), was written at the Villa Diodati, near Geneva, where Mary Shelley began to write *Frankenstein*.

Wachs No. 266

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[John Henry Newman (1801-1890)]

The Dream of Gerontius

London: Burns, Lambert, and Oates, 1866

A presentation copy, the recipient, M. J. Roberts, has added the note: "The pencil marks [which appear several times in the text] are an exact copy of those in General Gordon's book, sent from Khartoum to his sister in England. The original was lent to me by Cardinal Newman, being sent to him for a few days by Gen. Gordon's sister."

Wachs No. 295

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Charles Wells (1800-1879)]

Joseph and His Brethren, a Scriptural Drama; in Two Acts. By H. L. Howard [pseud]

London: Printed for G. and W. B. Whittaker, 1824

This ambitious verse drama was mostly ignored when it was published, although William Hazlitt called it "not only original but aboriginal."

Wachs No. 774

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Charles Wells (1800-1879)

Joseph and His Brethren: a Dramatic Poem

London: Chatto and Windus, 1876

The second edition, substantially revised. Wells was "rediscovered" when he came to the attention of Dante Gabriel Rossetti. In February, 1875, Swinburne published an enthusiastic article about Wells in *The Fortnightly Review*, entitled "An Unknown Poet." A revised version of his article appears as a preface to this new edition. This copy belonged to Wells himself, who spent the remaining three years of his life making extensive alterations to the text for a third edition, which was never published.

Wachs No. 3

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Samuel Taylor Coleridge (1772-1834)

Fears in Solitude, Written in 1798, During the Alarm of an Invasion. To Which Are Added, France, an Ode; and Frost at Midnight

London: Printed for J. Johnson, 1798

This pamphlet of three poems was one of the most difficult Coleridge titles to obtain for the Wachs collection.

Wachs No. 712

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Samuel Taylor Coleridge (1772-1834)

Christabel: Kubla Khan, a Vision; The Pains of Sleep

London: Printed for John Murray, by William Bulmer and Co., 1816

This volume was Lady Caroline Lamb's copy, with her scribbles on page 19. There is also a slightly grotesque drawing of a half-length figure. Lady Caroline's affair with Byron had broken off in 1813, and her mental state had deteriorated; in 1816 she was on the verge of a divorce. That same year she also published *Glenarvon*, a roman à clef in which Byron played a major role.

Wachs No. 52

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

George Gordon, Lord Byron (1788-1824)
Fare Thee Well! [London: s.n., 1816]

A dramatic poem written on the occasion of Lord Byron's separation from his wife, just prior to his final departure for the Continent. This first edition was privately printed, apparently in a very small edition. The poem was widely pirated and reprinted. In its present original form, it is one of the great Byron rarities.

Wachs No. 600

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

A Catalogue of a Collection of Books, Late the Property of a Nobleman about to Leave England on a Tour, including the Large Plates to Boydell's Shakespeare
[London: R. H. Evans, 1816]

An extremely scarce auction catalogue for the sale of Lord Byron's library before his flight from England in 1816, the list includes the prices realized written in the margins. The principal buyer was Byron's publisher John Murray, marked with an 'M' in this copy, who acquired 96 out of the 383 lots.

Wachs No. 137

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Mary Barker (active 1798) and William Wordsworth (1770-1850)]
Lines Addressed to a Noble Lord; (His Lordship Will Know Why,) by One of the Small Fry of the Lakes
London: printed by W. Pople, 1815

This privately printed poem is a very early example of Byroniana, or works about or relating to the poet. Mary Barker was a protégée of Robert Southey, through whom she met Wordsworth in 1814. At about this time Southey and Wordsworth were visited by the Scottish poet James Hogg, who showed around a letter he had received from Byron in which the "Lakers" were dismissively characterized as "Pond Poets." Mary Barker wrote this reply, with much involvement from Wordsworth. The poem consists of 16 stanzas, varying in length from 10 to 16 lines. Of these, Wordsworth contributed a couplet to stanza VIII and wrote most or all of stanzas XII to XVI.

Wachs No. 786

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

William Wordsworth (1770-1850)

An Evening Walk. An Epistle; in Verse. Addressed to a Young Lady, from the Lakes of the North of England

London: printed for J. Johnson, 1793

Wordsworth's first book, published when he was 23. His *Descriptive Sketches*, advertised on the last page as "just published," was in fact printed slightly later the same year.

Wachs No. 863

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

William Wordsworth (1770-1850)

Descriptive Sketches. In Verse. Taken During a Pedestrian Tour in the Italian, Grison, Swiss, and Savoyard Alps

London: Printed for J. Johnson, 1793

Wordsworth's second book, a poem written in the same meter, heroic couplets, and printed in the same quarto format as his first, *An Evening Walk*.

Wachs No. 864

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Charles Lloyd (1775-1839)

Poems on the Death of Priscilla Farmer, by Her Grandson

Bristol: printed by N. Biggs, 1796

Charles Lloyd's second publication, which includes an introductory sonnet by Samuel Taylor Coleridge, as well as a three-page poem, entitled "The Grandam," which is headed: "The following beautiful fragment was written by Charles Lamb of the India-House." At this time Lloyd had just been introduced to Lamb by Coleridge.

Wachs No. 632

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Percy Bysshe Shelley (1792-1822)]

Zastrozzi, a Romance

London: printed for G. Wilkie and J. Robinson, 1810

Shelley's first book, a gothic romance written at the age of 16 while he was at Eton, and published about a year later.

Wachs No. 394

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

John Keats (1795-1821)

Poems.

London: printed for C. and J. Ollier, 1817

Keats's first book, including a few of his most famous poems, such as his sonnet, "On First Looking into Chapman's Homer."

Wachs No. 285

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Elizabeth Barrett Browning (1806-1861)

The Battle of Marathon. A Poem

London: printed for W. Lindsell, 1820

The poet's first book, privately printed in an edition of 50 copies; of these only 15 copies are known to survive. At the age of eight Browning became fascinated by Alexander Pope's translations of Homer, and when she was 10 she began to study Greek. Within a year she began to compose her own Homeric poem, and this was in time set in type as a gift from her father on the occasion of her 14th birthday. A presentation copy, inscribed by the author on the verso of the title-page: "For her dearest Grandmamma with Elizabeth's love, Baker Street 67, March 19th, 1820."

Wachs No. 700 On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Alfred, Lord Tennyson (1809-1892)

The Lover's Tale

London: Edward Moxon, 1833

Tennyson wrote this poem in 1828, when he was 19 years old. In 1832 the text was set in type, along with the 30 other pieces which eventually formed his *Poems* of 1833. At the last minute, Tennyson decided that this poem was in need of substantial revision, and it was not included in the volume. Before the types were dispersed, a few copies were printed at Tennyson's expense. Eight copies, including this one, are known to survive.

Wachs No. 653

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Leigh Hunt (1784-1859)

The Literary Pocket-Book; or, Companion for the Lover of Nature and Art, 1819

London: printed for C. and J. Ollier, [1818]

The first of five pocket diaries issued annually by Hunt over five years. A substantial portion of the book is essentially blank, to be used for "appointments and other memoranda." A section near the end (pages 217-226) entitled "Original Poetry," includes seven poems, all signed with single Greek capital letters. Two of these poems are by Keats ("The Human Seasons" and "Sonnet to Ailsa Rock"), one is by Shelley ("Marianne's Dream"), two are by Brian Waller Procter ("Hymn to Diana" and "Sonnet Descriptive of a Painting by Nicolas Poussin"), and two by Leigh Hunt himself ("Power and Gentleness" and "The Summer of 1818").

Wachs No. 442

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Arthur Henry Hallam (1811-1833)]

Timbuctoo

[Cambridge: s.n., 1829]

Hallam's first separate publication, an anonymous private printing of a poem submitted for a Cambridge University Chancellor's Gold Medal eventually won by Tennyson. The friendship between Hallam and Tennyson began with the submission of their poems to this competition.

Wachs No. 645 On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Charlotte Brontë (1816-1855), Emily Brontë (1818-1848), and Anne Brontë (1820-1849)

Poems by Currer, Ellis, and Acton Bell

London: Aylott and Jones, 1846

The first work published by the Brontë sisters. The original printing, arranged by Charlotte Brontë, consisted of 1,000 copies; after a year the publishers had sold only two. Several more had been sent to the copyright libraries, and a few others were given away. After the appearance of *Jane Eyre* in 1847, the publishers Smith, Elder and Co. took over the remaining 961 sets of sheets and re-issued the volume with their own title page.

Wachs No. 129

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Alfred, Lord Tennyson (1809-1892)

The Charge of the Light Brigade

[London: s.n., 1855]

The “charge” took place during the Crimean War, in October 1854, and was reported in the *London Times* in November. Tennyson wrote his poem on December 2, and sent it to John Forster, who printed it in *The Examiner* on December 9, 1854. Tennyson revised the poem considerably before it was included in *Maud*, published in July 1855. Shortly afterwards he rewrote it further. He had 1,000 copies of this final text printed as a leaflet in 1855, to be sent to the Crimea for distribution “among the brave soldiers before Sebastopol.”

Wachs No. 144

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Alfred, Lord Tennyson (1809-1892)

Maud, and Other Poems

London: Edward Moxon, 1855

This collection of poems was Tennyson's first publication after being named Poet Laureate in 1850.

Wachs No. 12

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Matthew Arnold (1822-1888)

Alaric at Rome. A Prize Poem, Recited in Rugby School, June XII, MDCCCXL

Rugby: Combe and Crossley, 1840

Matthew Arnold's first publication, an unusual prize poem because it was printed anonymously and may not have been intended for general circulation. The text was first identified as Arnold's by Edmund Gosse in 1888. The only known presentation copy of this work, it is inscribed to a fellow student by Arnold on the front wrapper, "E. Armitage Esqr. from the Author."

Wachs No. 800

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Algernon Charles Swinburne (1837-1909)

Poems and Ballads. Second Series

London: Chatto and Windus, 1878

The volume is inscribed on the front flyleaf, "F. Boott from H. James Jun. Rome, Nov. 1878." The novelist Henry James used "Jun." after his surname until his father's death; beneath the inscription, possibly in the same hand, is his address in Rome, 44 Piazza di Spagna. The recipient was Francis Boott, who was the model for Gilbert Osmond in *Portrait of a Lady*.

Wachs No. 112

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

William Butler Yeats (1865-1939)

Poems

London: published by T. Fisher Unwin; Boston: Copeland and Day, 1895

The American issue, with a cancel title page naming the Boston publisher and with the name of Copeland and Day added to the foot of the spine. The print run consisted of 750 copies, of which about 200 sets of sheets were sent to America.

Wachs No. 176

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Lyrical Ballads

[William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834)]

Lyrical Ballads, With a Few Other Poems

London: Printed for J. & A. Arch, 1798

Printed here for the first time are such famous poems as Coleridge's "Rime of the Ancyent Marinere," the first poem in the volume, and Wordsworth's "Tintern Abbey," and "We Are Seven."

Wachs No. 323

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

William Wordsworth (1770-1850) [and Samuel Taylor Coleridge (1772-1834)]

Lyrical Ballads, With Other Poems

London: Printed for T. N. Longman and O. Rees; by Biggs and Co. (Bristol), 1800. Two vols.

Volume one contains the first appearance of Wordsworth's celebrated preface, a kind of Romantic manifesto, in which he explains in detail the theoretical basis of his new sort of poetry. The poems in the second volume are all new, and are all by Wordsworth. The *Rime* is still included, but Coleridge, at Wordsworth's suggestion, had modernized much of the spelling and altered the title.

Wachs No. 286

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Romantics

Robert Southey (1774-1843)

Joan of Arc, an Epic Poem

Bristol: Printed by N. Biggs, for Joseph Cottle; and Sold in London by T. N. Longman, 1798. Two vols.

A presentation copy, inscribed by the author on the half-title of volume one, "Mr. Lamb from Robert Southey, June 13, 1798." Lamb and Southey were brought together through a common friendship with Coleridge. A second edition and substantially revised. Southey, in a preliminary "advertisement," describes the changes he has made as follows: "Since the first publication of this poem, it has undergone a long and laborious correction. Everything miraculous is now omitted . . . The additional notes are numerous."

Wachs No. 260

On Loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Thomas Campbell (1777-1844)

The Pleasures of Hope; With Other Poems

Edinburgh: Printed for Mundell & Son; and for Longman and Rees, and J. Wright (London), 1799

The author's first book, published six months after *Lyrical Ballads*, when the author was twenty-two. Campbell's verses dealt with such popular topics as the French Revolution, slavery, and the partition of Poland, and his book was an immediate success.

Wachs No. 713

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Mary Tighe (1772-1810)]

Psyche; or, the Legend of Love

London: [Printed for J. Carpenter by C. Whittingham], 1805

This presentation copy was the author's first book, privately printed in an edition reported to be 100 copies. This long poem in Spenserian stanzas, based on the story of Cupid and Psyche in Apuleius, was much admired by such Romantic poets as Leigh Hunt, Thomas Moore, and Mrs. Hemans.

Wachs No. 596

On Loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Samuel Rogers (1763-1855)]

Jacqueline. A Poem

London: Printed for T. Cadell and W. Davies; by W. Bulmer and Co., 1814

Shortly after this poem was printed, Rogers decided to publish it jointly with Byron's *Lara*, and copies of this separate edition were never offered for public sale. The withdrawal of the printing is confirmed by the fact that the publisher's imprint on the title-page has been crossed out in pencil.

Wachs No. 30

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

John Keats (1795-1821)

Lamia, Isabella, the Eve of St. Agnes, and Other Poems

London: Printed for Taylor and Hessey, 1820

Keats's most famous work, among the "other poems" are "Ode to a Nightingale," "Ode on a Grecian Urn," "To Autumn," and "Ode on Melancholy."

Wachs No. 192

On Loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[George Gordon, Lord Byron (1788-1824)]

Don Juan. A New Edition. London: Printed by Thomas Davison, 1819. [With:] *Don Juan. Cantos III, IV, and V.* London: Printed by Thomas Davison, 1821. [With:] *Don Juan. Cantos VI.—VII.—and VIII.* London: Printed for John Hunt, 1823. [With:] *Don Juan. Cantos IX.—X.—and XI.* London: Printed for John Hunt, 1823. [With:] *Don Juan. Cantos XII.—XIII.—and XIV.* London: Printed for John Hunt, 1823. [With:] *Don Juan. Cantos XV. and XVI.* London: Printed for John and H. L. Hunt, 1824. Six vols.

The first two cantos were published earlier in 1819 in large paper format. In all 1500 copies were printed, of which 150 were destroyed, or "wasted," after the book had been reprinted in octavo; subsequent cantos were all printed in both octavo and duodecimo formats. One of the most popular poems of the Romantic era, it was almost immediately pirated. It was simultaneously published in different sizes with formats chosen and priced to appeal to a wider audience.

Wachs No. 318

On Loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Percy Bysshe Shelley (1792-1822)

Prometheus Unbound a Lyrical Drama in Four Acts With Other Poems
London: C. and J. Ollier, 1820

Shelley's most well-known book, the nine "other poems" include his two most famous, "Ode to the West Wind," and "To a Skylark." A single name "Tighe," in an early hand, on the front flyleaf, possibly placed there by George William Tighe, who played a major role in Shelley's life during his residence in Italy.

Wachs No. 753

On Loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

William Blake (1757-1827)

Songs of Innocence and of Experience, Shewing the Two Contrary States of the Human Soul
London: W. Pickering, and W. Newbery, 1839

Included here are some of Blake's most famous poems, such as "The Lamb" and "The Tiger." It is thought that 500 copies of this volume were printed. At some point in the press run it was decided to eliminate the poem "The Little Vagabond," and the last two signatures were reset. The present copy, the first issue, belonged to Robert Browning, and is inscribed on the title-page as follows: "W. A. Dow to his friend Browning, August 3, 1839." W. A. Dow was a lawyer who became a close friend of Browning's.

Wachs No. 501

On Loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Thomas Moore (1779-1852)

Lalla Rookh, an Oriental Romance

London: Longman, Hurst, Rees, Orme, and Brown, 1817

One of the most popular poems of the 19th century, by 1840 some twenty editions had appeared. The quarto format adopted by Moore and his publishers was that popularized by Walter Scott. With an engraved title-page and five additional plates by Charles Heath, after designs by William Westall.

Wachs No. 819

On Loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Leigh Hunt (1784-1859)

The Autobiography of Leigh Hunt; With Reminiscences of Friends and Contemporaries.

London: Smith, Elder and Co., 1850. Three vols.

Written in 1850, when the author was 64 years old, this painfully honest autobiography covers Hunt's time in Italy as a young man and the 25 years of literary endeavor that followed upon his return to England. Hunt also describes his friendships with Keats and Shelley, who he introduced to each other, Byron, Lamb and others.

Wachs No. 20

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

"The Poets in Low Life": Working-Class Poets of the 19th Century

John Jones (b. 1774)

Attempts in Verse, by John Jones, an Old Servant: With Some Account of the Writer, Written by Himself: and an Introductory Essay on the Lives and Works of Our Uneducated Poets, by Robert Southey

London: John Murray, 1831

Southey's essay occupies about half the book, and is of historical significance as the first significant critical attempt at constructing a canon of working-class poets. John Jones worked from the age of seventeen as a domestic servant. In the summer of 1827 he sent a letter to Robert Southey introducing himself as "a poor, humble, uneducated domestic" and including a sample of his verse. The correspondence eventually resulted in the publication of this book, which was sold by subscription. The list of subscribers includes John Taylor Coleridge, nephew of Samuel Taylor Coleridge, and William Wordsworth.

Wachs No. 553

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Robert Bloomfield (1766-1823)

The Banks of Wye; a Poem. In Four Books

London: Printed for the Author; Vernor, Hood, and Sharpe; and Longman, Hurst, Rees, Orme, and Brown, 1811

Bloomfield was the son of a tailor and schoolmistress; his father died when he was only a year old, leaving the family impoverished. In 1781, he went to London and began working as shoemaker with his brother George. His first book of poetry, *The Farmer's Boy*, which was published in 1800 through the advocacy of Capel Lofft, radical editor and writer, was a great success, selling twenty-six thousand copies in less than three years. *The Banks of Wye* began as a journal that Bloomfield kept while on a tour of the Wye river (famous from Wordsworth's "Tintern Abbey") with admirers in 1807.

Wachs No. 721

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

John Clare (1793-1864)

Poems Descriptive of Rural Life and Scenery

London: Printed for Taylor and Hessey; and E. Drury, 1820

The author's first book, published when he was twenty-six years old. The introduction refers to the poems as "the genuine productions of a young Peasant, a day-labourer in husbandry, who has had no advantages of education beyond others of his class." The volume was an immediate success, selling out the first edition in two months. Clare was never able to reproduce this early success with his later works, and he spent the end of his life in the Northampton General

Lunatic Asylum, where he died of apoplexy. He was largely forgotten for the end of the nineteenth century and much of the twentieth, but his reputation has been rehabilitated in recent decades, and he is now considered by many one of the great nature poets of the nineteenth century.

Wachs No. 27

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

John Critchley Prince (1808-1866)

The Poetic Rosary

Ashton-under-Lyne: Printed for the Author, and Sold by Him, 1850

Prince was the son of a reed maker and began working fourteen to sixteen hour days with his father from the age of nine. As a young man, and despite having a family to support, Prince established a club of working-class poets, calling themselves the "Literary Twelve," in Hyde in 1836. The Poetic Rosary was Prince's third book of poems, dedicated to Charles Dickens for his "humanizing writings." Prince's sympathies with working-class politics are demonstrated in the poem "On the Death of Ebenezer Elliott." Elliot was well-known as the "Corn Law Rhymers" for his verses written in opposition to the Corn Laws and was a vocal opponent of economic oppression and poverty: as Prince puts it in the poem, "gainst social wrong / His full and fervid soul leapt out in living song."

Wachs No. 455

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Mary Maria Colling (1804-1853)

Fables and Other Pieces in Verse. . . . With Some Account of the Author, in Letters to Robert Southey...

London: Printed for Longman, Rees, Orme, Brown, and Green, 1831.

Mary Maria Colling was born in Tavistock, Devon, in 1804. She was the daughter of Edmund Colling, a husbandman, and his wife Anne. This book, her only publication, was seen into print by the well-known novelist Anna Eliza Bray; almost half the book is devoted to three long letters from Mrs. Bray to Robert Southey. As with John Jones, Southey was instrumental in the publication and promotion of Colling. Southey reviewed the book in the *Quarterly Review*, writing that Colling was "happy in her humble station." He also recognized the promotional value of Colling's image, on the frontispiece, writing to William Lisle Bowles that her "sweet countenance, if you look at her portrait, will say more in her favor than any words of mine could do." The ten-page list of subscribers includes both Southey and Wordsworth.

Wachs No. 448

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

James Hogg (1770-1835)

The Pilgrims of the Sun; a Poem

Edinburgh: Printed for William Blackwood, 1815

Hogg was the son of a shepherd and farmer, born in Selkirkshire, Scotland. Hogg was only six years old when his parents lost their farm and he had to begin work on various local farms. He achieved success with *The Queen's Wake*, published in 1813, in which he was introduced as "a common shepherd, bred among the mountains of Ettrick Forest." *The Pilgrims of the Sun* followed next, and was dedicated to Lord Byron. Hogg had a lengthy involvement with Blackwood's *Edinburgh Magazine*, one of the most successful periodicals of the time, through which he was popularized as "the Ettrick Shepherd." He also went on to become a successful writer of prose fiction. When Hogg died, William Wordsworth composed an "Extempore Effusion Upon the Death of James Hogg," which concludes: "With sharper grief is Yarrow smitten, / And Ettrick mourns with her their Poet dead."

Wachs No. 444

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

James Hogg (1770-1835)

The Jacobite Relics of Scotland; Being the Songs, Airs, and Legends, of the Adherents to the House of Stuart

Edinburgh: Printed for William Blackwood; and T. Cadell and W. Davies, 1819

Hogg met and befriended Sir Walter Scott in 1802, and helped him in collecting ballads for the third edition of his *Minstrelsy of the Scottish Border*, which was published in 1803. Encouraged by the Highland Society of London, Hogg began his own collection of Scottish songs—those of the Jacobite risings of the eighteenth century. Hogg prints the melody as well as the lyrics, and offers extensive notes on the songs. Douglas S. Mack writes that like "Burns, Hogg questioned and subverted aspects of the Scottish Enlightenment, and created a space in which the allegedly 'marginal' and 'primitive' culture of the old Scottish peasantry could speak with eloquence and power."

Wachs No. 793

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Ebenezer Jones (1820-1860)

Studies of Sensation and Event; Poems

London: Charles Fox, 1843.

Jones was born in London, the son of Welshman Robert Jones. When his father died in 1837 the family became impoverished and Jones went to work as a clerk, working twelve hours a day. *Studies of Sensation and Event* was Jones's first book, published when he was twenty-three years old. After the book's harsh reception, Jones gave up poetry and worked as an accountant, assisted W. J. Linton—influential in the Chartist movement and himself a poet—in his political journals, and worked for radical publishers. After his early death in 1860, Jones was largely forgotten until Dante Gabriel Rossetti wrote about him in *Notes and Queries* in 1870, claiming that Jones was “nearly the most striking instance of neglected genius in our modern school of poetry.” This resulted in a brief renewal of interest and a reprint of the present volume in 1879.

Wachs No. 536

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Joseph Skipsey (1832-1903)

Poems.

Blyth: Printed by William Alder, 1871

Skipsey was the youngest of eight children of a Northumberland coal-miner. He went to work in the coal pits at the age of seven, working twelve- to fourteen-hour days. He achieved literary notice in 1862 with his poem “The Hartley Calamity” about an accident that buried over two-hundred coal workers alive. An early notice of Skipsey's verse was published in the *Athenaeum* by the recipient of this copy, Joseph Knight. Dante Gabriel Rossetti wrote that Skipsey's “real-life pieces are more sustained and decided than almost anything of the same class that I know—I mean in poetry coming really from a poet of the people...” Oscar Wilde likened Skipsey to Blake. In 1889 Skipsey and his wife were named custodians of Shakespeare's birthplace at Stratford, but he soon tired of the drudgery and dishonesty of attending to tourists, and resigned. The incident was the subject of Henry James's short story “The Birthplace.”

Wachs No. 707

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Gerald Massey (1828-1907)

Craigcrook Castle

London: David Bogue, 1856

Second edition, “revised.”

Massey was “born in a hut at Gamble wharf on the canal near Tring, Hertfordshire,” (DNB) the son of a boatman who made a meager 10s. a week. At the age of eight, Massey went to work in the silk mill at Tring, working twelve hour days for roughly a shilling a week. In 1848 he joined the Chartist movement, and also published his first book, *Poems and Chansons. The*

Ballad of Babe Christabel and other Poems (1854) established Massey's reputation both as a poet and an eloquent champion of the working-class. Walt Whitman wrote of his poems in 1855: "They seem to me zealous, candid, warlike,—intended...to get up a strong feeling against the British aristocracy both in their social and governmental political capacity." George Eliot partially based her novel *Felix Holt, the Radical* (1866) on Massey's life and work.

Wachs No. 582

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

L. E. L.

[Letitia Elizabeth Landon (1802-1838)]

The Golden Violet, With Its Tales of Romance and Chivalry: and Other Poems

London: Printed for Longman, Rees, Orme, Brown, and Green, 1827

As "L. E. L." Miss Landon became enormously popular, and she earned substantial sums from her pen. In time she became spoiled with flattery; the price of fame was gossip and rumor, and she was slandered in the gutter press. She managed nonetheless to become an integral part of the London literary scene. An engagement to John Forster was broken off, and in 1838 she married the governor of Cape Coast Castle in South Africa. Shortly after her arrival there, she died from taking prussic acid, but whether this was suicide, or something more sinister, was never determined with any certainty. The details of Miss Landon's career show up in some detail in Elizabeth Barrett Browning's *Aurora Leigh*.

Wachs No. 296 Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Edward Henry Bickersteth (1825-1906)]

Poems and Songs by E. H. B

London: William Pickering, 1848

The inscription, "son of the authoress," in this copy raises questions about its attribution to E. H. Bickersteth, who published his first volume of poetry in 1849, one year after *Poems & Songs*. While *Poems and Songs* themselves are not written in the same voice as Bickersteth's poetry, many also address aspects of another's life, such as "A Mother to a Sleeping Child," or the "Elegy to L. E. L." It is unlikely that Landon would have been lauded by the austere young son of an even more austere minister. This volume was published by William Pickering. However, this book is not mentioned in any checklist of the Pickering Press. It may be that identification of the author will come from further research into Pickering.

Wachs No. 370

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Felicia Dorothea Hemans (1793-1835)

England and Spain; or, Valour and Patriotism

London: Printed by J. M'Creery, for T. Cadell and W. Davies, 1808

Felicia Hemans published her first book in Liverpool, in 1808, at the age of 15. This volume excited a good deal of interest in the literary circles of London. Shelley is known to have tried to strike up a correspondence with the young girl, but this effort was circumvented by her mother, who was suspicious of Shelley's intentions. Mrs. Hemans went on to become an enormously popular poet, particularly in America.

Wachs No. 66.

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Felicia Dorothea Hemans (1793-1835)]

Modern Greece. A Poem

London: John Murray, 1817

Byron, who had admired some of the author's earlier verse, criticized this poem for its stance on the issue of the Elgin Marbles. The controversial subject may explain the fact that this poem was published anonymously.

Wachs No. 263

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Christina Rossetti (1830-1894)

The Prince's Progress and Other Poems

London: Macmillan and Co., 1866

One of the author's major works; this contains some of her best known lyrics. The wood-engraved frontispiece and title-page were both designed by Dante Gabriel Rossetti and executed by W. J. Linton.

Wachs No. 557

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Maria Jane Jewsbury (1800-1833)]

Phantasmagoria; or, Sketches of Life and Literature

London: printed for Hurst, Robinson and Co.; and Archibald Constable and Co., 1825

The author's first book, dedicated to Wordsworth, with a prefatory poem addressed to him. As a young woman, Jewsbury published regularly in periodicals and literary annuals. Her contributions attracted the attention of Alaric Watts, who saw through the press this collection of prose and verse. In it Miss Jewsbury expresses particularly her approval of the poetry of Felicia Hemans, with whom she was later much involved. As a result of this book she was invited to stay with the Wordsworths in 1825. Here she began a close relationship with the poet's daughter Dora. Her friendship with Wordsworth and his family is recorded in three of his own poems, "The Stuffed Owl," "Gold and Silver Fishes in a Vase," and "Liberty."

Wachs No. 849

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Elizabeth Barrett Browning (1806-1861)

A Drama of Exile: and Other Poems

New York: Henry G. Langley, 1845

The first American edition, published in London in 1844 as *Poems*. Miss Barrett goes on at some length to discuss the poems themselves in the volume's introduction. She took a great interest in this American edition. A letter to her sister notes that the American publisher would use only the finest types and highest quality of paper. The print run was 1500 copies, as was common with this sort of American book, there were many different bindings including yellow glazed boards with labels, and variously decorated claret, green, and brown cloth.

Wachs No. 824

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Mary Wollstonecraft Shelley (1797-1851)]

Valperga: or, the Life and Adventures of Castruccio, Prince of Lucca

London: printed for G. and W. B. Whittaker, 1823

Landon's only drama written for the stage was *Castruccio Castrucani; or, the Triumph of Lucca, a Tragedy*, drawing inspiration from both Shelley & Bulwer's novels about this political figure, Duke of Lucca in the 14th century. *Castruccio Castrucani* was never performed as it was not finished in time to be considered for Covent Garden in 1838, the year she left England.

Wachs No. 591

On Loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Elizabeth Barrett Browning (1806-1861)

The Seraphim, and Other Poems

London: Saunders and Otley, 1838

At the time when the division between poetesses and poets was wide, Barrett was determined to be a poet. She is thus in a delicate place when it comes to Landon, balancing between recognizing someone who helped pave the way for a woman writer and a desire to reject the emotional, sensitive, delicate "feminine" pose. From childhood, Barrett positions herself firmly within the masculine tradition of poetry; she writes of George Sand, who has chosen a similar stance, in a very different manner than she does of Landon.

Wachs No. 546

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Adelaide Anne Procter, editor (1825-1864)

The Victoria Regia: a Volume of Original Contributions in Poetry and Prose

London: Printed and Published by Emily Faithfull and Co., Victoria Press, 1861

"The origin of this volume is explained in the publisher's preface. 'The Victoria Press' was a venture in mid-Victorian feminism, and designed to show that printing and its allied trades offered new opportunities for the remunerative employment of women and girls, which would not conflict with existing wage-condition or rouse social or trade prejudice. Miss Emily Faithfull, the moving spirit and manager of the press, herself wrote on feminist themes and also produced a novel." -- Sadleir P1. To make up this volume, contributions were donated from a remarkable array of major writers of the day, including Tennyson, Matthew Arnold, Trollope (a short story), Thackeray, Patmore, Leigh Hunt, and many others; the editor also included one of her own poems.

Wachs No. 101

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

The Literary World

[Robert Southey (1774-1843)]

The Annual Anthology

Bristol: Printed by Biggs and Co., for T. N. Longman and O. Rees (London), 1799-1800. 2 vols.

An important Romantic anthology edited by Southey, it included contributions from early Romantic authors. Besides Southey himself, the most frequent contributor is Coleridge, with no fewer than 27 poems, including "This Lime-Tree Bower My Prison." There are also poems by Charles Lamb, Charles Lloyd, Joseph Cottle, Robert Lovell, George Dyer, Francis Wrangham, Humphry Davy, Mary Robinson, and Amelia Opie.

Wachs No. 422. On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Bernard Barton (1784-1849)]

Poems, by an Amateur

London: Printed for the Author, by J. M'Creery, 1818

Barton's fifth book of poetry, privately printed by subscription; the four-page list of subscribers includes the names of William Wordsworth, Robert Southey, and Thomas Moore. Included here is a poem addressed to Wordsworth, and another, "Madame Lavalette," which was widely thought at the time to be by Byron (as Barton says in his preface).

Wachs No. 461

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Annals of the Fine Arts for MDCCCXVI [-MDCCCXX]

London: Published for the Proprietors by Messrs. Sherwood, Neely, and Jones, etc., 1817. 5 vols.

An arts journal edited by the architect James Elmes, with some of the contributions that are of literary interest. In the second volume includes two original sonnets by Wordsworth. In the third volume are two sonnets by Keats on the Elgin Marbles and in volume four is the first printing of his "Ode to the Nightingale" [sic], and "On a Grecian Urn." Both texts reveal that certain changes were made for publication in book form, beyond a rewording of the titles.

Wachs No. 413

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Samuel Taylor Coleridge (1772-1834)

Biographia Literaria; or Biographical Sketches of My Literary Life and Opinions

London: Rest Fenner, 1817. Two Vols.

Included in this work is some of Coleridge's most important literary criticism. The beginning of the second volume describes the genesis and publication of *Lyrical Ballads*, and of his relationship with Wordsworth.

Wachs No. 284

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Matthew Arnold (1822-1888)

Essays in Criticism

London: and Cambridge: Macmillan and Co., 1865

This volume introduced a new form to the English critical essay, using Saint-Beuve as a model, and attempted to raise the intellectual level of the British reading public.

Wachs No. 93

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Leigh Hunt (1784-1859)]

The Reflector, a Collection of Essays, on Miscellaneous Subjects of Literature and Politics...

London: Printed and Published by J. Hunt; and Sold by J. Miller; J. Carpenter; and Gale and Curtis, [1811]

There are a great many contributions here by Hunt himself, but the *The Reflector* is also of great interest to students of Charles Lamb, who wrote many of the articles, his first serious efforts as an essayist. E. V. Lucas has suggested that the experience which Lamb gained here was essential to the quality of his work as *Elia*.

Wachs No. 452

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Francis Turner Palgrave (1824-1897)

The Golden Treasury of the Best Songs and Lyrical Poems in the English Language

Cambridge: Macmillan and Co., 1861

This volume is inscribed on the half title from England's foremost literary critic, Matthew Arnold, to his French counterpart, Charles Augustin Sainte-Beuve ("souvenir affectueux," dated January 1, 1861). Tipped in at the front is a splendid three-page ALS in French from Arnold to Sainte-Beuve, sending the book ("un très modeste cadeau -- parvum sed bonum"), and commenting upon it at length. Arnold names Palgrave as his friend, and praises his efforts, particularly his ability to find poems of great quality not widely known.

Wachs No. 440

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

William Hazlitt (1778-1830)

Select British Poets, or New Elegant Extracts from Chaucer to the Present Time, With Critical Remarks. . . . Embellished With Seven Ornamental Portraits, After a Design by T. Stothard, R.A.
London: Published by Wm. C. Hall, and Sold by All Booksellers, 1824

Hazlitt may have begun to compile this anthology as early as 1818, but he was certainly at work on it in 1821, as both Keats and Shelley, who died in 1821 and 1822, are included in the section of "Living Poets." As soon as the volume was published, it was discovered that many copyrights among the writers in the "Living Poets" section had been infringed, and the book was immediately withdrawn from circulation. At some point Thomas Tegg took over as the publisher, and the text was entirely reset; the contents of the new edition are the same, except that the "Living Poets" have been omitted.

Wachs No. 221

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Wise Forgeries

[Elizabeth Barrett Browning (1806-1861)]

Sonnets. By E. B. B.

Reading:[Not for publication.], 1847

A fabricated first edition and the most famous of Thomas J. Wise's forgeries. His method was to take a well-known literary text, in this case "Sonnets from the Portuguese," and concoct a private and necessarily rare printing purporting to precede the regularly published first edition. The sonnets in question had originally appeared in the author's two volume set *Poems* of 1850. This pamphlet was first revealed as a forgery and attributed to Wise in 1934, by John Carter and Graham Pollard. Their research indicated that the paper was composed of chemical wood with a trace of rag, which could not have been manufactured before 1874, and was unlikely before 1883. In addition, the text is printed in a type face called Clay's Long Primer No. 3, of which certain letters were not cut until 1880. The true date of printing was probably about June 21, 1893, on the basis of a letter to Wise from Edmund Gosse.

According to Wise, this pamphlet was issued stitched without wrappers, but almost all known copies have been rebound, probably after Wise's own instructions. For his own copy he invented a plausible provenance: "This copy of Mrs. Browning's *Sonnets* was formerly in the possession of Dr. W. C. Bennett. It was given to him by Mary Russell Mitford, to whom had been entrusted by the authoress the task of seeing the book through the press." Wise was so keen on the dissemination of his forgery that it is not, in fact, a very rare book, and Carter and Pollard were able to record some 36 copies.

Wachs No. 865

On Loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

George Eliot (1819-1880)

Agatha

London: Trübner & Co., 1869

George Eliot (1819-1880)

Brother and Sister Sonnets by Marian Lewes

London: For Private Circulation Only, 1869

Two Wise forgeries, *Agatha* is a fraudulent reprint of a true rarity. George Eliot wrote this poem after a visit to a peasant's cottage at St. Märgen in the summer of 1868, and it was first published in America, in *The Atlantic Monthly*, in August 1869. To protect the British copyright, a small number of copies were printed in London in pamphlet form. This is one of only a handful of genuine titles forged by Wise, whose normal method was to invent a plausible but non-existent first edition.

The two printings are not textually identical; the forgery may be easily identified by the presence of a comma after the word "behind" on page 11, line 16. In the Ashley catalogue Wise explains the "minute variants" by concocting a story involving Buxton Forman's youthful involvement with seeing the poem into print, "Of the first edition twenty copies only were printed. These, however, proved insufficient to meet the demands of friends who clamoured for them, and a second batch of fifty copies were ordered. But the types had already been distributed, and were set up afresh for the second printing. Mr. Forman claimed that these later copies were a 'second issue of the first edition'; but as the types from which they were printed were re-set, they undoubtedly form a second edition of the poem."

Wachs Nos. 392 and 393

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[George Eliot (pseudonym of Mary Ann Evans) (1819-1880)]

Brother and Sister Sonnets by Marian Lewes

London: For Private Circulation Only, 1869

A forgery of a forgery. This counterfeit can be easily distinguished from the Wise printing by the presence of fleur-de-lis at the corners on the front wrapper. Circumstantial evidence, notably the appearance of copies in the book trade, suggests that this reprint was produced in America, possibly without any knowledge that the earlier printing was a fake.

Wachs No. 253

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Algernon Charles Swinburne (1837-1909)

Laus Veneris

London: Edward Moxon, 1866 [ca. 1890]

The poem did in fact appear in 1866, in Moxon's edition of *Poems and Ballads*. Wise managed to convince Swinburne himself that a small private printing of this one poem had been distributed to friends before the book's publication. In fact the printing was done about 1890, and a small "remainder" came to light, which Wise "traced" to the sale of surplus effects from Moxon's estate.

Wachs No. 136

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Algernon Charles Swinburne (1837-1909)

Poems and Ballads

London: Edward Moxon & Co., 1866

First issue, with all the necessary leaves uncanceled; quite early in the print run many leaves were cancelled and various errors corrected. The eight pages of ads are also in the first state, with the review notice of *Atalanta in Calydon* misplaced among the reviews of *Chastelard*. Of this first issue Wise says, "An absolutely genuine example with every leaf . . . in the original state is of extreme rarity and is very seldom to be met with."

Wachs No. 19

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

John Ruskin (1819-1900)

The Scythian Guest: a Poem

[S.l.]: printed for the author, 1849

This poem was written in 1839, and first printed in an annual, *Friendship's Offering*, the following year. It reappeared in Ruskin's privately-printed *Poems* in 1850. For this purported first edition Wise adopted his usual strategy of inventing a plausible private printing, though there is in fact no reason why Ruskin would have chosen to print this poem separately while his father, John James Ruskin, was already making preparations for a collected edition of his verse. Wise first included this forgery in an appendix to volume two of his Ruskin bibliography ("Omissions"), published in 1893.

Wachs No. 255

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Anglo-Indian Verse

James Atkinson (1780-1852)

The City of Palaces, a Fragment. And Other Poems

Calcutta: printed at the Government Gazette Press, 1824

Atkinson studied medicine at Edinburgh and London, and in 1805 took a post as a medical officer in the Bengal service. His duties in India were not arduous, and he devoted himself to the study of Persian and other languages. The title-poem here is a vivid description of Calcutta, based upon the author's own observations. Three other poems have to do with Lord Minto, the former governor-general. This collection of original verse displays throughout the influence of Byron, most particularly in a long piece entitled "Peer Mahommud; The Moralist."

Wachs No. 661

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

H. B. W. Garrick

India, a Descriptive Poem

London: Trübner & Co., 1889

A presentation copy, inscribed on the verso of the half-title, "To the Earl of Lytton, with the author's comps. and best wishes. 17th March, 1919." The recipient was the son of the poem's dedicatee, the first Earl of Lytton, poet, statesman, and Viceroy and Governor-General of India; the son was born in Simla in 1876, and himself had a long involvement with Indian affairs, including a term as Governor of Bombay, beginning in 1922. Garrick was a government archaeologist in India and his long poem in Spenserian stanzas narrates the history of the country in which he spent many years of his life.

Wachs No. 679

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Alfred Comyn Lyall (1835-1911)]

Verses Written in India. [S.l.: s.n., 1880]

This edition is a previously unrecorded and anonymous version of the author's only book of poems. This presentation copy is inscribed on the front wrapper, "Fred. Roberts from A. C. L. Simla, October, 1880." The recipient was Frederick Sleigh Roberts, later Field-Marshal Earl Roberts of Kandahar, who marched on Kandahar in 1880. Lyall, who was at the time foreign secretary to the Indian government, was one of the chief negotiators in the Kabul and Kandahar talks which followed Roberts's victory. A comparison of the text with a subsequent Indian

printing (also in this case) reveals that all the present text has been preserved, except for one piece, the verse on Badminton.

Wachs No. 222

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Alfred Comyn Lyall (1835-1911)

Verses Written in India

London: Kegan Paul, Trench and Co., 1889

First published edition. Lyall's signature appears on the title-page. Of the 25 poems in the preceding Indian edition, three have been omitted, and two new poems added; virtually all the remaining poems show some sign of revision.

Wachs No. 153

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Satires in India

Calcutta: Printed for the author, by P. Crichton, 1819

A scarce collection of seven poems printed in Calcutta which consists of character sketches drawn from Anglo-Indian social and military circles. According to a brief introduction, all but one of these satires was published in the *Asiatic Mirror* in 1817. "The author . . . is said to be a Subaltern of Native Infantry; anything further relating to him can scarcely be deemed necessary here, but to his few friends and acquaintances, it is certain, that he never attempted to conceal the heinous indiscretion of his having employed some of his frequent leisure hours in such composition. When these first appeared, it is mentioned that several individuals applied some of the more satirical illustrations of character to themselves, and were even silly enough to evince their sense of such application."

Wachs No. 684

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Shoshee Chunder Dutt

Miscellaneous Verses

Calcutta: printed by Sanders, Cones and Co., 1848

Dutt was an accomplished Indian writer who also wrote under English pseudonyms. This volume, one of his better known works, was part of a collection belonging to James Ramsay, 1st

Marquess of Dalhousie, who was governor-general of India. The printed dedication is to his wife.

Wachs No. 271

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Henry George Keene

Peepul Leaves. Poems written in India

London: W. H. Allen and Co., 1879

The author was the son of a noted Persian scholar, also named Henry George Keene (1781-1864), who was professor of Arabic and Persian at the East India College at Hailesbury. The younger Keene, born in 1825, worked most of his life as an administrator in India, and published numerous historical volumes, guidebooks, reminiscences, etc., as well as several other volumes of verse.

Wachs No. 681

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[John Malcolm (1769-1833)]

Miscellaneous Poems

Bombay: printed at the American Mission Press, 1829

Malcolm, a soldier in the Indian Army from a very early age, later served as an officer and diplomat in various postings in the Middle East and India. When he returned to England in 1811, he wrote histories and other literary works, including this selection of poems.

Wachs No. 353

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Julia Mercado]

"Wild Flowers." Dedicated to Friends and Patrons. By the Author of "Heath Flowers."

Calcutta: Printed and published by D'Rozario & Co., 1858

A volume of Anglo-Indian poems and sketches, at the front is a presentation leaf, printed in gold, and filled out by the author for a Mr. Forrester. There are no other known copies of this work.

Wachs No. 527

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Stephen Henry Sharman
The relief of Lucknow, and other poems
London: Hamilton, Adams, and Co., 1858

The title poem, which runs to page 62, celebrates one of the most dramatic episodes of the Indian Mutiny, which had just taken place. The author, who was possibly a schoolmaster in Great Baddow, near Chelmsford, was not himself in India, but his verse represents the great outpouring of feeling with which Victorian England responded to the unsettling events in "the Jewel of the Crown." The book is dedicated, with permission, to Lady Havelock, widow of one of the military heroes of the Mutiny.

Wachs. No. 711
Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Victorian Case I

[Robert Southey (1774-1843)]

A Summary of the Life of Arthur Duke of Wellington, from the Period of His First Achievements in India, to His Invasion of France, and the Decisive Battle of Waterloo, June 18, 1815. Taken from the Quarterly Review
Dublin: Printed for George Mullen, 1816

A prolific historian and biographer in addition to being a poet, Southey wrote biographies of many famous historical figures. His articles in the *Quarterly Review* included more biographical content on Wellington than in this full biography. In this work, Southey praises Wellington for his military leadership, even though he was very critical of Britain's policies on war and campaigns.

Wachs No. 421
On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[William Wordsworth (1770-1850)]
Westmorland Election. To the Independent Freeholders of the County of Westmorland.
Kendal: Airey and Bellingham, printers, [1818]

An early Wordsworth work, signed at the end, "A Friend to Consistency," and dated January 30, 1818. This was Wordsworth's first contribution to the debate surrounding the election in Westmorland. This broadside dealt specifically with the question of electors splitting, or

"plumping," their votes. Wordsworth argued that this would be self-contradictory, and dishonorable, as the two parties were "not merely different, but of opposite political principles."

Wachs No. 699

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[William Wordsworth (1770-1850)]

Kendal and Windermere Railway. Two Letters Re-printed from the Morning Post

Kendal: Printed by R. Branthwaite and Son, [1845]

This pamphlet begins with Wordsworth's sonnet of protest, "On the Projected Kendal and Windermere Railway," which begins: "Is then no nook of English ground secure/ From rash assault?" The sonnet is dated from Rydal Mount, October 12, 1844 and it had already appeared in *The Morning Post* on October 16, where it was accompanied by a brief letter which is reproduced here as a footnote. Towards the end of the letter are two sonnets; in the first of these, "Steamboats and Railways," first published in 1837, Wordsworth attempts to show "how far I am from undervaluing the benefit to be expected from railways in the legitimate application." This was an early literary response to the clash between the progress of technology, and the need to preserve the landscape and environment.

Wachs No. 850

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Alfred, Lord Tennyson (1809-1892)

The Ode by Alfred Tennyson on the Opening of the Exhibition. 1862

[Coventry: Charles Newsome, ribbon manufacturer, 1862]

Silk ribbon, mechanically woven in color.

The first separate edition of the poem written by Tennyson in his capacity as poet laureate for the opening of the International Exhibition held at the Crystal Palace in 1862. This handsome silk ribbon was also intended for the Exhibition. The designer was Edwin Rollason, then aged 27, and it was produced by Charles Newsome, a ribbon manufacturer of Coventry, whose monogram ("C. N.") appears in white and gold at the top; beneath the 41-line poem.

Wachs No. 791

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Robert Browning (1812-1889)

Men and Women. In Two Volumes

London: Chapman and Hall, 1855

Both volumes are signed on the front flyleaf by E. L. Lushington. Edward Law Lushington (1811-1893) entered Trinity College, Cambridge, in 1828. He was two years younger than Alfred Tennyson, and with him, along with Arthur Hallam, was a member of the select club of twelve called the Apostles. In 1842 he married Tennyson's sister Cecilia. The marriage was celebrated by Tennyson in the epilogue to *In Memoriam*.

Wachs No. 165

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Alfred, Lord Tennyson (1809-1892)]

In Memoriam

London: Edward Moxon, 1850

This volume was written by Tennyson in memory of his close friend Arthur Hallam, who died prematurely in 1833, at the age of twenty-two.

Wachs No. 89

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Arthur Henry Hallam (1811-1833)

Poems

[London: s.n., 1830]

Privately printed, without a proper title-page, the first leaf is a kind of fly-title, reading simply "Poems by A. H. Hallam, Esq." This collection of poems was intended to form part of a joint publication with Tennyson, but at the last minute, with the poems set in type and the preface written, Hallam's father raised objections and the venture was abandoned. Tennyson then issued his own poems as *Poems, Chiefly Lyrical*.

Wachs No. 872

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Elizabeth Barrett Browning (1806-1861)

Poems

London: Edward Moxon, 1844. 2 vols.

This presentation copy was inscribed on the verso of the flyleaf facing the title-page, "With the author's love to Miss Biddulph, London, August, 1844." The recipient was one of five daughters of a country gentleman whose Herefordshire estate was adjacent to Hope End, the home of Elizabeth Barrett's family from 1809 until they moved to Wimpole Street in London.

Wachs No. 748

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Victorians II

William Morris (1834-1896)

The Defence of Guenevere, and Other Poems

London: Bell and Daldy, 1858

The author's first book, dedicated to his friend Dante Gabriel Rossetti. A presentation copy, it was inscribed by Morris to his friend George Francis Campfield. Campfield was a pupil of Ruskin at the Working Men's College, and an employee of Morris, Faulkner, Marshall & Co., a firm jointly created by Morris, Ford Madox Brown, Edward Burne-Jones, Charles Faulkner, Dante Gabriel Rossetti, P. P. Marshall, and Philip Webb, to create and sell handcrafted objects for the home.

Wachs No. 97

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Edward FitzGerald (1809-1883)]

Rubaiyat of Omar Khayyam, the Astronomer-Poet of Persia

London: Bernard Quaritch, 1859

Published anonymously in an edition of 250 copies, the poem did not sell well at first, and some copies were remaindered, and others destroyed. FitzGerald was not publicly identified as the author of this poem until his name appeared in a Quaritch advertisement in 1875 and he was upset at the disclosure.

Wachs No. 818

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Algernon Charles Swinburne (1837-1909)

Atalanta in Calydon. A Tragedy

London: Edward Moxon and Co., 1865

The covers were designed by Dante Gabriel Rossetti. There are two states of this book. This copy is the second state, with last-minute corrections.

Wachs No. 213

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

[Charles Lutwidge Dodgson (1832-1898)]

The Hunting of the Snark: An Agony, in Eight Fits... With Nine Illustrations by Henry Holiday.
London: Macmillan and Co., 1876

This book was first printed in an edition of 10,000 copies, in a buff cloth binding with the blocking in black. Dodgson also had a number bound in other colors for his own use in 1876. The following year he described these special bindings in a letter to Maud Standen, "I have had them bound in various coloured cloths with a ship and bell-buoy in gold: e.g. light blue, dark blue, light green, dark green, scarlet (to match Alice), and, what is perhaps prettiest of all, white, i.e. a sort of imitation vellum which looks beautiful with the gold."

Wachs No. 775

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Matthew Arnold (1822-1888)

Selected poems

London: Macmillan and Co., 1878

This selection was made by Arnold himself and by this time he had long stopped writing poetry, so that the text represents his final thoughts on his own verse. Included are all his most famous poems, such as "Dover Beach," "Thyrsis," and "The Scholar Gypsy."

Wachs No. 287

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Dante Gabriel Rossetti (1828-1882)

The Poems of Dante Gabriel Rossetti: With Illustrations from His Own Pictures and Designs.

London: Ellis and Elvey, 1904. 2 vols.

This edition of Dante's Poems was the first to include illustrations by him. Many poems are in this volume which was not in previous versions of the text.

Wachs No. 7

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Robert Louis Stevenson (1850-1894)

A Child's Garden of Verses

London: Longmans, Green, and Co., 1885

Stevenson was a literary celebrity in his own lifetime. Known today mainly as a novelist, he was also a poet and travel writer. This work is believed to be based on the author's childhood with poems such as "My Shadow" and "The Lamplighter."

Wachs No. 247

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

A. E. Housman (1859-1936)

A Shropshire Lad

London: Kegan Paul, Trench, Trübner and Co., 1896

The author's first book of poetry, Housman paid for the publication himself after it was turned down by established publishers. It is a collection of 63 poems, with some notables, "[To an Athlete Dying Young](#)" and "[When I Was One-and-Twenty](#)".

Wachs No. 351

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Thomas Hardy (1840-1928)

Wessex Poems

London and New York: Harper and Brothers, 1898

Hardy's first book of poetry with a frontispiece, 12 full-page illustrations, and 18 head and tail-pieces, all after drawings by Hardy himself.

Wachs No. 339

Gift of Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92

Gerard Manley Hopkins (1844-1889)

Poems of Gerard Manley Hopkins Now First Published. Edited with notes by Robert Bridges, Poet Laureate

London: Humphrey Milford, 1918

Hopkins was a Jesuit priest whose popularity as a poet came after his death at the age of 44 in 1889. He is known now for radically changing the style of English verse in the late Victorian era. Hopkins' type of verse was known as "sprung rhythm" which was a radical departure from the conventional "running rhythm" of the time and is thought by some to be the precursor of free verse of the twentieth century.

Wachs No. 195

On loan from Deborah Wachs Barnes, Sharon Wachs Hirsch, Judith Pieprz, and Joel Wachs, AB'92